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Contents

Leader-Visionary LKY
Gratefully Remembered ...
Jimmy Teo

1-3

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

List of Contents

i

Effectiveness of Role Play in Enhancing Communication Skills of English Language Learners ... Ammu Maria Ashok, M.A.	4-13
The Poet on the Overdrive: The Mystery of the Poetic Moment ... Dr. J. S. Anand, Ph.D. Prof. Manminder Singh Anand	14-20
Communicative Competency in English at Tertiary Level – Need for an Updated Approach ... V. David Arputha Raj and Dr. R. Saravana Selvan	21-27
Reduplication in Modern Maithili ... Asad, Md. M.A., M.Phil.	28-58
Phonemes of Asuri ... S. Ganesh Baskaran, Ph.D.	59-78
A Post-Colonial View of <i>A Passage to India</i> ... Dr. Arun Behera, Ph.D., PGDTE, DDE, PGDJ, AMSPI, M.A. Vijay Bhaskar, II year B.Sc. (Hons.)	79-84
Nuances of Rhetoric in Rabindranath Tagore's <i>Where The Mind Is Without Fear</i> and Rudyard Kipling's <i>If</i> ... Dr. Arun Behera, Ph.D., PGDTE, DDE, PGDJ, AMSPI, M.A. Ratul Sabui, II year B.Sc. (Hons.)	85-94
Journey through a Traveller's Eyes ... Debashish Panigrahi, M.Phil., Ph.D.	95-103
Animal Metaphors in Faiz Ahmad Faiz's Poem " <i>Kutte</i> " ... Ali R. Fatihi, Ph.D.	104-115
A Study of the Low Achievement of English Language Learners in Reading Skill at the Elementary Stage in Manipur ... M. Gunamani Singh, Ph.D. Scholar N. Pramodini Devi, Ph.D.	116-154
Development of Inflectional Morphology and Its Effect on Reading Comprehension in Marathi Speaking Children – A Preliminary Study ... Mrs. Madhavi Tambay B.Sc. (AST) Ms. Neha Nellangara Ms. Kajol Mutha	155-169

Language vs Lingo: Testing the Dynamics of <i>Txtng</i> ... Radhika B Pasricha, Ph.D. English Anand Prakash Pathak, M.Phil. English	170-185
Health Metaphors in the Public Discourse of Kerala ... Repsy Marium Mathew, M.A., Ph.D. Candidate	186-191
The Relationship between Literature and Society ... Dr. Roshni Duhan, Ph.D. (Law), M.A. (English)	192-202
Re-contextualizing Mikhail Bakhtin's <i>Problems of Dostoevsky's Poetics</i> through Classroom Teaching: Re-presentation of Monological/Dialogical Conflicts in Student-Teacher Communication ... Sayan Dey	203-210
Figurative Language in the Novels of R. K. Narayan: Metaphor and Simile ... Shakeba Jabeen Siddiqui, Ph.D. (Linguistics)	211-215
The Aspect of Turn-taking in <i>Hayavadana</i> ... Dnyaneshwar P. Suryawanshi, M.A., Ph.D.	216-226
Tamil Language Textbooks at the Undergraduate Level - Some Suggestions for Change in Focus ... M. S. Thirumalai, Ph.D.	227-231
Technology-Integrated Language Teaching ... G. Vijay, M.A., M.Phil.	232-238

Leader-Visionary LKY Gratefully Remembered
Jimmy Teo



LEE KUAN YEW
1923-2015

Courtesy: <http://globalpublicsquare.blogs.cnn.com/2011/10/03/overturning-lee-kuan-yews-legacy-in-singapore/>

I must write about Mr. Lee Kuan Yew (fondly referred to as LKY) the Founder, Father & the 1st Prime Minister of Singapore:

1 When I was 9 years old, at Lorong Limau, Singapore, I heard from my parents that PAP leaders were coming to our place (an area famed for gangsterism) for an open air election campaign. I was there at about 5pm right in the front observing LKY, Dr. Toh Chin Chye & others seated on the lorry (which acted as a platform complete with loud speakers). When LKY shouted: ‘Merdeka’ (which means ‘Independence’), I shouted the loudest I could. All others did the same. The whole atmosphere was electrified. We were all mesmerized by his charisma & presence – that fearless presence, infused with total dedication & passion to & for his country – Singapore.

2 On Sept 9th 1963 (I was then 13 years old), LKY shook my hand. There were thousands at Towner Road. He came by to garner support for a snap National election. His hand was very warm (I reasoned that he shook so many hands that day & the friction must have produced the heat). My home at Lorong Limau was about 5 minutes’ walk from Towner Road.

3 On that same 9.9.63's evening, I followed him with the crowd until about reaching the end of Towner Road (nearing Balestier Road). I was there when he was pushed into the monsoon drain. Someone give him a hand & quickly pulled him up. The drain was quite shallow & about 6 feet wide. The person who pushed him, a middle age Chinese person, was Mr. Foo (from the Singapore Business Houses Employees Union/Singapore School Canteen Vendors Association whose office was fronting the drain). It all happened so fast. LKY was athletic & agile. He was unhurt.

4 About 40 years ago, I asked the late Mr. Lee Chin Koon, father of LKY (we were members of the same club - Singapore Swimming Club) that some people told me that he & LKY were not in good terms. Mr. Lee Chin Koon looked at me firmly & said: 'What does people know about us? Every morning without fail, he serves me drink* with both hands.' At that moment, I was very touched to know that LKY was such a filial son. I wonder how many of us do that for our parents. (*I could not remember the drink he mentioned but most likely milo, tea or coffee).

5 Despite being mildly dyslexic, LKY also had a shorter tongue. He had to make special efforts to speak. Yet, he was an Orator Par Excellence. Over at a dinner party at the American Embassy in Singapore (about 1979), the Ambassador came to me & said: 'Jimmy, your Singapore is a tiny nation. But when Lee Kuan Yew speaks, the world listens'. I was so proud of Singapore.

6 When I was at the Istana/Sri Temasek where LKY & family would spent their day & most evenings, I was so surprised to see his exercising shed. It was very simple, wooden planked painted white & aerated by chicken wire at the upper end. There were about 4 machines (2 rowers & 2 Tunturi cycling machines – all manual, basic, old but workable). The chicken wires reminded me of the old Kampung days. It was so simple, so archaic, so revealing of its user.

7 About 16 years ago, I was pleasantly surprised to receive an email from the Prime Minister Office. It was in response to my letter to him to tell him that I am his ardent follower to the core. I stopped at 2 kids as per his suggestion. That email was from LKY. As we all know, LKY was very frugal with his words. For me, he wrote 3 sentences. I memorized them & could repeat them verbatim:

'Dear Jimmy.

Thank you for your warm words.

This is to wish you, your family & your 2 sons, the best.

Lee Kuan Yew'

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Jimmy Teo

LEE KUAN YEW - Gratefully Remembered

Singaporeans
Must be grateful & thankful
To
Lee Kuan Yew & his team.

We cannot take our current success, prosperity & peace for granted.

We must aspire to be the best, and better all the time.

Continuing the Legacy of LKY

And

Be the best.



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Effectiveness of Role Play in Enhancing Communication Skills of English Language Learners

Ammu Maria Ashok, M.A.

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Abstract

Language teaching in India mainly focuses on the learning process rather than the teaching of the language. The emphasis is only given on the linguistic competence of the language learner not on the development of the communicative ability of the learner. The absence of a suitable environment for using the language, the failure to use appropriate teaching aids and techniques along with the ignorance of latest developments in English Language teaching among teachers aggravate the situation of English language teaching and learning in India. Role-play is a valuable teaching and training tool where learners take on different roles, assuming a profile of a character or personality, and interact and participate in diverse and complex learning settings. This paper mainly focuses on how to apply it successfully and to take the most advantage of it in English language teaching classroom. The English language teacher should focus on different factors for its success such as: the topic chosen should be real and relevant to the situation; the teacher's role as a facilitator, participant and spectator; need in giving appropriate feedback; correcting the errors; developing linguistic competence and self confidence. Also focuses on the key benefits of the role-play, how it works in a language classroom, steps in constructing a role-play, preparing students for role -play and the teacher's role in role-play.

Key words: Role play, communication skills, ELT, teaching methods

Introduction

Wigglesworth (2008: 117), an ELT specialist, expressed his views with regards to task based language teaching as “A central tenet of task based language assessments is that the tasks are designed to represent authentic activities which test candidates might be expected to encounter in the real world outside the classroom.”. Learners need to learn how to use the target language in "real-life" situations and not structured dialogues which are taught in classroom and role-play like any other task based language teaching technique helps them in language acquisition through real life situations. As Qing (2011) states, “Role-play is defined as the projection in real life situations with social activities” (p. 37).

Role Play

Role-play is an effective technique which, arouses the interest of learners, and makes the language acquisition impressive as Lucantoni (2002) points out, “role-play can be a very enjoyable for learners and provide excellent opportunities for using language in real life situations”.

Ments (1999) comments that role-play are “motivational and effective because it involves activity” (p. 13). In role-play the participant is asked to play the part of someone else. He is given details about the person and situation that he is supposed to be in. Role-play must not be confused with acting because, unlike acting, role-playing is focused on how the roles of the players interact with and affect each other. Ments (1999) also comments that the most obvious uses of role-play are in those areas which deal primarily with aspects of communication. (p. 19). Role-play is a communicative activity where the learners can use spontaneous language. It also helps learners to develop real life speaking skills. Ments(1999) also states “by devising scenes of everyday life, in particular those situations which make use of the vocabulary to be learnt, the students can be encouraged to use language in a free and interesting way” (p. 19). Thus it also helps in developing linguistic competence and also empowers the vocabulary. This enables them to use language in their real life situation in a free and interesting way with confidence.

Simulation

Role-play and simulation are separate activities but they are considered to be common activities which are often conducted at the same time and they complement each other. Role-play

in a simulation exercise is where persons take on assumed roles in order to act out a scenario in a contrived setting. The learners or participants can act out the assigned roles in order to explore the scenario, apply skills (like communication, debate etc.), and to experience the scenario from another view point, and to evoke and understand emotions. Simulation is a problem-solving activity where the student brings his own personality, experience and opinions to the task.

Key Benefits of Role-play in English Language Learning

- Role-play develops communication and language skills.
- Develops social skills when learners collaborate with others and work as a team.
- Encourages learner to express their ideas and feelings in a relaxed environment created by them.
- Allows learner to act out and make sense of real-life situations.
- Allows learner to explore, to experiment and to investigate real life situations and language used in various circumstances.
- It develops listening skills and speaking skills.
- Builds confidence level of team members which in turn can help them in their day-to-day roles.
- It helps the students in critical thinking. They can transcend and think beyond the confines of the classroom setting.
- Helps learners to learn about different cultures.
- It develops creativity and imagination.
- Helps them in creative problem-solving and also helps them in handling difficult situations.
- Teaches lessons that are needed in society like competition and cooperation.
- Allows for the interaction between classmates, and peers.
- Also develops learners' awareness of themselves and others.
- They learn to empathize with others by taking on the role of a character. It will enable each learner to understand different perspectives of the world.

- Helps the introverted students to speak out and it breaks down “cliques” and “isolates”.
- Allows for the exchange of knowledge between students.
- Enables the teacher to understand the various capabilities of students at the same time teacher can also encourage them to develop it.

Role-play Works Different ways

- By learning a concept, vocabulary or an idea through participation and modeling.
- By learning through observation i.e., watching a constructed role-play using actors, simulators and tutors.
- By analyzing the feedback from students and give necessary steps for improvement.
- By re-enacting the situation again in the classroom.

Key Steps in Constructing a Role-play

- a) The first step for the teacher is to define the aims and objectives of the role-play in order to practice skills, explore concepts etc.
- b) Then the teacher is to determine external constraints like the class size or the space available.
- c) Define time limit of the role-play. Construct the role-play by making use of the time effectively with maximum participants
- d) Define the setting of the role-play. It has to be defined in brief. This enables the students to understand the context of the role-play setting.
- e) Define clear role descriptors and at least few dialogues of major characters.
- f) Define observer tasks like taking down the feedback on each role-played, new and improved dialogues etc.
- g) Define debrief agenda and also clearly define the facilitator tasks.

Preparing Students for Role-play

- It is better to use actual locations and put participants in the physical locations where they actually would experience the scenarios which you're trying to replicate in order to make it as realistic as possible.
- Give the personality profile and the list of objectives of each role to the participant.
- The teacher can provide them information through power point or by using any other effective audio visual aids. It is better if the teacher provide the details writing clearly and briefly in short simple sentences which enables the students to know what they must do and how to do.
- Give the students five to ten minutes to complete the task.
- The teacher can ask the students do the task alone or in small groups or in think-pair-share format in which students work individually or in pair and later they can discuss their results or outcomes with their pairs and to the whole class.
- In order to process the student's deliberations, the teacher can ask the participants to write their comments and to make them read in the class after the role-play session.
- Teacher can also lead them to have a class discussion where each student should be given opportunities to talk on the role they played and can justify their differing outcomes or opposing views.
- Videotaping the participants in role-playing scenarios can be used as a valuable teaching tool for evaluation. It allows people to evaluate themselves their strengths and weaknesses and also to record improvement.
- In some cases an authentic role-play experience from the student team may be difficult. So it is also good to bring in consultants and professional actors to get the students trained.

Using Role-play Cards

Teacher can describe each role in a manner that will let the participant identify with the characters assigned to them. It is better to use the second person 'you' rather than the third person 'he' or 'she.' At the beginning teacher can provide detailed instructions in cue cards.

Cue Card A:

YOU ARE A SHOP KEEPER

1. Greet the customer and ask him what he wants to buy.
2. Describe the qualities of the product and its price.
3. Answer the customer's questions regarding the product.
4. At last say "thank you" to the customer.

Cue Card B:

YOU ARE A CUSTOMER

1. Greet the shop keeper and say what you want to buy when asked by shop keeper.
2. Ask what the price will be.
3. Ask him questions on the products shown.
4. At the end say "you're welcome."

The Role of the Teacher in a Role-play

- A teacher should keep in mind learners' needs and interests in order to choose an appropriate situation for role-plays. Ensure that the selected role-plays should be

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Ammu Maria Ashok, M.A.

Effectiveness of Role Play in Enhancing Communication Skills of English Language Learners 9

interesting and also it should give the students an opportunity to practice what they have learned. In order to make the role-play interesting it is good to let the students choose the situation among them. Encourage them to suggest themes that intrigue them or to choose a topic from a list of given situations. Teacher can also asks them to write down situations which they encounter in their own life, or when they read a book or watch a movie as this will enable them to construct the role-play in a way which will be interesting to their class members.

- Always provide important role to intelligent, smart students and leave the average students relaxed with less important roles. The good performance of the bright students will be an encouragement to other students and some of them will take up leading roles in the next role-play session. Teacher can also interchange the roles among students based on their ability.
- While deciding on the composition of each group teacher should consider both the abilities and disabilities of the students. For example, a group consisting only of shyest students will not lead to a good performance in role-play so teacher should mix each group with students of different abilities.
- After the selection of the situation of the role-play think about the language needed for it especially, vocabulary. At the initial level, the students are able to tackle the language but when they move towards higher level it will be more difficult to use the correct and appropriate language. So it is better to introduce new words and its meanings related to the role-play situations to the students. It will help them to prefigure accurately what language they need to use in those situations. It will enable the students to get an idea of roles assigned to them clearly also help them to learn new words.
- Provide the students with concrete information and clear role descriptions, so that they could play their roles with confidence. For example, in the situation at a bus station, the person who is assigned the act of giving the information should have relevant details like:

the times and destination of the bus, price of tickets, etc. with him on a cue card. Information like a fictitious name, status, age, personality etc can also be given in it.

- It is always better if the teacher can take one of the roles and act it out as a model at the beginning level instead of asking for volunteers to act out the assigned role-play in front of the class members.
- Debriefing after the role-play session does not mean that pointing out and correcting mistakes. Pointing out mistakes will sometimes make the students less confident and less willing to do the other role-plays assigned to them .So feedback should be on each students opinion about the role-play and teacher should welcome their comments.
- The aim of the feedback session should be to discuss what has happened in the role-play and what they have learned from it, their valuable suggestions and remarks. In addition to this teacher can also ask them evaluation questions on each role-plays.
- Teacher can also note down mistakes during the role-play. It will provide the teacher with feedback for further practice and revision.
- Teacher should avoid intervening in the role-play with error corrections and do not to discourage the students during their participation in the role-play.
- Teacher can also give the students home task on role play exercises which will in turn help them to learn useful words and expressions. It also enables them to think about the language and to construct the sentence accordingly for an effective role play performance with confidence.

Conclusion

Incorporating role-play into the classroom adds variety, a change of pace and opportunities for a lot of language competence and also a lot of fun which in turn makes the English language learning interesting and effective. The encouragement and the teacher's

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Ammu Maria Ashok, M.A.

Effectiveness of Role Play in Enhancing Communication Skills of English Language Learners 11

motivation help the students to get chance to express their ideas in English, improve vocabulary, learn social skills, listening skills, and also develop critical thinking and creative thinking abilities. Thus role-plays can be considered as an integral part of English language teaching and learning process.

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The Poet on the Overdrive: The Mystery of the Poetic Moment

Dr. J. S. Anand, Ph.D.
Prof. Manminder Singh Anand

Abstract

How far away and how close is poetry to intentional lying and how poetic lies [lie-cense] pass off as an ornament is the subject of this study. What is termed and admired as exaggeration is nothing but the extension or intension of reality. Poetry, in a way, is never a surface statement. Whatever it says, is never explicit. It uses metaphors and symbols which either extend on the real feeling, or under present the same. Thus, the unreal becomes an extended element of the real and poetry becomes a mix up of the two components. Who knows where the realm of the real ends and the domain of the unreal begins. Excitement, passion, anger, joy, ecstasy, crying, pining, sighing – all these living experiences are actually simple feelings added with a tinge of excitement and passion. A poet always overstates, or he understates, he is never normal. And, by the use of intentional over statements, which pass off as exaggeration, he is capable of creating an excited state in the mind of man. In the final analysis, a poem is the sum total of the real and the unreal and together it presents an experience which is intense. Can the poet be excused for telling intentional lies and provoking the readers into uncanny states?

Key words: Poetry, poetics, intension, extension, half-truths, oracle, unreal, real, a window to new dimensions

Turning Half-Truths into Oracles

Poetry is a conscious statement of an intensely passionate experience. Such experiences happen to almost every one, but only a poet can capture them in words and images, while others can only feel it and let it pass. To understand poetic creation, it would be appropriate to refer to the state of mind of a man who decides to commit suicide. He was living a normal life.

Something happens. And then, his mind creates situations which do not actually exist. Only his fears take various shapes and start masquerading before his eyes. A sense of deprivation overtakes him. Now, he is in the grip of suicidal passion. And he commits the act. The idea to be underlined here is that the reality was not so horrible as it was presented to him by a heightened state of mind.

This situation can be better explained by referring to the dagger episode in ‘Macbeth’ while Macbeth is in a heightened mental state before he murders Duncan, and finds a dagger hanging before him. The dagger which was at the most an illusion actually represented a poetic truth. This is what poetry does to the normal feelings of a man. It heightens them. Most of the time, this heightening of emotions and intensification of experience takes place at the expense of reality. Unreality extends the frontiers of normal experience, and it lends a sense of urgency to the fleeting thoughts. A moment arrives when the clouds fail to carry the water vapours, and rain sets in. This is how a poetic piece comes into being.

How the Poet Picks Up the Unreal

Lying comes naturally to a man in an inebriated state of mind, a domain in which poets usually operate. Come to think of a man who is drunk. How he presents reality is a clear evidence to show how a poet presents reality, as he is also in the same intoxicated state of mind. If one has to explain it in geographical terms, prose is the plains, but poetry is the mountainous region, where either one is going up, or jerking down. Both these states are unreal, because earth essentially is like a plain. Thus, plain language is not the cup of a poet’s tea. Stimuli often propel his mind into a state where feelings cut deep into the heart, and he sees blood where actually there is none, and he dies and swoons, while being in a stable physical condition.

It follows therefore, that the unreal comes most naturally to the poet, who is either on the ninth cloud, or nowhere on earth. How could Wordsworth gather lessons in humanity from nature? All the poetry that Walt Whitman has written is a heightened state of passion. It is not to say ‘lying’ but ‘over statement’ or ‘under statement’. The real has been either extended to match his vision, or intended. All the talk of moon, winds, waters, and all that the poets find them saying, falls on the wrong side of reality. Yet, everything is said, and accepted too, as a prophetic

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Dr. J. S. Anand, Ph.D. and Prof. Manminder Singh Anand

The Poet on the Overdrive: The Mystery of the Poetic Moment

truth. This is the li[e]cense which poets enjoy. Whatever they say is no less than prophesy. They are physicians of an ailing society. They are the prophets. They see what ordinary eyes cannot envision. And they say what ordinary words cannot say. How they charge their words! How they change situations into archetypal moments! How they pick meanings from the dustbin of history and myth and recycle the truths in new makeovers! Just as trees take carbon dioxide and transform it into oxygen, poets too draw a parallel turning half-truths into oracles.

Poets are artists and artists are always selling something which otherwise is base material. From clay, which no one would buy, an artist prepares a face and a body, and it becomes Mariam or Christ. So, making involves a lot of extended values over the real. Similar is the case with a poet. For whom, ordinary happenings are spun into a new sentiment, and transformed into objects which carry much more significance than ordinary objects. What is real has always been a subject of philosophical debates. Still, the question remains unanswered as to what this world says is real or the real lies in that heightened state in which the poets and prophets operate.

In a poem, the words are not lying on the surface. [Pun intended on 'lying']. They have deeper roots. Like trees, they have invisible leaves. In these leaves, are living ghosts and fairies. Words have a life much more than their dictionary meaning. They are living beings with a mind of their own, a sensibility, a past and a present. A future too. They do not let anyone access their ultimate horizons. The deeper you delve, there is still more left to be discovered.

A word sends a man into a trance, and another man into a killer instinct. Looking into them is not easy. That is why, what poets say, always remains half-said. It is the uncanny wisdom and mischief mongering of words that poets can never be sure of what they are saying, and fearing this, they employ metaphors and images so that if not meaning, at least a state of mind could be conveyed directly.

All this creates a situation in which the real becomes a casualty and only the extended unreal or the under said becomes the poetic expression. Like a spider, the poet picks up from truths and half-truths and weaves a wonderful pattern of gossamer threads. Another analogy can be given from the children who take up a solution of soap and water and start making colourful

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Dr. J. S. Anand, Ph.D. and Prof. Manminder Singh Anand

The Poet on the Overdrive: The Mystery of the Poetic Moment

and shapely bubbles and balloons by blowing their breath into a slender pipe of paper. The more soapy the solution, the more brilliant are the colours of the bubbles formed, and greater the joy of the innocent heart. Can one make colourful balloons from clean water?

Exaggeration as a Tool

As stated earlier, poetry is an exalted state of mind and such a state is brought about by an exaggerated sense of reality. A poet employs expressions which pick up the real and turn it upside down. A song too is a word said too loudly. This is how extraneous enters the sense of a word, and turns it more emphatic. Poetry is different from prose in that in a prose item, the writer builds up an idea and at the end, is able to say, hence, this is this. He is very precise. He knows what his words mean. There is no ambiguity. There is nothing left unsaid, or to chance.

Moreover, a prose writer knows already what he has to say. However, all these positives are absent from poetry. The poet does not say anything. He merely suggests. He is so skeptical of the words, that he doubts even himself with regard to the sense he has injected into them. In a poem, words are sense-resistant. They end up suggesting much more or far less than what the author had visualized. Moreover, it is not possible for a poet to work having a blue print, as a prose writer does.

Whereas a prose writer can start with a title, poetry defies such easy solutions. The poet does not know where the poem will meander, and what it will say, and how it will say, and whether it will say anything or not. This ambiguity and tentativeness of meaning, is the result of exaggeration which is at the heart of poetic creation.

A poet writes poetry out of a situation which does not even attract the attention of a common ordinary fellow. And then, while an ordinary man might look simply at the mathematics of life, the poet complicates the given situations, and tries to relate them to the essential questions of life and death, and thus, those very ordinary experiences start bearing a special significance and a meaning which is unspecific, vague but highly expansive.

The Poet versus the Man

Although the poet is also a man, but when a man turns into a poet, the man is left behind, and the passion to communicate takes over. Even the urge to talk requires a special urge over being silent. In this super state, the reader can be left confused because as a man, the poet might be a very prosaic person, leading a simple life of simple arithmetic, but as soon as the incorrigible passion takes over, he leaves behind that mortal domain, and enters orbit of the immortal. The vision changes. The world changes. In this state, a poet can tell his beloved that he can sacrifice everything for her sake. In this state, he can say, this is a seamless world, and he believes in no boundaries. It is this passion which makes him look into the life of things, which is possible only when the man stays behind and the prophet departs and moves on to a journey into the unknown. Keeping the two together is almost impossible because, it is like keeping the reality and the dream together. Real and the unreal together.

What he is telling in this state may not be true, it may seem true only to him, and only in that inebriated intoxicated state of mind, it is a momentary truth for the poet in that state. Otherwise, to him at other times, and to all others at all times, it might seem an inflated lie, and being charitable to him, an illusion at the most. Only the poet can tell his beloved that her face is like the moon in placid waters of the lake. These are innocent overstatements. Just like splashing of waters by a duck and creating patterns on the breast of a pond of water. It is merely a play, a game; even if lies, they make life more livable than it normally is. They are like cosmetics to a ravaged face.

Poetry brings shine on things which are otherwise prosaic. By spending words which does not involve any expenditure. And, thus they create a magical world for us, an unreal world, which is full of romance and mystery. It is this mystery which makes the poetry and its subject enchanting. Every object in this world is enchanting, and like a ‘talisman’, touch a stone and you find stairs descending down, or there appears a magical lake whose waters are frozen, and in the enchanted moonlight, we come across a girl with a dulcimer. It appears, every poet, like Coleridge, writes after an overdose of opium and all poetry is a re-rendering of Kubla Khan.

What a man lacks in his life? What we are ever after? Romance. Charm. Beauty. And all these things are the products of applying some cosmetics on reality. Are they really unreal? Are they lies? Is a woman who is well dressed and has a wonderful make-up, a living lie? I wonder, if we take her at her face value. Although it is her face value which really counts. We call her beautiful. We call her charming. That is our statement about her. Without going into whether she is overloaded with magical potions. What make up does to a woman, exaggeration does the same to a piece of poetry, makes it digestible, charming, and romantic, and more acceptable than it would have been otherwise. Thus, it is the poet who picks up unsuspecting people and takes them over to a journey into the magical realms of romance whose architect he himself is, and treats us to states which are ordinarily impossible to conceive, not to talk of entering.

Poet: A Window on New Dimensions

The poet, thus, takes us over to a new reality. Rather than calling it unreal, it would be better if it is called a new dimension. The Poet is a window on these new dimensions. Only he knows what he would show us of what he has perceived. Once we enter through this gate, now, it is a journey through the dark caves of his consciousness, and whatever lies [pun again] there. It may seem uncanny, it may seem magical, it may seem unwarranted, it might seem far removed from reality, because we are romance-resistant otherwise, and ordinary people who are treated to poetry, do not easily enter those gates. But once they are in, the muse takes over, and the magic is turned on. Then, they start moving their heads, along with the hair, they carry atop. It is magic thereafter.

The real job of the poet is not to state reality as it is, that is the job of the prose writer. The poet who is drunk on immortal juices, also injects those juices into his poetry, and a potion from the poet can send people into a trance, from which they do not like to return. Magic is an extension of reality. Charms are reality plus. It is more like a plane which moves some time on the pitch of life, and then, takes off. The poet is always sitting on that edge, rubs off his shoulders with reality, and then, takes off into realms unknown.

Conclusion

From the foregoing discussion, it can be inferred that poetry does not relate the real, but it spins its magic web around real situations, so that in poetry, they become unreal attachments. These magical webs enhance the value of poetry, but not without making it inaccessible in its totality. A piece of poetic creation defies simplistic methods of interpretation, and discovery of meaning. Rather, poetry brings forth innovative ideas because the words are radio-active and have a life of their own. They depend, for their meaning, neither on the poet, nor on the reader. They keep growing. It can be safely said that poetry is the art of over-saying things, and brought to the basics, a poetic creation is a mix up of the real and the unreal, and the unreal is mostly the imagination of the poet, making it mostly an exercise in 'airy nothings' which attain their prophetic value because they are a part of the poetic truth. The poet moves forward leaving the man behind, and turns into a window on new magical dimensions of experience.

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Communicative Competency in English at Tertiary Level – Need for an Updated Approach

V. David Arputha Raj and Dr. R. Saravana Selvan

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Indian Students Lack Communicative Skills in English

Indian students are seen often complaining ‘I know what I mean but I do not know how to express it in English’. English is a second as well as a foreign language for them. To be a professional in any field, every learner must be well versed in both the form and the content. The form (grammar and vocabulary), the content (information and ideas) and their interdependence must be focused for the effective delivery. But the present learners are found giving importance to the content rather than the form. This lack of communicative competency results in losing job opportunities in homeland as well as in foreign countries, even though the candidates appear to be well qualified in their technical and professional part.

Importance of English as a Library Language

English is a ‘library language’, and this plays a very significant role in the learning process. More than 80% of the study materials for all the courses are available in English language only. Without competent knowledge in English, students cannot understand the ideas given in the library sources. Even after completing twelve years of learning English in schools and getting a degree in their field, graduates are unable to speak fluently in English, whereas the boys selling goods in tourist places speak English boldly and fluently in order to sell their products. As the maxim goes ‘Necessity is the mother of invention’, the boys in tourist places have the necessity to speak in English. But the learners of English as a Second Language (ESL) lack that kind of practice to develop their communicative skills.

Reasons Offered for the Lack of Communicative Skills

Over the years, many reasons have been adduced for the learners’ lack of communicative competence at tertiary institutions, even after they have undergone proficiency courses to develop their communicative ability. The institutions are sometimes accused of not designing a syllabus which meets the actual needs of the learners and also for not applying

appropriate teaching pedagogy, which result in a gap between communicative competence and actual performance. The learners must be taught how to use the language effectively to inform, engage and influence others to change policies and practices for the better. Communicative competency emphasizes communication as both the means and the ultimate goal of learning a language. Learners must be taught the basic understanding of communicative competency that ‘it is not what you say that is important but the way you say it’.

Focus of This Study

This study emphasizes purposeful and utilitarian learning of English. The communicative needs of the learners are more important in considering the course design. The teaching must be concerned with both oral and written discourse of English for academic or professional and occupational or vocational purposes. This study mainly deals with the learners at tertiary level for whom learning of English takes on a service role for their specific needs in study, work or research.

Four Categories of Communicative Competency

Communicative competency can be divided into four categories:

1. Grammatical Competence
2. Discourse Competence
3. Sociolinguistic Competence
4. Strategic Competence

1. Grammatical Competence

Grammatical competence refers to the ability to recognize and produce the distinctive grammatical structures of a language and to use them effectively in communication. It teaches how to relate the form to the content. It is like the rules of any game. In grammatical competence, direct translations are not always possible, for example, Small pizza – personal pizza.

2. Discourse Competence

Discourse competence refers to the ability to connect sentences in stretches of discourse and to form a meaningful whole out of a series of utterances. It can be either oral or written, but the coherence should be maintained. Genre manifestations, gambits and pause between utterances should be taken care of.

3. Sociolinguistic Competence

This refers to the ability to interpret the social meaning of the choice of linguistic varieties and to use the language with the appropriate social meaning for the situation. The speaker must be aware of the social context in which the language is used or else it will land up in misunderstanding the context.

Technical example

Child : Mom, I need a new mouse, my other one died.
Mother : I don't want a mouse in the house!
Child : Mom, for the computer..!!

Gender example

Mailman – mail carrier
Fireman – firefighter

4. Strategic Competence

Strategic competence deals with the manner of manipulating language in order to meet communicative goals. This is mostly used to compensate communication disruption caused by lack of communicative competence and to strengthen communicative effects. Strategic competence is of three types:

- i. Strategies for native language
- ii. Strategies for inter-language
- iii. Strategies for interaction

Of these three types, strategies on inter-language is the most suggested and successful type of strategic competence.

Steps and Practice to Achieve – New Approach and Other Needs

To achieve this desired communicative competence in the ESL learners, there is a strong need to create novel and creative ways of knowledge and information presentation. There is a need for a new and modified approach which suits the needs of the learners of the present era. The new approach should make the learners competent enough to outstand in the competitive world. It should consider mainly its dynamic aspect, as activity rather than knowledge.

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

V. David Arputha Raj and Dr. R. Saravana Selvan

Communicative Competency in English at Tertiary Level – Need for an Updated Approach

There is a vast need for competent instructors in handling the subject. In an activity based communicative classroom, the teacher takes up three important roles other than being a mere instructor. They are (i) facilitator, (ii) participant and (iii) an observer and learner. At first, the teacher should provide opportunities and facilities to the learners to improve their communicative skills. The teacher should have a clear idea of the objectives which are going to be dealt with. The teacher should present himself as one among them and not superior to them, which will offer the learners the freedom, courage and independence.

Language learning should be teacher-orchestrated and student-centered with technology tools stimulating and supporting creative thinking, discourse and language learning. By being a participant, the teacher should motivate and initiate the learners. He should also kindle the questioning attitude amidst the learners.

Intensive Effort – All are Participants

Achievement in teaching is the result of an intensive struggle of each individual with himself. The teacher should be patient enough and skillful to pave platforms to create a sense of involvement from the learners. Teacher's role as an observer plays a vital role in the success of a communicative classroom. He or she should give attention to every learner present in the classroom. His or her concentration should be spread not only over the active participants, but also the passive participants. The learners are no longer learners; the teacher is no longer a teacher; but all are participants inside the communicative classroom. There must be increased learner participation and decreased predominant teacher talk.

Direct Method and Related Activities

This is to suggest that direct method of language teaching will be fruitful in communicative classrooms. Vernacular language should be banished from the communicative classroom. The learners must be made aware that the language abilities can be achieved only through practice and careful training. Realistic tasks and activities based on real-world situations can be designed.

Task based activities can be made use of rather than exercises.

It can be even dramatization of a situation, like visiting a factory, conducting an interview, etc. While doing so, the learner happens to think through the mind of the characters. The learner views the situation from others' point of view. It gives the emotional ability to feel what others feel. The presentation is made as near as possible to the real

situation or event or object. Familiarity of the situations and the freedom to use grammar and vocabulary at their interest gain confidence and courage in the minds of the learners, and allow more meaningful conversations.

The learner must be conscious that cases or problems selected for study are simulations of actual situations in which he will find himself in a relatively short time. The teacher should show keen interest in making the learners participate in the activities. Showing high expectation of learners' potentiality and achievement will surely get rewarded. The teacher can even share interesting personal experiences in learning English in order to make the teaching more interesting.

The following activity is an example where the learning atmosphere can be transformed into an acquiring atmosphere where the learners feel that they are entertained rather than being educated:

Activity

- ❖ On the chalkboard, the teacher writes a word which has many things to speak about. For example, 'school'.
- ❖ Then, the learners are asked to tell the words related to that particular word and one representative from the class writes those words on the board.
- ❖ As the topic is very relevant and familiar to the learners, they will shout to find their contribution on the board.
- ❖ When the board is filled with words, the teacher asks the learners to frame a sentence for each word which tells something interesting about their school life.
- ❖ Every learner is asked to read the framed sentences.
- ❖ With an example by the teacher, the learners are asked to give coherence to the framed sentences.
- ❖ When the sentences are arranged by the learners in a logical sequence, the learners are asked to read the same in front of the class.

Outcome of an Empirical Practice – A Case Study

To make the language learning more successful, the learners must be provided familiar situations. These familiar situations enrich the learning with a comfort zone which results in shedding away their shyness and fear and in building up their confidence. This

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

V. David Arputha Raj and Dr. R. Saravana Selvan

Communicative Competency in English at Tertiary Level – Need for an Updated Approach

activity was implemented in the Year I BE Mechanical Engineering learners of Professional Group of Institutions, Palladam. On the top of the chalkboard, the term ‘School’ was written. When the learners were asked to tell words related to school, they took part actively and threw their words to the representative at the board, who really found it very difficult to pay attention to everyone. Out of their extreme joy, the boys started recollecting words such as bunking, compound wall, punishment, last bench, comments, and so on, whereas the girls concentrated on exam hall, laboratory, library and so on. The atmosphere was filled with joy and entertainment.

Then, the teacher made a statement that when the learners thought of every word, they would have been reminded of some event that happened in their life related to the word. All the learners agreed with that.

Taking this as an added advantage, the learners are asked to convert those memories into words and to frame sentences for each word. They came out with funny and interesting sentences and they made these as full sentences with the help of the teacher. The outcome was a beautiful essay on ‘My School Life’.

On the other hand, if the learners were asked straightaway to write an essay with the same topic, they would have felt lack of words and ideas. But, through this activity-based teaching method, the learners enjoyed and found an easier way to prepare any essay on any topic.

To Conclude – Need for Modified and Innovative Approaches

It is evident that the current situation in this competitive world demands a modified approach in teaching English. The curriculum should be restructured and revised and be made relevant to meet the needs of the learners. Teachers should be competent enough to mould the learners skill-oriented rather than subject-oriented. Teachers should pave platforms for increased learner-participation. A change in the approach of teaching English is very essential at this crucial moment. To help the learners with better employment and career, an updated approach is needed to make English as a Second Language (ESL) teaching more effective and fruitful.

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Reduplication in Modern Maithili

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Abstract

The present paper aims to present a typological study of reduplication, its structures and patterns in the modern Maithili language. The reduplication is a very common phenomenon and an important morphological process in the grammar of Maithili. From the formal point of view, reduplication is totally reduplicated process of the segments and lexical items in Maithili. From the semantic point of view, the author presents the function of reduplication in terms of emphasis, generality, intensity and pragmatic as well. This paper is also trying to reveal and show the repetition process that is very relevant to African languages but this process is also found in the Maithili language to some extent. In this paper, an attempt is made to examine and exhibit the differences between reduplication and repetition processes. Both reduplication and repetition can be considered as morphological and semi-morphological processes respectively in the modern Maithili language. This paper also gives a brief introduction of Maithili, its genetic ancestor and the source of origin that clearly reveals that Maithili is neither a dialect of Hindi nor Bengali nor other Indian languages.

Key Words: Maithili, reduplication, morphological reduplication, lexical reduplication, expressive, kinship terminology, onomatopoeic, partial, echo-formation, compound, discontinuous, repetition, syntactic, semantic, pragmatic functions, morphological, and phonological processes.

1. Introduction

Maithili is an Eastern Indo-Aryan language. It is one of the languages listed in the Schedule VIII of the Constitution of India. It is spoken widely in the eastern and northern parts of Bihar in India. This language is also spoken in the south-eastern region of the Tarai districts of Nepal. Maithili is well known for its literature, grammar, culture and the melodious songs and

poems of Vidyapati. For some time, it was considered and viewed that Maithili language was either a dialect of Bengali language (Beames 1872-79 & 1966, 84-85), or a dialect of Eastern Hindi (Hoernle 1880), or one of the three dialects of a superior Bihari language, a descendant of the Magadhi Praakrit, derived from “Gaudian” language, but a complete, distinct and separate language from Hindi language (Grierson 1883, 87 & 1903, Hoernle 1885 & 1889). Today, the Maithili language is considered and viewed as a separate language of India that has achieved a magnificent, privileged and dignified status of an Eighth Schedule language of the Indian Constitution in 2003 via the 92nd constitutional amendment. This happened only due to mass movement and demonstrations. Maithili is now being used in different contexts of life, namely, in court, education, law, administrations, mass media & communication, radio, T.Vs, and so on. According to Grierson (1884b) and Jha (1958), there are five major regional and geographical varieties of the Maithili language i.e. Standard Maithili (Central Maithili), Angika (Southern Maithili), Bajjika (Western Maithili), Thethi Maithili and Muslim Maithili (Maithil Muslims) (Asad 2013).

According to the Census of India (2001), Maithili is spoken by around 12 million (12, 179, 122) native speakers but the *Ethnologue* report (2013) indicates that Maithili is widely spoken by almost 30 million speakers in India. According to the Nepali Census Report (2011), Maithili is officially the 2nd largest language and spoken by 12% of the total population of Nepal. According to the International P.E.N (*Poets, Essayists & Novelists*) and the Sahitya Academy (*National Academy of Letters*), Maithili is the 16th largest language of India and 40th most spoken language in the world (Yadav 1997). In 2008, Maithili and Bhojpuri Academy in Delhi was established by the former Hon’ble Chief Minister Shiela Dikshit for the promotion and development of Maithili and Bhojpuri languages. Earlier, Maithili was being written in *Trihuta*, i.e., *Mithilakshar* or *Kaithi Script*. But nowadays it is commonly written in Devanagari script. The ISO has also approved the Maithili script Unicode to preserve the Mithilakshar or Trihuta script (Pandey 2006). The term “Maithili” comes from *Mithila*, which was an independent state in ancient times. In the Hindu religion, since it is regarded as the birth place of Goddess Sita, the daughter of King Janak of Mithila, who eventually gets married to Lord Ram.

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Asad, Md. M.A., M.Phil.

Reduplication in Modern Maithili

2. Reduplication

The term “Reduplication” refers to either the morphological process (Abbi 1992 & Singh 2005) or the phonological process (Wilbur 1973) in which the root or stem of a word, or a part of the lexical item is repeated with exact shape or a slight change, carrying a quite semantically modified meaning. Reduplication can be either partial or complete.

Pei (1966: 230) refers to reduplication as a morphological process whereby there is a repetition of a radical element or part of it, occurring usually at the beginning of a word, occasionally within the word. Marantz (1982:437) defines reduplication as “a morphological process relating a base form of a morpheme or stem to a derived form that may be analyzed as being constructed from the base form via the affixation of phonemic material which is necessarily identical in whole or in part to the base form”. According to Spencer (1991:13) involves adding material whose identity is partially or wholly determined by the base. According to O’Grady and Guzman (1996:143), reduplication is a “common morphological process in certain languages which duplicates all or part of the base to which it applies to mark a grammatical or semantic contrast.” Wilbur (1973:5) emphasizes “the morphological nature of reduplication, although it superficially resembles a phonological rule in the classical sense of the SPE framework” (Chomsky & Halle 1968).

It is very interesting to know that Reduplication itself is not considered as a salient characteristic and a phenomenon of the Indo-European language family, nor the classic feature and nature of the Greek or Latin but in the general way, it is mostly found in the languages of the world. Sapir pointed out that “Nothing is more natural than the prevalence of reduplication, in other words, the repetition of all or part of the radical element” (Sapir 1921:76). Reduplication is an areal feature of the South Asian Languages and found in Maithili language with productive process. The process of reduplication plays an important role in the creation of a new single lexical item with a slight semantic modification of the root or stem word, without changing the grammatical category of the root or base word in languages. Now let us see some examples of reduplication.

Examples

- a. bæcca bæcca “child child”
b. sunəIt sunəIt “continuity of listening”
c. ɡʰəre ɡʰəre “home to home”

O git sunəIt sunəIt tʰəIk gel.
he song listen listen tired went PST
“He got tired of listening to songs”.

3. The Structure of Reduplication

Reduplication is described and explained by both phonological and morphological processes in the Maithili language with its structures and forms.

3.1. Reduplication: Described Phonologically in Two Different Ways

- (a) **Reduplicated Segment:** It indicates the reduplication process in which a sequence of consonants or vowels is iterated or repeated completely to form a new lexical item.

Example

əhā səb jəldI se **au au**.
you all soon from come come (2H) IMPT
“You all come soon”.

Here, in the above example, we can see that the sequence of vowels (VV + VV = VVVV) is repeated and iterated, which gives a semantic modification that is different from the single lexical item (VV). It shows the excited attitude of the speaker and the pragmatic meaning. Maithili does not have CC iteration at all.

- (b) **Reduplicated Prosodic Unit:** It denotes a reduplication process in which a unit of syllable or mora is iterated or repeated completely to create a new lexical item.

Examples:

- a) ɡəm ɡəm “aroma or the fragrance of food”
b) jʰəmər jʰəmər “the sound of raining”

- c) game game “home to home”
d) pain pain “water water”

Here in this above examples, we can see that iteration or repetition of the unit of syllable (CVC or CVCVC), a unit of syllable like (gəm or j^həmər), which does not have identical or independent meaning at all, but when it is iterated or repeated then it gets a complete meaning. Mostly it indicates Onomatopoeia or symbolic or expressing meaning.

3.2. Reduplication: Morphological Description

It refers to reduplication process in which the root or base (words or lexeme) is completely or partially iterated or repeated to derive a new single lexical item. Each and every lexical item has its own independent meaning and when it is repeated then it shows the modified meaning of the whole lexical item that is different from the single independent root word.

Example

O bajət bajət t^həɪk gel.
he speaking speaking tired went PST.
“He got tired of speaking.”

Here in this above example, we can see that a lexical root word (bajət) is iterated and reduplicated which shows the continuity of action, i.e., the continuity of speaking.

There has been a problematic question for the discussion regarding the relation of the reduplicant to the base. In the process of reduplication, it is very necessary to identify the part of the whole lexical item, whether the right part of the whole lexical items or the left part of the whole lexical item, which is repeated or reduplicated, and which (left part or right part) is considered as a reduplicant to the base and a reduplicated item in the modern Maithili language and other Indian languages. In other words, a question may arise as to which one is repeated, whether the left side of the whole lexical item or the right side of the whole lexical item, which one is considered as a reduplicant to the base and which one is a reduplicated item. This kind of problem is not explicitly or implicitly discussed by most theories; it may be said that derivation process needs to be considered to resolve the issue here.

Example

क॑न॑रि॑त-क॑न॑रि॑त (*continuity of weeping/crying*)

reduplicated Item right side left side
 base/stem base/stem

Fig.1. Structure of repeated base word

Here, we can see that it is very difficult to say that which side of the whole lexical item (left or right) is reduplicated and repeated to the base or root. According to Spencer (1991), some part of the base is repeated, either to the left, or to the right, or occasionally in middle.

क॑न॑रि॑त + क॑न॑रि॑त	क॑न॑रि॑त-क॑न॑रि॑त (<i>complete lexical item</i>)
<i>base base</i>	<i>base (output/derived)</i>
weep weep	continuity of weeping

Fig.2. Structure of derived word.

Here, we can simply say that the output as a lexical item is derived from the reduplication process, after one of the two inputs is reduplicated or repeated morphologically.

4. Types of Reduplication

Reduplication can be widely divided into two broad types, namely Lexical Reduplication (LR) and Morphological Reduplication (MR). Under the shadow of Morphological Reduplication, sound symbolism, mimic words, onomatopoeia, iconicity, imitative, ideophones which are collectively called as Expressive. Under the heading of Lexical Reduplication, Echo-words or echo-formations, Compounds and Word reduplications, are described below.

REDUPLICATION

MORPHOLOGICAL

LEXICAL

Fig.3. Types of Reduplication

Language in India www.languageinindia.com ISSN 1930-2940 **15:4 April 2015**

Asad, Md. M.A., M.Phil.

Reduplication in Modern Maithili

4.1. Morphological Reduplication

Morphological reduplication is one of the two types of reduplication described by Abbi (1992). She defines morphological reduplication as “minimally meaningful and segmentally indivisible morphemes which are constituted of iterated syllables.” Thus, the base and the iterated part together constitute a single morpheme which is also a lexeme. Onomatopoeic, imitative, certain instances of sound symbolism and mimic words are examples of morphological reduplication. Abbi (1992) and Diffloth (1976) put all these terms under Expressive. Emeneau (1969) uses the term onomatopoeias for expressive.

4.1.1. Expressive

Diffloth (1976) suggests that “we must be prepared to see the expressive as a whole decomposed in such manner, to discard the conventional notions of root and morphology and to treat expressive as micro-sentences made up of distinctive features”.

Reduplication of iterated syllables is generally onomatopoeic in nature. Expressives in Maithili language are used to denote all the five senses of perception, that is, the sense of smell, sight, touch, hearing and taste. Expressive is also used to denote kinship terminology and states of mind of mind and manner adverbs in Maithili language. Expressive can be associated with these three features, including a sense of perception, kinship terminology and states of mind and manner adverbs.

Expressive is a very productive derivative process in the Munda language family and Tibeto-Burman language family. There are almost 59 ways of walking styles in Khasi language and an equal number of ways of walking also found in Tangkhul Naga (Abbi & Victor 1997) and all 59 manners of walking are indicated by only expressives. Action verbs such as ‘crying’, ‘walking’ and ‘running’ and ‘laughing’ and so on are associated with a large number of expressives.

Examples

4.1.2. A Sense of Perception

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Asad, Md. M.A., M.Phil.

Reduplication in Modern Maithili

1. **Sense of hearing or acoustic noise:** it indicates symbolic sounds of natural phenomenon, humans, animal noise and so on.

Rain pattering	“j ^h əməɾ j ^h əməɾ”
Thundering sounds	“ɖ ^h ən ɖ ^h ən”
Air blowing	“sāy sāy”
Jingling of anklets	“j ^h an j ^h an”
Sounds of bees flying	“b ^h ən b ^h ən”
Cloth tearing	“cəɾ cəɾ”
Cooking vegetable	“c ^h ən c ^h ən”
Child with cold & cough	“səɾ səɾ”

2. **Sense of sight :** it usually refers to the flicking or glimmering or shimmering aspect of an object:

Twinkling	“ʈim ʈim”
Lighting & glittering	“cəm cəm”

3. **Sense of Touch:** it usually refers to the feeling or touching with indicating some sounds.

Sticky	“ləs ləs”
Rough skin	“k ^h ər k ^h ər”
Ripe completely	“pəl pəl”

4. **Sense of Smell:** it indicates good or bad smells.

Aroma	“gəm gəm”
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5. **Sense of Taste:** it denotes the taste of any eatable substances.

Brittle	“b ^h ur b ^h ur”
Crunchy	“kəɾ kəɾ”
Spicy	“cəʈpətə cəʈpətə”

4.1.3. Kinship Terminology

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Asad, Md. M.A., M.Phil.

Reduplication in Modern Maithili

It denotes the persons to whom an individual is related through kinship.

Uncle	“ca ca”
Maternal uncle	“ma ma”
Grandfather	“da da” or “ba ba”
Father	“babu ji babu ji”

4.1.4. States of Mind and Manner Adverbs

It denotes the various states of mind or feeling, disorder, confusion and attitudes.

Excitement	“cʰəl cʰəl”
Unsteady	“culbul culbul”
Over crowded	“tʰəsməs tʰəsa”
Rotten fruit with worms	“kʰəd kʰəd”
Senseless	“kəcər pəcər”
Hasty	“hərbər hərbər”
Hurry	“dʰərpʰər dʰərpʰər”

4. 2. Morphological Paradigms of Expressive

Expressive items have a morphological paradigm. It can be generated morphological paradigms with different lexical items by derivational processes in Maithili language in India and other Indian languages too.

Root	p ^h us	
Stem	p ^h us p ^h us	“whisper”
Infinitive	p ^h us p ^h usa-əb	“to whisper”
Derived Noun:	p ^h us p ^h usa-eb	“whispering”
Derived Modifier	p ^h us p ^h us-ail	“whispered”

Examples

- O p^husp^husa rəhəl əicʰ.
he whisper PROG AUX 3msg PRES
“He is whispering.”

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Asad, Md. M.A., M.Phil.

Reduplication in Modern Maithili

In this example, we can see that the stem word “p^husp^husa” was used as a verb. Reduplicated expressive lexical item can be used as verb or modifier or derived noun.

2. Unkər p^husp^hus-eb həmərə presan kərəIt əic^h.
his whispering me irritate do AUX 3msg PRES
“His whispering irritates me”.

In this above example, we can see clearly that the word “p^husphus-eb” was used as a noun, i.e., a derived noun.

3. p^husp^hus-ail c^həuri cəil gel.
Whispered girl move went PST.
“The whispering girl went away”.

In this above example, we can find that the term “p^husphus-ail” was used as modifier which modified the girl, agent or subject of the sentence.

4. 3. Syntactic Characteristics of Expressive

Expressive verbs have syntactic features in Maithili language and most of the South Asian languages too. It is common in the eastern languages such as Bengali, Maithili and Oriya etc.

1. As an infinite verb form: b^hən b^həna-əb (əb is an infinitive marker)
2. As a simple verb form: b^hən b^həna-it
3. As a conjunct verb form: b^hən b^həna-kər (kər ‘do’)
4. As a conjunctive participle: b^hən b^həna- kə

Example

O b^hən b^hən kə rəhəl əIc^h.
he murmur do PROG 3msg AUX PRES
“He is murmuring”.

As a complex conjunctive participle form: bhan bhana + kə (CP) “having murmured”

Example

O kail bʰən bʰəna kə cəɪl gel.
he yesterday murmur murmur CP move went PST.
“Having murmured, he went yesterday”

It seems that it is very difficult to interpret and translate the expressive lexical items because it is completely associated with the society, culture, tradition, and regions that are quite different among languages and vary according to languages. Expressive plays an important role in the Maithili language and South Asian languages as well and denotes the five senses of perception, kinship terminology and some state of mind and manner attitudes. Various lexical items are derived through derivational process from expressive lexical items; so called morphological paradigm.

4. 4. Salient Features of Expressive

- Expressives are reduplicated and constitute a single lexical category.
- Not all Expressives are acoustic noises and acoustic symbols (Selvam, 1988).
- Expressives are not lexically discrete like other words and word or categorical class.
- Expressives are not as iconic as they are made to appear.
- Expressives constitute a single lexeme or word and consist of iterated syllables where each of the syllables is incapable of occurring in isolation.
- Expressives can be used in various morphological paradigms.
- Expressive verbs have syntactic characteristics and features.
- They are used to denote the five senses of perception, kinship terminology and state of mind and manner attitudes in Maithili language and other Indian languages too.
- Expressive semantically has its own idiosyncrasy of meaning which evolves with the culture, history and literature of a particular language group.

Abbi (1992)

5. Lexical Reduplication

Lexical reduplication can be defined as one lexical item or lexeme which comprises two or more segmentally identical parts or words. It is not a group of complex form of lexical items.

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Asad, Md. M.A., M.Phil.

Reduplication in Modern Maithili

Lexical reduplication refers to a complete or partial repetition of a word or lexeme. Abbi (1992) defines lexical reduplication as “Complete Lexical Reduplication is constituted of two identical (bimodal) words, e.g. In Hindi, gərəm gərəm “hot” or bε̃tʰe- bε̃tʰe “while sitting” is derived from the modifier gərəm ‘hot’ and verb bε̃tʰe ‘to sit’, respectively. Partial Reduplication is constituted of partial repetition of a word either phonologically or semantically, e.g. Khana uana “food etc.” or compound such as khana-pina (eat+drink) “standard of living” are case of partial reduplication in Maithili. Lexical reduplication, unlike morphological reduplication, is not minimally meaningful and thus can be further divided as they are formed of two identical words or two non-identical phonological words. From the grammatical point of view, however, they act as a single lexical category.

Lexical Reduplication

Echo formation

Compound

Word reduplication

Fig.4. Types of Lexical Reduplication

5. 1. Echo Formations

Echo-formation word is widely an important phenomenon in Maithili and other Indian languages and South Asian languages as well. Echo-formation is a process that fully refers to “the partial repetition of a phoneme or syllable of the base.” In other words, if the initial phoneme or syllable of the base is replaced by another phoneme or syllable, that has neither any individual occurrence nor any meaning of its own. It may be called as echo-formation. In echo formation process, the echo item or phoneme or syllable does not have its own independent or lexical meaning by itself. But when it is attached to any root or base word or lexical or grammatical item, then it acquires meaning. The replacer sounds or sound sequences are more/less fixed or rigid. Echo-formation is distinguishable from doublets on the one hand, and duplicate word especially, partially reduplicated word on the other hand (Murthy 1972). In echo-formation, an echo word has been defined as a partially repeated form of the base word, means either the initial phoneme (consonant(C) or vowel (V)) or the syllable of the base is replaced by another phoneme or another syllable. The replacer (phoneme or syllable) sound sequences are

more or less fixed and rigid (Abbi, 1992). In other words, in echo word, only the initial syllable or phoneme of the base word is replaced by echo syllable or phoneme.

Semantically, echo-word conveys the sense of ‘etc’, ‘and the like’, ‘such and such’ and ‘things similar to’. Chatterji (1926) wrote that “the thing denoted by the basic noun and things similar to or associated with that”. Emeneau (1969) is terse when he says that “the function and formation is to refer to a specimen that the speaker does not care to identify from among a hypothesized collection of identical discrete entities or infinite number or from a hypothesized infinite extension of a non-discrete handleable entity. When the noun denotes the demeanor of another subject, it seems to be treated as if it denoted a non-discrete handleable entity; the formation then denotes a specimen divided from the infinitely continuous quality, relation etc. In some cases, the collection of discrete entities by implication includes all the entities that might replace the expressed entity in the situation envisaged in the utterance”.

5. 2. The Structure of Echo Formation

The common and general structure of the echo-formation in Maithili is to iterate or repeat the existing base or word by substituting the initial syllable by replacer, i.e., the back-high, short or long vowel /U/ or /u/. Here CV is replaced by replacer (/U/ or /u/).

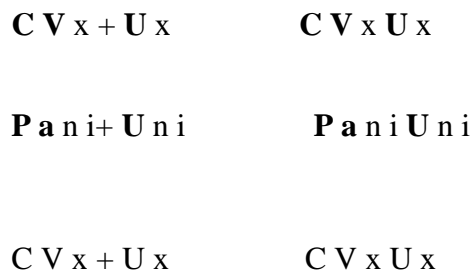


Fig.5a. Structure of Echo Formation

Examples

bəkəri	“goat”	bəkəri-Ukəri	“goat and the like”
kam	“work”	kam-um	“work and the like”
pain	“water”	pain-un	“water and the like”
dud ^h	“milk”	dud ^h -ud ^h	“milk and the like”

pərhəb	“study”	pərhəb-urhəb	“study and the like”
k ^h ana	“food”	k ^h ana-una	“food and the like”
kəpəra	“cloth”	kəpəra-upəra	“cloth and the like”
bərtən	“utensil”	bərtən-urtən	“utensil and the like”
kitab	“book”	kitab-utab	“book and the like”

It is very interesting to see that if the initial syllable of the base occurs with /U/ or /u/ the high back, short/long vowel, then that the consonant /t/ or /p/ (voiceless stop) is added to the first phoneme of the iterated or repeated echo syllable or word in the echo formation in the Maithili language.

$$Vx=Vx \mathbf{t/p} vx \quad V: x = V:x \mathbf{t/p} V:x \quad (/t/or /p/ \text{ is inserted or added})$$

Fig.5b. Structure of Echo Formation

Examples

umər	“age”	umər-tumər	“age and the like”
ut ^h əl	“jump”	ut ^h əl-put ^h əl	“jump and hustle”
un	“wool”	un-tun	“wool and the like”

It is very rare to find out the word ending with /u/ at the initial position in Maithili language. It is considered that there is no distinction between long and short vowel in Maithili.

5.2. Compound

Compound is one of the three kinds of lexical reduplication. It plays an important role in a word formation process in Maithili. It is a kind of partial reduplicated compound by joining the semantically related, identical and opposite words to convey a wide semantic meaning and totally and completely differs from the single lexical word. The other two kinds of lexical reduplication are the Echo-formation and the Word reduplication. In Sanskrit, this compound is called as ‘conjunctive’ (*dvandva*) compound. K. Rangan (2000) describes “compound as a construction in which two or more words join together without any interruption”. Two words which are having different form but having similar meaning, are joining together to form a

compound. This type of process was called intensive or inclusive compound formation (Sastri 1954 & Bhaskararo 1977). Abbi (1975 & 1992) suggests that compound is considered as instances of partial reduplication. The compounds refers to the paired construction in which the second word is not an exact repetition of the first but has some similarity or relationship to the first word either on the semantic or on the phonetic level.

5. 2. 1. Compounds: Formed in Three Ways

1. When two semantically identical words (synonyms) are used in a paired construction.

Examples

$d^h\text{ə}n$ $d\text{ə}l\text{ə}t$ means “wealth” in Hindi-Urdu where ‘ $d^h\text{ə}n$ ’ (wealth) is from Hindi and ‘ $d\text{ə}l\text{ə}t$ ’ (wealth) is from Urdu taken. In Maithili, $d^h\text{ə}n$ ser means “money/wealth” here, $d^h\text{ə}n$ (wealth) is from Hindi and ser (money) is from itself Maithili taken. The word $d^h\text{ə}n$ (wealth) and the word ser (money) is combined to form a compound, $d^h\text{ə}n-ser$ ‘wealth or money’ in Maithili.

$d^h\text{ə}n$ (money)	$d\text{ə}l\text{ə}t$ (wealth)	“wealth”
$d^h\text{ə}n$ (money)	ser (weight)	“wealth or money”
kam (work)	kaj (work)	“occupation”
$g^h\text{ə}r$ (home)	$duwar$ (home)	“home or house”
$n\text{ə}kri$ (job)	$ca\text{k}ri$ (job)	“job”

2. When two semantically related words are used in a pair construction.

Examples

Like Hindi-Urdu, Maithili too has words when **mol** ‘value’ and **tol** ‘measure’ are combined to form a compound **mol-tol** ‘evaluation’ or ‘bargain’.

$K^h\text{a}na$ (food)	$pi\text{n}a$ (water)	“standard of living”
$roti$ (bread)	dal (Veg)	“meals”
dal (bread)	$b^h\text{a}t$ (rice)	“food”
$lik^h\text{ə}b$ (write)	$p\text{ə}r^h\text{ə}b$ (read)	“literate or study”

3. When two semantically different words are combined to form a compound word.

Examples

Here we can see that in this pair construction two different opposite words with their opposite meanings are put to form a compound construction that conveys a wide range of meanings. These are frequently used by the native speaker of the language unconsciously.

aba (come) jahı (go)	“frequent visit”
robə (weep) d ^h obə (wash)	“continuous mourning”
u ^t (stand) be ^t (sit)	“uncomfortable or unsteady”
Id ^h ər (here) Ud ^h ər (there)	“around”
din (day) rait (night)	“whole time or all time”
suk ^h (happiness) duk ^h (sorrow)	“ups and down in life”
hōsi (laugh) k ^h u ^f i (happiness)	“continuous happiness”
u ^t na (stand) be ^t na (sit)	“frequent staying at some one’s home”

Abbi (1992) suggested and explained only two types of compound; first in which two semantically identical words or lexical items are combined to form a compound word. e.g. d^hən dōlət “wealth” in Hindi. Here, d^hən word ‘wealth’ is taken from Hindi and the word dōlət ‘wealth’ taken from Urdu, both have identical meaning and are combined to convey semantic meaning. Second is that in which two semantically related words are used to form a compound. e.g. mol-tol “bargaining” or “evaluation” in Hindi. The word mol “value” and tol “measure” are both taken from Hindi, having semantically related words (Abbi 1992, p; 24). Abbi has included both semantically related words and opposite words in a single group, i.e. second type of compound.

But here above (3), I added one more type of compound, i.e., ‘two semantically different or opposite’ words are combined to form a compound. Two semantically different lexical items appear identically in the same context, and they have their own identical meanings but when they occur together, then they provide a new kind of different meaning. For example, the words

“**suk^h**” (happiness) and “**duk^h**” (sorrow) have their own identical meanings but when they occur together in a pair construction, that is, **suk^h - duk^h** means “ups and down in life”.

5. 3. Word Reduplication

Word reduplication is a linguistic term that refers to the complete or partial repetition or reduplication of the base of the word. This reduplication can be considered as a unit of syllable or a large group of words. The word reduplication can be further subdivided into three parts namely, Complete word reduplication, Partial reduplication and Discontinuous reduplication.

WORD REDUPLICATION



Fig.6. Types of Word Reduplication

5. 3. 1. Complete Word Reduplication (CWR)

CWR can be defined as “the complete or full repetition of the base word with its some wide and slight semantic modification.” It is very interesting to see that it is bimodal and iconicity in nature. In other word, it can be said that the entire phonological form of the base or all lexical items is reduplicated. In Maithili, almost all kinds of grammatical category can be reduplicated, namely Noun, Pronoun, Verb, Adjective, Adverb, Wh-questions, quantifiers, modifiers and so on, except few grammatical category, such as conjunction and interjection. Complete or full repetition of the base word is a common weapon, used to convey and show the pragmatic, syntactic and semantic meanings and the speaker’s purpose emphasis, attenuation, focus and pragmatic meanings in languages of the South Asian languages and Maithili too.

Examples

Nouns

(a) g ^h ər	“home”	g ^h ər-g ^h ər	“each and every home”
(b) gāv	“village”	gāv-gāv	“each and every village”
(c) k ^h et	“farm”	k ^h et-k ^h et	“each and every farm”
(d) bən	“forest”	bən- bən	“each and every forest”

O g^həre g^həre g^humə-it əɪc^h.

he home home wander 3msg aux PRES

“He wanders home to home”.

In above examples, we can see that grammatical category NOUN as base word, which is reduplicated or repeated completely or fully to form complete word reduplication. It conveys a wide or modified semantic meaning of the base word and pragmatic meaning too, used by the speakers in Maithili. Here, in a sentence, it is shown that the speakers focus and emphasis on this complete reduplicated word “g^həre g^həre” to convey their intention or information by reduplicating the base word “g^hər”. The complete reduplicated word “g^həre g^həre” carries a meaning of emphasis or focus and plurality as well, used by the speakers.

Pronouns

(a) ke	“who”	ke-ke	“who all”
(b) kekər	“whose”	kekər-kekər	“whosoever”
(c) hunka	“him”	hunka-hunka	“all of them”

ke ke aɪl c^hela

who who come aux PST

“Who all have come”.

In the above examples of Pronoun, the pronoun is reduplicated or repeated to form complete word reduplication. It shows that the reduplicated form “ke ke” carries a meaning of emphasis (Abbi, 1992). But I think that it may depend on the pragmatic way or meaning of the

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Asad, Md. M.A., M.Phil.

Reduplication in Modern Maithili

speakers and their intentions as well. That is, what actually the speaker wants to know about “who all” whether it may be a symbol of sudden feeling or astonishment or an indication simply of eagerness and curiosity or a normal sense. We cannot always consider it only as a meaning and sense of emphasis or focus.

Adjectives

(a) nɪk	“beautiful”	nɪk nɪk	“very beautiful”
(b) kəɾɪkka	“black”	kəɾɪkka kəɾɪkka	“very black”
(c) piyər	“yellow”	piyər piyər	“very yellow”

məugi səb kəɪlk^huma ləlka ləlka sari pehenne c^hela
 woman all yesterday red red sari wear 3fpl AUX PST
 “All women have worn very red (*reddish*) sari yesterday”.

Here in the examples of the Adjective, the reduplicated form “ləlka ləlka” (*reddish*) shows the intensification of the adjective. The adjective is a modifier of the various grammatical categories. When the adjective is reduplicated, then it conveys the intensified meaning of the adjective. Intensifier morpheme may be “-ish” like *greenish* (həriyər həriyər in Maithili) in English. The adjective can be reduplicated to intensify the quality of the adjective.

Adverbs

(a) rəse	“slowly”	rəse-rəse	“very slowly”
(b) b ^h ore	“morning”	b ^h ore-b ^h ore	“in the early morning”
(c) nica	“lower”	nica-nica	“lower and lower”
(d) jena	“as”	jena-jena	“according as”
(e) kək ^h əno	“any time”	kək ^h əno-kək ^h əno	“sometimes”

1. sitaa rəse rəse ja rəhəl c^həɪ
 sita slowly slowly go PROG 3fsg AUX PRES
 “Sita is going very slowly”.

(Adverb of Manner)

2. məud^h ke nice nice cini əur upəre upəre məud^h c^heləɪ.
 ghee in under under sugar and top top honey 3msg AUX PST.
 “There was sugar below and honey above it”.

(Adverb of Location)

3. kək^həno-kək^həno əhã seminar ke bic bic me bəjəɪt c^hi
 sometimes you seminar of middle middle in speak 2msg AUX PRES
 “Sometimes you speak in the middle of seminar”.

(Adverb of Time)

In the example of Adverbs, adverb in a sentence can be used to indicate or intensify the action or event in reduplicated form. Adverb is a modifier of such things, manner (mostly), location and time. When the adverb is reduplicated in a sentence then it gives intensified meaning of the event or action. The reduplicated form “rəse rəse” intensifies the action of the walking (very slowly).

Verbs

(a) becəɪt	“selling”	becəɪt-becəɪt	“continuity of selling”
(b) k ^h əre	“standing”	k ^h əre-k ^h əre	“continuity of standing”
(c) hṣsəɪt	“laughing”	hṣsəɪt-hṣsəɪt	“continuity of laughing”
(d) bəjəɪt	“speaking”	bəjəɪt-bəjəɪt	“continuity of speaking”
(e) takəɪt	“searching”	takəɪt- takəɪt	“continuity of searching”

1. kisan k^het me kam kərəɪt kərəɪt məɪr gel.
 farmer field in work doing doing die went 3msg AUX PST
 “The farmer died while working in the farm”.

(Aspect of Simultaneity)

2. O pan becəɪt becəɪt burha bhə gel
 he betel selling selling old become went 3msg (H) AUX PST
 “He became old selling betels”. (Whole his life)

(Aspect of Durative)

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Asad, Md. M.A., M.Phil.

Reduplication in Modern Maithili

3. ahã bɛtʰe bɛtʰe tʰəɪk geli
 he sitting sitting tire went. 2Msg AUX PST
 “He got tired of sitting”.

(Aspect of Continuative)

4. O gana sum sum kə tʰəɪk gel
 he song listening listening CP tired went 3msg PST
 “He got tired of listening to the song”.

(Aspect of Iterative)

In these examples we can see that when verbs are reduplicated or repeated, it remains verbal in nature but it functions as adverbial i.e., called Reduplicated Verbal Adverb (RVADV). Reduplicated Verbal Adverb shows the aspectual meanings when it occurs with main verbs in a sentence in Maithili. The aspectual groups are *simultaneity*, *continuity*, *sequentiality*, & *durative*.

Quantifiers

- | | | | |
|----------|----------|-----------|--------------------|
| (a) du | “two” | du-du | “two and only two” |
| (b) tin | “three” | tin-tin | “by three” |
| (c) kəni | “little” | kəni-kəni | “only little” |

gramin səb bihar me kəni kəni ɪlɪs bajəɪ cʰəɪ
 villager all Bihar in little little English speak 3msg AUX PRES
 “The villagers speak English in Bihar”.

In the examples for Quantifier, the quantifier is considered as ‘distributive’ by reduplicated form. It is mostly found in all Indian languages. It may depend on pragmatic meaning of the speaker.

In complete word reduplication process, we have seen how the base word is reduplicated completely or fully and conveys the different semantic meanings and pragmatic sense too. It is a common linguistic practice to repeat the whole or part of the sentence of the language for emphasizing the information contained in the reduplicated part (Tannen, 1987).

5. 3. 2. Partial Word Reduplication

The term itself indicates that Partial word reduplication is partial repetition of a phoneme or a syllable of the base word carrying a semantic modification. Abbi (1992) defines that partial word reduplication is constituted by duplicating a part of the word especially a syllable, which is the constituent part of the word to be duplicated can either be a vowel (V) or a vowel consonant (VC) or consonant vowel (CV). A partially reduplicated word has the potentiality to serve as a single structural category, meaning thereby addition of affixes, if any, is made to the fully reduplicated form only once at the end of the word, but complete reduplicated word may not serve as a single structural category and thus take affixes twice at the end of each constituent of the word, e.g., in Hindi, *k^ha-te k^ha-te* “while eating” where present imperfect oblique marking *-te* is repeated twice.

In Maithili, we do not have so much pure partial word reduplication, but there is a huge range of echo-formation construction and plays a significant role in the grammar of Maithili language. It is very widely used by the Austro-Asiatic family of languages for various syntactic functions such as causative, partial constructions of nominal modification, capability passives and so on. Echo-formation is also a partial word reduplication that has been already discussed earlier in detail.

There is an important difference between Echo-formation and Partial Word Reduplication. That is, in echo-formation, the partial repeated element requires additional new elements (C or CV). On the other hand, in partial word reduplication, no such new element is required at all.

5. 3. 3. Discontinuous Word Reduplication

Discontinuous Word Reduplication (DWR) may be defined in this way that when the base form or the syllable or the phonemes of the base word are reduplicated and it takes an infix between the base form and the reduplicated form, then it is called Discontinuous Word Reduplication. The inserted elements may be some words such as postpositions, negation marker (nə), connector elements and empty syllable and so on (Parimalagantham 2009). It is very interesting to see and observe that it is used to refer to the minimum or maximum in Maithili.

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Asad, Md. M.A., M.Phil.

Reduplication in Modern Maithili

Examples

- a) kenko **nə** kenko “minimum”
 b) besi **se** besi “maximum”
 c) nɪk **se** nɪk “very beautiful”
 d) koɪ **nə** koɪ “someone else”
 e) kəhiyo **nə** kəhiyo “at indefinite point of time”
 f) kətəu **nə** kətəu “somewhere else”
 g) gələti **pe** gələti “a series of mistakes”
 h) ghəre **pe** ghəre “connection of houses with other houses”

1. həmərə pokhər me **jəl e jəl** c^hɪ
 our pond in water water AUX PRES.
 “There is nothing in our pond, but water.”
2. əhā ke kaj ke khoj me **kətəu nə kətəu** ja-ə pər-ət.
 you Dat work Dat search in somewhere somewhere go-Inf lie- MOD 2msg.
 “You have to go for the search of work somewhere else”.
3. purani dilli me log **gəre pe gəre** bane-ne c^hɪ.
 Old Delhi in people house house built Perf Aux PERF
 “People have built home very close to other homes”

After analyzing the above examples, it is very easy to form the structure and generalized pattern of the Discontinuous Word Reduplication. The base word may have a unit of syllable or a large unit of syllables and it is reduplicated completely with the structure point of view. Both the base word and the reduplicated form of base word are connected by an inserted element. It is shown below.

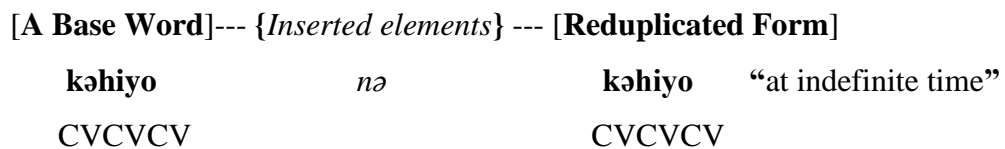


Fig.7. Structure of Discontinuous Word Reduplication

The phenomenon of Discontinuous Word Reduplication is found widely in all the Indian languages and other South Asian languages too. It is really very amazing to observe that the base word and completely reduplicated word is connected by infix morpheme that may be negative marker, postposition, empty marker and so on that provides a wide range meaning of extremities of something.

Reduplication

Lexical Reduplication (LR)

Morphological Reduplication (MR)

Echo-Formation Compound Word Reduplication

Expressive

Complete Partial Discontinuous

Sound Symbolism Idiophones Imitative Onomatopoeias

Fig.8. Types of Reduplication Structures (Abbi 1992)

6. Repetition in Modern Maithili

Repetition is a linguistic term that refers to a semi-morphological process in which an item is completely duplicated or triplicated. Repetition is an important part of a word formation process in the African languages. It plays a significant role in the creation of a new grammatical class in most of the African languages. It is very productive and generative phenomenon in the grammar of the language to derive a new lexical item and widely found at phrases and sentence level too in African languages.

The phenomenon of Repetition is also found in the modern Maithili language at the phrases and sentences level. As matter of fact, it produces a range of emphasis, pragmatic, and discourse features or functions in the sentences of Maithili. In Maithili and other Indian languages, it does not play an important role in the word formation process but it may play a significant role at the pragmatic level. In fact it is seen widely that people repeat the word more than once to have a turn taking in the middle of conversation to say something to the listeners. Repetition is a communicative reinforcement that is used by the speakers to have an attention of people, when speakers want to express and utter something. The process of repetition is occurred at the market place, working place and class and at home especially in the middle of conflict or quarrel to have an attention of people by repeating the same words again and again.

Examples

- | | |
|-------------------|-----------|
| a) am am am | “mangoes” |
| b) pani pani pani | “water” |
| c) kam kam kam | “work” |

In the village market place, the seller who sells mangoes, repeats the word “am” (mango) three or four times at a stretch continuously to have the attention of the buyers in the market place so that they can buy mangoes. Repetition does not have the iconicity feature as reduplication has. The repetition of “am” means only a heap of mangoes, nothing else. In the same way, in the feast (in Maithili, **b^hoj** “*feast*”) of the village, the servers (of meals) ask for any kinds of meals such as, rice, pulse, veg, chicken, mutton & water etc. by repeating the meals

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Asad, Md. M.A., M.Phil.

Reduplication in Modern Maithili

word many times at a stretch so that they can serve any kind of food or meals if it is in demand. Repetition is a syntactic and pragmatic or discourse meaning and sense that exist in the speakers or listeners. So this kind of repetition process occurs in Maithili widely.

6.1. Differences between Reduplication and Repetition

Now I am going to show the important differences between Reduplication and Repetition clearly. This makes us understand better to make a clear-cut difference between Reduplication and Repetition.

REDUPLICATION	REPETITION
Reduplication is a process in which a word is repeated once and it is equal to the base word or existing word, that is, In Maithili, <i>jaɪt jaɪt</i> “going continuously”.	Repetition is a process in which a word is repeated more than one and it is not equal to the base word, i.e., In Maithili, <i>pani pani pani</i> “water”.
It is fully morphological and phonological process in the grammar of language.	It is semi-morphological or phonological process in the grammar of language.
It has a feature of iconic interpretation of word.	It has not a feature of iconic sense of word.
It is not a communicative reinforcement.	Completely a communicative reinforcement.
It has only two numbers of copies in total. Example., <i>gate-gate</i> “singing continuously”	It has more than two numbers of copies in total. Example., <i>am am am</i> “mangoes”
It is completely related to the word and word-formation process in Maithili language.	It is completely related to the syntactic, pragmatic and discourse meanings in Maithili.
It has a compounding process.	It does not have such things.
It is used as a weapon for creating a new lexical item and it as well conveys a modified semantic meaning.	It is used as a weapon for having attention of people and a turn taking during a conversation and discussion.
It is very productive process in Maithili.	It is not productive process in Maithili.

7. Conclusion

I would like to conclude my paper with respect to the central question on reduplication: Which side of the whole lexical item is repeated, whether the left or the right base, e.g., k^hart k^hart “*eating and eating*”? It is very difficult to see that ‘reduplication’ is a single independent item. What is the grammatical category of reduplication as a single independent lexical item?

The phenomenon of reduplication is a morphological process which plays a significant role in creating a single new lexical item in echo formation and expressive at morphological level and conveying a wide range of semantically modified meaning at word, sentence, and semantic levels in the grammar of Maithili. Reduplication functions in Maithili as a sense of pragmatic, syntactic and semantic with a slight modification. Onomatopoeics and symbolism sounds (expressive) are widely used in the communication by the speakers to convey the meaning of five senses of perceptions, a high number of manner adverbs and the actions of state of mind. Expressive has morphological and syntactic paradigms characteristics.

The term ‘Repetition’ refers to the repetition of the base word more than two without having iconicity in the sense of meaning. That is very relevant in African languages but to some extent, it also occurs in Maithili. Hardly, linguists have talked about the phenomenon of repetition in Indian languages. But I myself with my personal experience and observations believe that it may be a kind of feature in Indian languages to some extent as it does in Maithili.

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Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Asad, Md. M.A., M.Phil.

Reduplication in Modern Maithili

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Phonemes of Asuri

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Abstract

This paper is an attempt to explore the existing phonemes in the Asuri language.

The Asuri speakers live in and around the Chota Nagpur area, which falls under Gumla District of Jharkhand State. Asuri is closely associated with Mundari Language, which falls under the Munda family. The Munda family of languages spoken in India is divided into two groups, namely, North Munda and South Munda. The Asuri belongs to the North Munda group. Asuri has a small number of speakers living in the midst of other major languages like Hindi, Sadri, Mundari and Santali. The Sadri acts as a lingua-franca in the region. All the Asuri speakers are bilingual. They speak Asuri in their home domain and Sadri in all other socio-economic contexts. The modernization process leads to ignoring the Asuri Language. It is found that Asuris are more inclined to use Sadri, which probably may lead their language towards endangerment.

Key Words: Asuri, Phoneme, Allophone and Diphthongs,

1. Introduction

Asurs are the early settlers of the Chota Nagpur area of Gumla District which falls under the Jharkhand State. The Asur people are stout, muscular, and medium in height. Traditionally they are the iron smelters. They used to extract iron ore from the rocks around. Asurs are omnivorous, and they eat any animal. Animal and birds are scanty wherever the Asur people live. Due to the introduction of the modern education system, a slow change has appeared among the Asurs. Generally, Asurs live in separate villages. However, due to availability of temporary employment opportunities a few Mundari and Kurux/Orang families also live in Asuri villages. They work as laborers for loading the natural resources.

Asur people speak Sadri which is the lingua franca of ChotaNagpur area which is a mixed form of Hindi, Munda and Dravidian languages. Mundari, Santali, Ho, Kurux/Orang and Hindi language speakers live together in the same area and hence a common language of Chotanagpur called Sadri emerged as a link language. So, losing the original vocabulary of their language and gaining the vocabulary of other languages in the area could not be avoided. Asurs were earlier worshippers of nature around; nowadays they have started worshipping the idols like other Hindus. A few persons and families have converted to Christianity also.

According to *Census of India* 2001, Asuri speakers are in total 16,600 and they live in Jharkhand, Chhattisgarh, West Bengal and Odisha states. According to *Wikipedia*, Asuri is a minor Munda Language, which has two dialects, namely, Brijia and Majhwar. Munda languages are subdivided into two groups, namely, North Munda and South Munda in India. Asuri belongs to the North Munda group. Asuri is closely associated with Mundari Language. According to Diffloth (1974), Mundari, Ho, Bhumij, Koda, Birhor, Kol and Asuri are very close to each other. According to Grierson, G. A. 1903, *Linguistic Survey of India* Vol. IV, Asuri belongs to the Austro-Asiatic family of Munda group

Austro-Asiatic,

Munda Group,

Southern Munda & North Munda,

Asuri

The *UNESCO* has listed Asuri Language under Definitely Endangered category, which means “Children no longer learn the language as mother tongue in the home”. That is, Asuri Language is not spoken by the younger generation even in their home domain. Asuri mother tongue speaker’s vocabulary is getting thinner day-by-day. However, present researcher tried to use the native vocabulary of Asuri to identify the phonemes in the language. This work would help the future generation in documenting and revitalizing their language.

1.1. Asuri: An Endangered Language

The following points justify the Asuri is a minority or endangered language of Chota Nagpur area which falls under Gumla District of Jharkhand State, India.

(i) Like many other tribal people, Asuri do not have their indigenous script and no attempt has been made to devise the orthography of this language by governmental or non-governmental agencies.

(ii) There is no written literature; their literature remains oral until date.

(iii) No dictionary, grammar, wordbook, or primer in the language which can be used in the formal education system.

(iv) Lack of formal education in the language. Children of this language group had their schooling in Hindi and English.

(v) There is no printed media in the language.

(vi) There is no radio or television programme in Asuri language.

(vii) The younger generation of Asuri people do not use lexical items related to indigenous flora and fauna including medicinal plants, festivals, games, food habits, counting systems, name of the season, name of the week, craftsmanship, fishing, hunting, etc.

(vii) Discontinuance of their old age traditional/cultural practices in the form of folk songs, folk dances, proverbs, folk medication, fishing, hunting, craftsmanship, games and political system.

(viii) Small number of speakers.

(ix) Inter-community marriage.

(x) Liberal use of loan words in their day-to-day life.

(xi) Asuri is highly influenced by the dominant language, Sadri.

1.2. Methodology

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

S. Ganesh Baskaran, Ph.D.

Phonemes of Asuri

The data for the present study was collected in several visits to the Asuri inhabiting areas of Chota Nagpur area, mainly from Gumla District of Jharkhand State. The data for the present study is based on the primary source. However, secondary materials like books, journals and articles, etc., are also used. The primary method of data collection was direct elicitation and group discussion. The speech data was collected and recorded from the native speakers of Asuri through close observation. The present work provides the phonemic description of Asuri language.

2.0. Phonemic Inventory of Asuri

There are thirty-one (31) phonemes in Asuri. Out of which, twenty-six (26) phonemes are segmental and five (5) are supra-segmental. The phonemes of Asuri may be classified under the following categories:

(A) Segmental Phonemes

a. Vowels (5)

b. Consonants (21)

(B) Supra-segmental Phonemes

Length (5)

2.1. Vowels

Asuri has an inventory of five vowel phonemes /i, e, a, o, and u/. The vowels in Asuri are oral. Vowel length is phonemic in the language. The five vowel phonemes in the language are given in Table 1.

	Front	Central	Back
High	i		u
Mid	e		o
Open		a	

Table 1 Vowel phonemes in Asuri

2.1.1. Description and Distribution of Vowel Phonemes of Asuri

All vowels occur in all three positions of the word.

/i/ High front unrounded short vowel, it occurs in all three positions of the words.

Initial

/injot/ 'light'

Medial

/bilai/ 'cat'

Final

/kuri/ 'girl'

/i:/ High front unrounded long vowel, it occurs only in word medial position which is one of the typological features of Austro-Asiatic languages shared by Asuri.

Medial

/i:g/ 'animals excretion'

/ni:r/ 'run'

/bi:| / 'snake'

/e/ Mid front unrounded short vowel, it occurs in all three positions. However, it is more frequent in the middle position than in the final position.

Initial

/ene:g/ 'dance'

Medial

/merom/ 'goat'

Final

/ore/ 'bird'

/e:/ Mid front unrounded short vowel, it occurs initially and medially.

Initial

/e:ɖi/ ‘heel’

Medial

/te:ŋ/ ‘up’

/a/ Low front unrounded short vowel, it occurs in all three positions. However, occurrence of the medial position is more than the final position.

Initial

/aɪnd/ ‘name of a clan’

Medial

/apara/ ‘wing’

Final

/ora/ ‘house’

/a:/ Low front unrounded long vowel, it occurs initially and medially.

Initial

/a:ril/ ‘hail’

Medial

/pa:j/ ‘eagle’

/o/ Mid back rounded short vowel, it occurs in all three positions.

Initial

/ora/ ‘house’

Medial

/boto/ ‘foam’

Final

/tuyo/ 'stream'

/o:/ Mid back rounded long vowel, it occurs only in the initially and medially.

Initial

/o:re/ 'bird'

Medial

/balo:m/ 'spear'

/u/ High back rounded short vowel, it occurs in all three positions.

Initial

/utu/ 'cooked vegetable'

Medial

/ayugo/ 'sunset'

Final

/tundu/ 'hill peak'

/u:/ High back rounded short vowel, it occurs in the word initially and medially .

Initial

/u:d/ 'mushroom'

Medial

/ju:r/ 'cattle'

All segmental monophthongs and suprasegmental length vowels distribution are given below with help of following table.

Phonemes	Initially	Medially	Finally
i	✓	✓	✓

i:	X	✓	X
e	✓	✓	✓
e:	✓	✓	X
a	✓	✓	✓
a:	✓	✓	X
o	✓	✓	✓
o:	✓	✓	X
u	✓	✓	✓
u:	✓	✓	X

Table 2: Distribution of vowel Monophthongs in Asuri

2.2. Consonants

There are twenty one consonantal phonemes: /p, b, t,d, ʈ,d, c, j, k, g, ʔ, s, h, m, n, ŋ, l, r, ɾ, w and y/. Not all the consonantal phonemes occur in all three positions of the word. A few consonants, namely, glottal stop and velar nasal, do not occur in the initial position. It is also interesting to note that the non-occurrence of /ŋ/ and /ʔ/ in the initial position is one of the areal features shared by Munda languages such as Asuri, Ho, and Bhumij. Alveolar trill and labiodental semivowel do not occur in the final position. The alveolar flap and palatal semivowel do not occur in the initial and final positions.

The inventory of consonant phonemes of Asuri is given in Table 3.

	Bilabial		Alveolar		Retroflex		Palatal		Velar		Glottal
	-voice	+voice	-voice	+voice	-voice	+voice	-voice	+ voice	-voice	+ voice	
Stops	p	b	t	d	ʈ	ɖ	c	j	k	g	ʔ
Fricatives		s									h
Nasals	m			n				ɲ			
Lateral				l							

Trill		r
Flap		r
Semivowels	w	y

Table 3 Consonant phonemes in Asuri

2.2.1. Description and Distribution of Consonantal Phonemes of Asuri

/p/ Voiceless bilabial stop consonant. It occurs in all three positions.

Initial

/peya/ ‘three’

Medial

/pepila/ ‘butterfly’

Final

/mike:p/ ‘once’

/b/ Voiced bilabial stop consonant. It occurs in all three positions.

Initial

/bitil/ ‘sand’

Medial

/timbiḍi/ ‘panther’

Final

/kara:b/ ‘bad’

/t/ Voiceless alveolar stop consonant. It occurs in all three positions.

Initial

/tayom/ ‘after’

Medial

/cito:m/ 'sunshine'

Final

/sahamat/ 'agreement'

/d/ Voiced alveolar stop consonant. It occurs in all three positions.

Initial

/da:ru/ 'liquor'

Medial

/indra/ 'well'

Final

/bi:d/ 'wall'

/ʈ/ Voiceless retroflex stop consonant. It occurs in all three positions.

Initial

/ʈomta/ 'throat'

Medial

/puʈu:s/ 'name of a tree'

Final

/girha:ʈ/ 'granary'

/ɖ/ Voiced retroflex stop consonant. It occurs in all three positions.

Initial

/ɖaid/ 'branch of a tree'

Medial

/damɖu/ 'kind of a fish'

Final

/la:d/ 'bread'

/c/ Voiceless palatal stop consonant. It occurs in all three positions.

Initial

/ciya/ 'chicken'

Medial

/cecak/ 'small pox'

Final

/ni:c/ 'stingy'

/j/ Voiced palatal stop consonant. It occurs in all three positions.

Initial

/jono/ 'broom'

Medial

/pinjra/ 'cage'

Final

/ayupsa:nj/ 'evening'

/k/ Voiceless velar stop consonant. It occurs in all three positions.

Initial

/keʃega/ 'bitter'

Medial

/ʈuku/ 'stone'

Final

/saɖək/ 'road'

/g/ Voiced velar stop consonant. It occurs in all three positions.

Initial

/gendra/ 'cloth'

Medial

/ dogo/ 'saliva'

Final

/toro:g/ 'ash'

/ʔ/ Voiceless glottal stop consonant. It occurs in the medial and final positions.

Medial

/noʔa/ 'this'

/miaʔd/ 'one'

Final

/joʔ/ 'fruit'

/ daʔ/ 'water'

/s/ Voiceless alveolar fricative consonant. It occurs in all three positions.

Initial

/siriŋ/ 'song'

Medial

/sasaŋ/ 'yellow'

Final

/tamras/ 'guava'

/h/ Voiceless pharyngeal fricative. It occurs initially and medially.

Initial

/haku/ 'fish'

Medial

/saɖhu/ 'son-in-law'

/ m / Voiced bilabial nasal. It occurs in all three positions.

Initial

/ mayəŋ/ 'day-after-tomorrow'

Medial

/hurmusu/ 'honey bee'

Final

/la:m/ 'palm'

/n/ Voiced alveolar nasal. It occurs in all three positions.

Initial

/nahar/ 'canal'

Medial

/nunu/ 'breast'

Final

/bihin/ 'seed'

/ŋ/ Voiced velar nasal. It occurs in the medial and final positions.

Medial

/puŋd̪i/ 'white'

Final

/si:|/ 'tree'

/l/ Voiced alveolar lateral. It occurs in all three positions.

Initial

/lo:ha/ 'urine'

Medial

/ala|/ 'tongue'

Final

/u: l/ 'mango'

/r/ Voiced alveolar trill. It occurs in the initial and medial positions.

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

S. Ganesh Baskaran, Ph.D.

Phonemes of Asuri

Initial

/rabang/ ‘cold’

Medial

/pokra/ ‘pond’

/r/ Voiced alveolar flap. It occurs only in the medial position.

Medial

/ora/ ‘house’

/w/ Voiced labio-dental semivowel. It occurs in the initial and medial positions.

Initial

/ wigya:n/ ‘science’

Medial

/piluwa/ ‘insect’

/ y / Voiced palatal semivowel. It occurs only in the medial position

Medial

/kaniya/ ‘not’

/ayugo/ ‘sunset’

The occurrence of all consonantal phonemes has been drawn schematically in the following diagram:

Phonemes	Initially	Medially	Finally
P	✓	✓	✓
B	✓	✓	✓
T	✓	✓	✓
D	✓	✓	✓
t	✓	✓	✓
d	✓	✓	✓

C	✓	✓	✓
J	✓	✓	✓
K	✓	✓	✓
G	✓	✓	✓
?	X	✓	✓
S	✓	✓	✓
H	✓	✓	X
M	✓	✓	✓
N	✓	✓	✓
D	✓	✓	✓
L	✓	✓	✓
R	X	✓	✓
r	X	✓	X
W	✓	✓	X
Y	X	✓	X

Table 4: Distribution of Consonant Phonemes in Asuri

2.3. Allophones

An allophone is any of various acoustically different forms of the same phoneme. The back high unrounded vowel /i/ has two allophones [i] and [ɪ].

[i] (tense high back rounded vowel)

i

[ɪ] (lax lower high back rounded vowel)

[i] The tense high back unrounded vowel occurs word finally.

/e:ɖi/ [e:dɪ] ‘heel’

/ga:tɪ/ [ga: tɪ] ‘nail’

[I] The lax lower high back unrounded vowel occurs elsewhere.

/eid/	[eId]	‘cure’
/sia:d/	[sIa:d]	‘old’
/indra/	[Indra]	‘well’
/iŋ/	[Iŋ]	‘I’

The phoneme mid front unrounded vowel /e/ has two allophones [e] and [E].

[e] (Mid front unrounded vowel occurs in final position.)

e

[E] (Lower mid unrounded vowel occurs in non-final position.)

[e] The mid front unrounded vowel only occurs in word final position.

/tɛdre/	[tɛdrE]	‘thunder’
/to dɛ/	[toŋdE]	‘a few’

[E] The lower mid front unrounded vowel occurs in non-final position.

/eneg/	[EnEg]	‘dance’
/eid/	[EId]	‘cure’
/ tɛŋ/	[tEŋ]	‘up’
/ kɛtɛga/	[kEtEga]	‘bitter’
/neuta/	[nEUta]	‘invitation’

The researcher has come across only two allophones based on the recorded data. All the other phones have only one allophone.

2.4. Diphthongs

Diphthong is a vowel sound that starts near the articulator and moves toward the position for another. There are six diphthongs in Asuri, spoken in Chota Nagpur area of Jharkhand. Of the six diphthongs, three involve glide [I] and other three are towards [u]. These diphthongs can be

called falling diphthongs, i.e., the first element is more prominent than the second one. All the diphthongs can occur in word medial position of the words, which is a common feature in most of the Indian languages.

/ai/ occurs in all three positions the words.

Initial

/aina/ 'mirror'

Medial

/baid/ 'doctor'

Final

/murai/ 'radish'

/ei/ occurs in all three positions of the words.

Initial

/eid/ 'cure'

Medial

/pein/ 'revolt'

Final

/bilei/ 'egg'

/au/ occurs in all three positions of the words.

Initial

/aur/ 'and'

Medial

/cauḍa:yi/ 'breath'

Final

/paharau/ 'mutiny'

/eu/ occurs only in the medial position of the words.

Medial

/neuta/ ‘invitation’

/oi/ occurs only in the medial position of the words.

Medial

/goignai/ ‘dead’

/ou/ occurs only in the medial position of the words.

Medial

/boura/ ‘beetle’

Like in many other Austro Asiatic languages, the diphthongs /ai/ and /au/ are more common than others. That is, they occur frequently in native Asuri words. It is also observed that the diphthongs in Asuri occur both in open and closed syllable.

3. Conclusion

On the basis of the detailed phonemic analysis of Asuri, spoken in Chota Nagpur area, the following conclusion can be drawn.

(i) Asuri has five monophthongs /i, e, a, o and u/ in its phonemic inventory. All the monophthongal vowels occur in all the positions of the words.

(ii) Asuri does not have non-syllabic vowels, i.e., they can be a nucleus of the Asuri syllable and all the vowels in the language are oral and voiced.

(iii) There are twenty one consonantal phonemes i.e., /p, b, t,d, t̪ ,d̪, c, j, k, g, ʔ, s, h, m, n, ŋ, l, r, ɾ, w and y/. All the consonantal phonemes do not occur in all three positions of the word. A few consonants, namely, glottal stop and velar nasal do not occur in the initial position. It is also interesting to note that the non-occurrence /ŋ & ʔ/ in initial position is one of the areal features shared by Munda languages such as Asuri, Ho, and Bhumij. Alveolar trill and labio-dental

semivowel do not occur in the final position. The alveolar flap and palatal semivowel do not occur in the initial and final positions.

(iv) The presence of voiceless alveolar fricative /s/ is noticed in the language while its voiced counterpart is missing.

(v) Like many other Tibeto-Burman languages, three nasals /m, n, and ŋ/ are found in the language and the occurrence of /ŋ/ in the initial position of a syllable or word is absent. This is one of the typological features of Munda group of languages exhibited by Asuri.

(vi) The vowels /i and e/ have allophonic variations. The other phonemes have only one allophone.

(viii) There are six diphthongs /ai, au, ei, eu, oi, and ou/ which occur both in open and closed syllables in the language.

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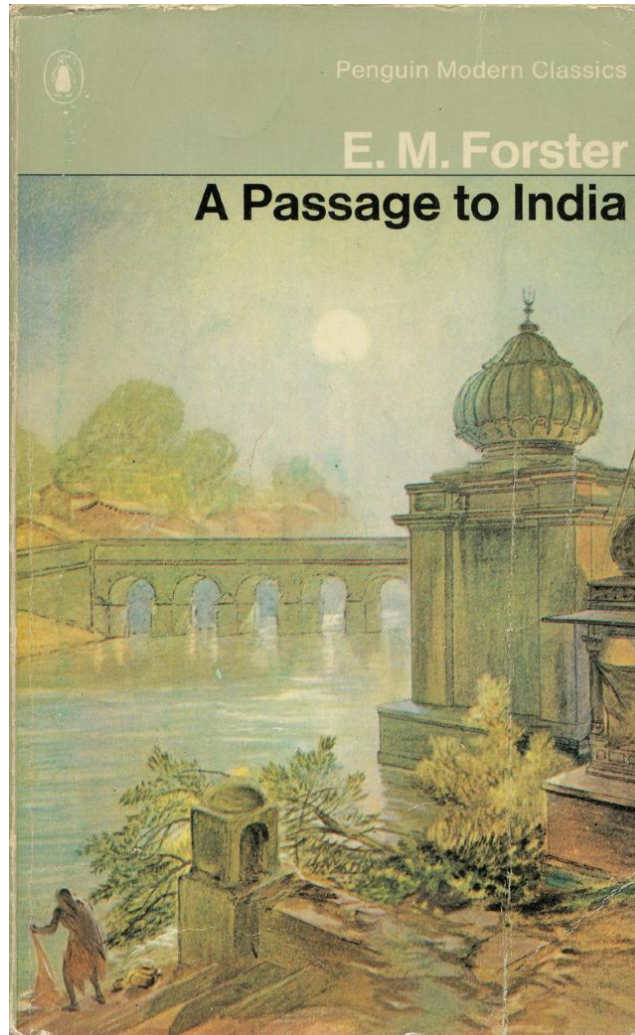
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Phonemes of Asuri

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A Post-Colonial View of A Passage to India

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Abstract

In this article we would like to highlight some of the relationships that existed between the colonizer and the colonized in a colonial context and the relationship that may exist between two friends as manifested in Forster's novel *A Passage to India*. F. R. Leavis calls Forster "pre-

eminently a novelist of civilized personal relation" (Leavis, 1968:102). In all his five books, Forster has focused on the aspects of human relationships.

Key Words: Post-colonial, *A Passage to India*, English, Symbol, Character, Independence

Introduction

"I've often thought about it, Helen. It's one of the most interesting things in the world. The truth is that there is a great outer life that you and I have never touched--a life in which telegrams and anger count. Personal relations, that we think supreme, are not supreme there. There love means marriage settlements, death, death duties. So far I'm clear. But here is my difficulty. This outer life though obviously horrid, often seems the real one---there's grit in it. It does breed character; do personal relations lead to sloppiness in the end?" (Forster, 1990:134)

Depiction of the Psychological Barrier

The above quote shows Forster's concern for human conduct. He also displays a particular interest in the superficial, materialistic life that he believes to be delusionary. His perception of human relationships was different from that of mutual benefits. From a post colonial perspective, after nearly six decades, independent India reveals how meticulous Forster was in depicting the psychological barrier that existed between the British and the Indians during the days of British Raj.

Barriers of Racial Difference

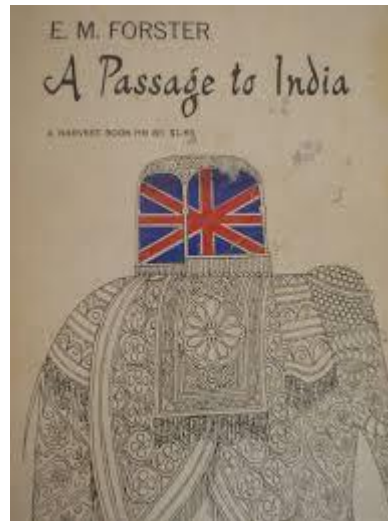
To Jan Mohamed, *A Passage to India* attempts "to overcome the barriers of racial difference" (Childs, 1999:348). Nirad Chaudhuri, on the other hand, criticised it "for its reduction of political history to a liberal's preoccupation with personal relationships" (Childs, 1999:347). To Nihal Singh, however, the novel depicts "how the British in India despise and ostracise Indians, while on their part the Indians mistrust and misjudge the British" (Childs, 1999:347). The racial barrier between the West and the East is well depicted in the book. Its characters are equally stereotyped and its incidents are merely stereotypical.

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A Post-Colonial View of *A Passage to India*

The Colonial Aspect



Forster's works are somehow always an analysis of the English abroad such as *A Room with a View*, and *Where Angels Fear to Tread*. In *A Room with a View*, Lucy despairs of an Italy, disguised by a recreation of English norms. Here, in *A Passage to India* it is just confined to India and the character who symbolizes the suffering is Dr. Aziz. He happens to be the mime, who tries to be more British, hoping to make a human contact with them. But both the characters, Aziz and Fielding, fail to make that human contact and bridge the gaps.

The Inevitable Dichotomy

The entire postcolonial literature exhibits mixed feelings towards the inevitable dichotomy that has been brought out in this novel. Homi K. Bhabha's concepts of mimicry, ambivalence and in-betweenness lay emphasis on the aspect of the colonial other. Whether it is in the works of Bhabha or any other post-colonial theorist, the concept of the 'colonial other' or the inbetweenness between 'colonial other' and the mimed British image are recurrent themes.

Colonial mimicry is the desire for a reformed, recognizable other, as *a subject of a difference that is almost the same, but not quite*. (Bhabha, 2001: 381)

The British Mind as Depicted

Not only the duo but all the characters fail on their parts to bridge the gulf of the Other and make human contact. Forster did see an opportunity of this human contact being made, but

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A Post-Colonial View of *A Passage to India*

he criticizes the British for not having availed it, in his book. He criticizes the British of the “narrow mindedness” that they display throughout the novel. The ‘Bridge party’ stands as a witness to this. Later Forster conveys the ignorance of the British through the subaltern. During the hysterical meeting after the arrest of Aziz, the subaltern shares his ideas:

The native’s all right if you let him alone. Lesley! Lesley! You remember the one I had a knock with on your maidan last month. Well, he was all right. Any native who plays polo is all right. What you’ve got to stamp on is these educated classes, and, mind, I do know what I’m talking about this time. (Forster, 2005:173)

The Prejudice

The irony is that the polo player here is Dr. Aziz himself. In this way Forster brings forth the prejudice held by the British towards the subaltern, but he fails to challenge the basis of the prejudice. If Forster wanted to differentiate between the known Colonial India and the ‘Real India’ that is unknown he shouldn’t have generalized. In the novel the positive traits are attributed to an individual. But when it comes to negative traits, it is seen to be attributed to a generalized group of Indians. There is subtle dehumanizing effect in the novel that re-emphasizes the aspect of the ‘Master and slave’. Aziz, Forster’s hero in the book turns into a ‘sympathetic’ character in the later half, as he becomes a poet lost in his own world after the he had taken.

Prof. Godbole comes as another misfit to this social pantomime which *A Passage to India* is. We see the strange atmosphere that is set in when this character, whose existence is worth questioning, comes to interact with the rest:

‘I hope the expedition was a successful one.’

‘The news has not reached you yet, I can see.’

‘Oh yes.’

‘No; there has been a terrible catastrophe about Aziz.’

‘Oh yes. That is all around the college.’

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‘Well, the expedition where that occurs can scarcely be called a successful one,’
said Fielding, with an amazed stare.

‘I cannot say, I was not present.’ (Forster, 2005: 164-165)

Conclusion

To conclude, it is hard to decide whether the friendship between the colonizer and the colonized would ever be possible. Forster leaves this as an ambiguity, leaving it for the reader to decide. But he hints towards a possible friendship post-independence when he says that Aziz is ready to re-establish his relation with Fielding after Independence has been achieved. This symbolizes the friendship perceived by him, which India and Britain would have once India was free. There have been many articles on this aspect of *A Passage to India* but, there remain broader aspects of this novel that are yet to be explored, hoping that one such explorer finds the answer in his quest of reality through this article.

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Nuances of Rhetoric in Rabindranath Tagore's *Where The Mind Is Without Fear* and Rudyard Kipling's *If*

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Abstract

It is a rare event when an author accomplishes the gargantuan task of retracing the pathways that had led to a particular composition. When such an endeavor is taken up by a member of the audience, its outcome is a mere conjecture. Moreover this task attains greater levels of difficulty when the names dealt with happen to be the pioneers of a genre. Rabindranath Tagore and Rudyard Kipling had little to distinguish them in terms of chronological or geographic location. Yet when we experience their works, we realize that they are separated by an ocean of difference which lies in their intent, style and tone. This work makes a daring attempt at unveiling the differences in styles between Tagore and Kipling through their respective masterpieces *Where the Mind is without Fear*¹ and *If*².

Key Words: Rhetoric, Style, Rhyme, Tone, Reflection, Understanding

Structure- Rhyme and Rhythm

If apparently is a composition that follows the dictates of rhyme but not of syllabic meters. Rudyard Kipling keeps varying the length of lines and thus gives very little opportunity to consider the presence of a metric rhythm. But on a careful and detailed observation, and on the careful insertion of catalexes, it is possible to infer a subtle interplay of penta-foot lines (some lines have six feet). But the presence of rhythm ends here. The feet keep varying between iambic and anapestic, giving us a totally inconclusive idea about the tone. It keeps the analyst guessing

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whether the tone is rising or falling. This can be classified as a ‘sprung rhythm’³ - a term coined to define this form of staccato stresses. Kipling, though he belonged to an age where most poets sought liberation from traditional confines of rhyme and rhythm, decided to give a faint touch of rhythmic patterns to his work. This usage by Kipling attempts to justify his theme of materialistic and pragmatic thoughts that are meant to be rooted in social and worldly norms without being overtly ostensible.

Rabindranath Tagore, on the other hand, seeks complete liberation from the patterns of rhyme and metronome beats. This move is coherent with the aim of the composition, i.e. the emancipation from vices, both within and without, at various echelons of life and society. In his own words, “Religion can have no meaning in the enclosure of mere physical or material interest.”⁴ To imply this sense of freedom and material detachment, Tagore has resorted to free verse. Free verse has been a commonly used tool in the hands of metaphysical and confessional poets whose works seek to transcend the orthodox definitions of poetic verse.

In a way, Tagore’s composition and its lack of rhyme and rhythm project its ‘naturalness’ of speech and expression. Any artificial ostentation on his part could have easily marred his purpose of reaching out to the crowds as their comrade in life’s sojourn and not as a commander. Tagore, in his portrayal of hope and altruistic optimism, intends that man should have the allowance of his senses to a limit just beyond the requisite of his immediate surroundings. Beguiled by the apparent potency of these senses, an individual may seek extravagance and ostentation in art; a thing that the poet tries to repel. Thus, the usage of free verse as a mode of communication and expression in where the mind is without fear is far more pronounced than the works of Milton and Shakespeare who pioneered this style.

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Pace of the Poems

The pace of the poem is a prominent reflection of the tone and the poet's state of mind. It also affects the way one approaches the poem, i.e. the gravity and emotion that one may associate with a particular piece depends largely upon its pace and smoothness of flow.

If undoubtedly is a fast paced poem. It speaks of 26 different ideas in a span of 3 stanzas. This encapsulation of ideas requires a pragmatic modern approach of the reader. Throughout the poem, we see short lines connected by a variety of conjunctions. The presence of multiple numbers of conjunctions provides a swift flow to the reader as he finds it easier to move from one line to another. This is very typical of modern conversations that we come across in formal circles. Such a usage drops a hint about the westernized mindset of Kipling, which happens to be one of the most distinct features that make his works different from Tagore's. This mindset appreciates the encapsulation of ideas using key words and conveying them in a constrained time span. Also such a pace aims at evoking an immediate response to the ideas mentioned. This is quite appropriate as the poet seeks a young and ambitious audience, ready to embark upon life's journey equipped with more enthusiasm than experience, thereby justifying the gasping urgency that Kipling implies through his usage of key words and a sprung rhythm.

Where the Mind is without Fear and its pace is a reflection of a more composed and carefree way of life that had existed in the Indian subcontinent long before industrialization and professional bureaucracy took over. The lines are longer and there is a more profound use of enjambments. Unlike *If* the run-on lines scarcely use conjunctions. This affects the poem by dragging its pace. Earlier we had seen that Kipling offers a smooth flow from one idea to another. Tagore, on the other hand, wants his audience to stop at the end of each idea, as the gravity of the lines lay in reflection. Also, Tagore envisaged that the comprehension of the thoughts go far beyond a hasty understanding.

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The entire *Geetanjali* and Tagore's philosophy on life takes inspiration from the Vedanta philosophy, which had seen many scholarly propounders through the ages. Such a philosophy, though prevalent in the Indian society, was possibly arcane to the western Anglicized civilization. Tagore sought an audience among such a crowd where he did not distinguish between the Indian and the European. For that very reason, he allowed his lines to occupy a certain time span that may supplement and aid one's understanding of his philosophy. Tagore's choice of pace and his provision for acceleration goes beyond the apparent cause of understanding and comprehension. As mentioned earlier, the pace assigned to a particular piece of prose or poetry determines the response it may expect from the audience.

Unlike Kipling, Tagore's aim is to evoke a delicate inspiration process. Though the poem itself is not didactic, the poet brings forth a path that, according to him may sow the seed to a better future. Considering the fact that this mentioned path is a slow and gradual one, Tagore is justified in using a more delicate pace. It is also notable that his composition does not contain key words. Instead, Tagore uses phrases such as 'narrow domestic walls' and 'dreary desert sand of dead habit'. He also seeks a more mature audience which is capable of philosophical introspection, both in his mind and in the workings of the society as a whole. Tagore also implies the idea of materialistic detachment as a means to escape from disappointment and pain. In the words of Dr. S.K. Pal, "Man in his detachment has realized himself in a deeper and wider relationship with the universe. In his moral life, he has his sense of obligation and his freedom the same time, and this is goodness."⁵ The delicate and slow usage thus strikes a balance between obligation and freedom; something that a rash response may never achieve or realize.

Tone of the Poems

As Kenneth Rexroth puts it, "I have spent my life trying to write the way I speak."⁶

The influence of a poem on the reader depends upon how far or how close it is to our everyday speech and typical style. It is a common misconception that poetry should stand on

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‘extraordinary diction and form of expression.’ On the contrary, like any other form of art, poetry relies solely on the discretion of the poet. The choice of rhetoric is his and so is the choice of the tone. The poet expects the reader to accept his words in a particular level of brevity and that chiefly depends upon the usage of artificial expression. The effectiveness of a particular conversation is directly proportional to the intimacy between the participants. So the poet needs to create a sort of intimacy that may outlive him and carry his message to readers across time. And for this very reason, the poet sets the tone of his poem using interplay of lexicon and language.

The first thing that strikes us when we read *If* is its indelicate use of words. This style is typical to Japanese haiku poetry where the poet displays a penchant for straight-forward statements. Kipling uses this technique to as he seeks to extirpate his reader’s indolence and to bring him face to face with reality. He says, “If you can bear to hear the truth ...twisted by knaves to make a trap for fools.” Here most of the readers would expect the use of understatement or euphemism, but that is not so. Had he implied an understatement, the gravity and reverence in a reader’s acceptance would be greatly palliated and the poem would lose its impact.

The tone and diction of the poem has been carried over from our everyday conversation and way of speaking. Kipling takes on a commanding tone from the very first line of the poem. This is quite appropriate as the poem itself is didactic in a worldly sense, thus seeking a young audience. The virtues spoken of in the poem scripts the means for survival in a fast changing society, which tends to have an anathema for the utopian old-world philosophy spoken of by Tagore. There is an anaphoric repetition of the word ‘you’ throughout the poem. This is the point where we learn that the poet wishes to establish a direct intimacy between himself and every individual member of the audience. The reader feels that the ideas are directed exclusively towards him from a wiser body which seeks implicit acceptance.

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On the contrary, Tagore approaches his audience with a more lenient mindset. As a matter of fact, *Where the Mind is without Fear* displays a totally contrasting feature in its tone as it seems to address no particular individual. The poem lacks command in its voice and thus cannot be called didactic. Tagore's tone is similar to that of his contemporary romantic and confessional poets and holds very little resemblance to our daily conversations. It is interesting to note that apparently Tagore seems to be in no mood to establish an intimacy with his audience. This view is apparent from the mode of rhetoric used. But when we look deeper, we realize that here it is content and emotion that establishes the intimacy, and not mere rhetoric.

This style is typical to the Bauls of Bengal, whose soulful renditions have enthralled rural audiences since time immemorial. Set in poverty-stricken but culturally affluent Bengal, Bauls were known for their mendicant's life and their views on spiritual and social liberation. In the words of Gaurav Pradhan, "Throughout the philosophy of Tagore, we find his idea of humanism is more alike the humanism of these Indian saints than the western materialistic humanism."⁷ Though Tagore addresses someone who is apparently not a part of the immediate audience, he manages to appeal to a larger mass in the process.

The poem highlights a more reflective and imaginative echelon of poetry as a whole. *If* talks of emotions inspired by the society and material success, whereas Tagore is inspired by subtler elements like wisdom, hope and spiritual aspirations. Rhetorically, such a tone is implied by the sage of long run-on lines and also of the delicate metaphors. Earlier it was seen that Kipling uses indelicate terms like 'fools' and 'knaves'. Here we see the issue of social and cultural discrimination being addressed as 'narrow domestic walls'. We also see the use of extended metaphors in some parts, viz. 'where tireless striving stretches its arms' though like *If*, we see an anaphoric repetition of the word 'where', the long lines and the innate gravity of the ideas therein subdue this fact.

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Even when the fact is noticed, the anaphora acts towards the creation of utopian scenery in the mind of the audience. This effect is quite contrasting to the previous poem which aims at drawing the youth out of their leisure and inspiring instant action. *Where the Mind is without Fear* thus aims at a more mature and reflective audience. Its ideas transcend social mores and experiences and challenges many preconceived evils that tend to plague the modern society. It is in the form of a prayer and intense request that is dedicated to a power that is infinite, immortal and far greater than the human civilization.

Authenticity and Veracity

When one reads a particular piece of composition, it is human to question to question the veracity of ideas expressed in the piece. It is rare to find the ideal reader who is impersonal in his understanding and acceptance, so it is left to the poet and his ability to convince the audience. Authenticity and the poet's candor is an outcome of rhetoric. We imbibe particular emotions only when we are assured of their authenticity. According to R.G. Collingwood, emotions can be created only by the 'colouring'⁸ of expressions. Different poets seek different modes of rhetoric to color their views.

Rudyard Kipling, in his composition *If*, has to do very little to inspire trust among his readers as the ideas mentioned are not esoteric to the modern society. In spite of that, he makes apt use of rhetoric elements. His layman diction and usage of colloquial terms establishes his candor in our minds. Since the inception if the philosophy Kipling gives us no opportunity to question. As mentioned earlier, the repetition of 'you' implies direct speech. He does not take the help of a persona voice to speak his mind, i.e. he does not take the refuge of any fictional character to express himself. This is remarkable and it plays to the aim of imparting the knowledge of social survival. *If* is a poem that rides on its force to impress, not just to impart.

For Tagore, the task is seemingly difficult as the ideas expressed are far-fetched and their execution spans a larger time frame. Here, authenticity is expressed with the tool of implied

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Nuances of Rhetoric in Rabindranath Tagore's *Where The Mind Is Without Fear* and Rudyard Kipling's *If*

gravity. Though the language and diction is far from original, the tone and the ideas reveal a source that transcends the echelons of the human civilization. Thus Tagore inspires an unprejudiced acceptance of his ideas based on hope and faith. He also resorts to a higher power, 'God' in this case. He says, "...into that heaven of freedom, my Father, let my country awake.' The words 'God' and 'Heaven' set the gravity and veracity of the lines. This has been a common practice since the time of literary renaissance. One can find traces of such a practice in Milton's *Paradise Lost* where he resorts to the Olympian muses:

Fast by the Oracle of God; I thence
Invoke thy aid to my adventurous Song,
That with no middle flight intends to soar
Above th' Aonian Mount, while it pursues
Things unattempted yet in Prose or Rhime.⁹

Another striking feature of the poem is the personal involvement of the poet himself. In the ideas expressed Tagore refers to India as 'my country'. This involvement of the first person changes the tone of the poem and leaves us little opportunity to question his intentions.

Conclusion

The world decrees that every individual maintains a balance, tending to his own needs and to those of the society. Tagore and Kipling, in these works, represent either side of this quintessential balance. Where Kipling intends to suffice the moral needs of the individual, Tagore aims at the ascension of human society as a whole. At this point we are compelled to realize that the two greatest thinkers of the generation, though traversing varied paths, lead us to the same goal. The poems *Where the Mind is without Fear* and *If* create an environment of emotions that work towards reestablishing the balance between the individual and the collective—a balance that our society sadly lacks today.

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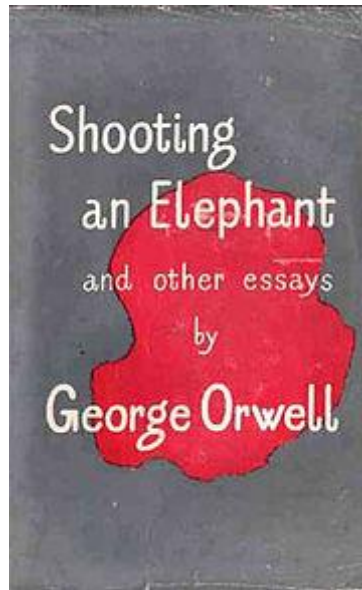
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Journey through a Traveller's Eyes

Debashish Panigrahi, M.Phil., Ph.D.



Abstract

The paper explores the perception of a travel writer that often constructs the piece of writing, and the truth value it carries. Perception itself is subjective and preconditioned by the cultural and social background of an observer. Yet the affordances (a clue to the function of an object) available in every interpretative activity bring new perspectives to the existing perception. The reader of travel writings visits a foreign land through the eyes of the travel writer and constructs the picture of the land from his perception of the textual world. Under such circumstances it is fascinating to analyse how the traveller gathers his experience of the world and how authentic his perception is.

Key Words: Travel Writing, Perception, Representation, Modality.

Introduction

Everyone is born in a certain semiosphere that lends him eyes to see the world. In the postmodern era, the emphasis is more on discourse and its mediated reality. The knowledge of the world is handed over to its members through sign systems which carry subjective truth

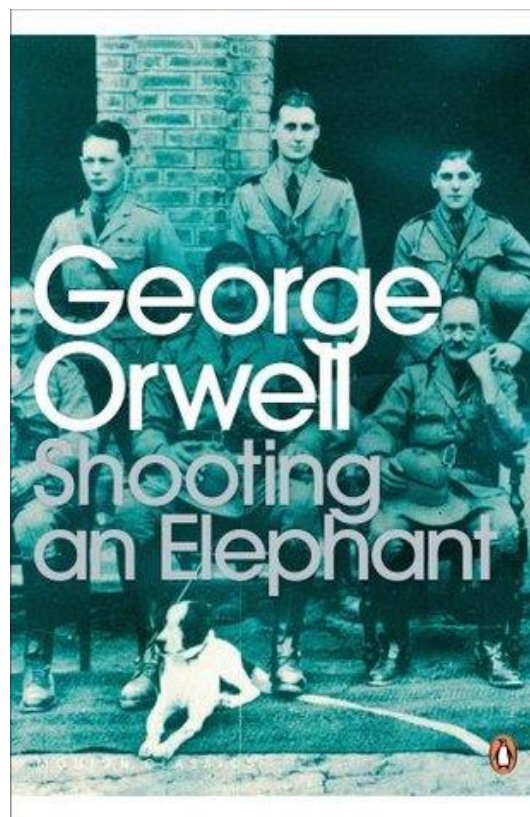
Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Debashish Panigrahi, M.Phil., Ph.D.

Journey through a Traveller's Eyes

and are not efficient enough to represent the whole of the truth at one time. Hence modality questions the truth value of such representation in terms of facts vs. fiction, reality vs. fantasy, real vs. artificial, actual vs. fake and so on. Since absolute truth cannot be determined and truth is determined from the context, semioticians never judge how true is a representation but seek to know how truly it is represented. Under such circumstances it is worthwhile to see how perception of a travel writer gets formed in an extra-textual world, represented in a textual world, and seems true to the readers.

The paper takes into account George Orwell's *Shooting an Elephant* for analysis at three levels – Perception, Representation and Modality.



Perception of World

A traveller going to a foreign land leaves his homeland with a preconditioned mind. He glimpses the world as his culture allows not through the culture of the travelled land. So the perception of the traveller will be different from the people of the travelled place. Stevenson remarks nicely when he says: "There is no foreign land; it is only the traveller who is foreign" (2001: 53). Both the seer and the seen have different perspectives of the same truth. The travel writers are mostly military officers, missionaries, explorers, scientists, pilgrims, and migrants. Accordingly their way of looking at the world become prominent in

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Debashish Panigrahi. M.Phil., Ph.D.

Journey through a Traveller's Eyes

their writings with little bit of fiction to make the text appealing. As for the readers when they travel through the traveller's eyes they assume his personality.

Alien Eyes

Shooting an Elephant is a travel essay, a heart touching account based on anti-imperialist Orwell's days at Burma when he was posted there (1922-1927) as an officer of Indian Imperial Police. He went there with a preconditioned mind – a hatred for Imperialism and bitterness to comply the orders of British Government to serve there. A hatred for oppressor would have eventually created a sympathetic heart for the oppressed Burmese people. But at Burma he went through a different experience. He could feel the anti-European feeling which though could not be raised through riots yet often got expressed through uncivilised acts like spitting betel juice over European women in bazaars. He himself was often victimised in football matches when he was tripped up by a Burmese and the referee (another Burmese) looked the other way. Such an act was often followed by hideous laughter.

Orwell's painful experience was the outcome of the inner conflict going on in his mind – a hatred for Imperialism and hatred from the colonised. He could neither assimilate himself to the land from where he came nor could find a place for him in an alien land and culture.

Magisterial Gaze

But what is remarkable here is that in spite of his hatred for Imperialism he remained a product of that, his subconscious mind fully programmed by it. His perception got reflected thus:

As for the job I was doing, I hated it more bitterly than I can perhaps make clear. ... But I could get nothing into perspective. I was young and ill-educated and I had had to think out my problems in the utter silence that is imposed on every Englishman in the East. ... All I knew was that I was stuck between my hatred of the empire I served and my rage against the evil-spirited little beasts who tried to make my job impossible. With one part of my mind I thought of the British Raj as an unbreakable tyranny, as something clamped down, in *saecula saeculorum*, upon the will of prostrate peoples; with another part I

thought that the greatest joy in the world would be to drive a bayonet into a Buddhist priest's guts. (2003: para2)

The revelation speaks of his magisterial gaze with which he looked at the Burmese people. Though he himself admits that he was 'young and ill-educated' yet it may be because of his cultural background and social status that he thought himself superior to the Burmese people. That's why he always felt offended when yelled at 'with hideous laughter' or jeered at by the young Buddhist monks. At one point he admits that he is with the local people and on the other, he imagines about the joy he will feel by driving a bayonet into a Buddhist priest. Even a difference of skin colour is prevalent in his mind when he distinguishes the Burmese by their yellow faces.

Morality vs. Imperialism

The real enlightenment about imperialism was received by him through a tiny incident. He was informed about an elephant broke loose due to sexual desire (*must*). He went to maintain order and frighten the elephant with his .44 Winchester rifle but seeing a native (a Coringhee, coolie) already dead asked for an elephant rifle and five cartridges. He never thought of killing that elephant on moral ground. Even asking for that rifle was an act to save himself from becoming another devilish corpse. But ironically he himself was trapped in the situation. As he describes two thousand Burmese started following him expecting him to kill the beast that had gone on a rampage, killing a cow, destroying crops and houses and causing the death of a native.

Every Whiteman's struggle in East was to protect his reputation and not to be laughed at. And the better choice was to live without action. But Orwell was compelled to act in that situation. Though morally he was against killing the elephant yet as a British officer he was duty bound to take action. He was "pushed to and fro by the will of these yellow faces behind" (para7). Later he thought he ought to "walk within twenty five yards to test his behaviour" (para9). If the elephant charged at him he would shoot; if not, he would reveal that the elephant no longer posed a threat. But his insecurities (both physical and psychological) with a gun compelled him to do his best – to kill the elephant. He shot five times with the elephant gun and as the elephant didn't die he shot with a normal rifle to finish the job. When the elephant didn't die he left the place and later learnt that the elephant lived for another half an hour. The Burmese people had the meat they wanted and Orwell learnt

that he was legally right for shooting the elephant. The elephant became a victim of British Imperialists' need to save his face.

Transformation

But the act itself was an agent in transforming his perception. For some people it was a legal action. But for him it was though legal yet an immoral act. Moreover, his action was less legal than personal. He killed the elephant only to save his reputation as a white man and often wondered “whether any others grasped that I had done it solely to avoid looking like a fool” (para14) and he also “grasped the hollowness, the futility of the white man's dominion in the East” (para7) and “perceived in this moment that when the white man turns tyrant it is his own freedom that he destroys” (para7). What is worthwhile to find is the fact that the imperialism he hated the most in fact was the cause for his action. Ironically his action itself suggests that he was in reality a colonised though acted as a coloniser. His action was psychologically conditioned by the colonised's behaviour. But from the Burmese people's perspective it exposed the cultural hegemony. The Burmese people took for granted that Orwell being a Westerner or British officer should come to their rescue.

Whereas Orwell's perceptions and morality are preconditioned by the culture and society he comes from, the imperialism is a guiding factor of his perception of the Burmese people, their culture and society. With a white man's superiority the spitting of betel juices, the tripping up of himself in football matches, the laughter of people, the jeering of young Buddhist monks – all looked intentional. Such experience in Burmese land steered his actions though his insight pronounced them immoral. When it comes to choose he prefers imperialism, which he always considered immoral, to morality.

Representation

The readers journeying through a traveller's eyes construct the images of places, people and object as have been described. The piece of writing is well constructed and even seems autobiographical in nature. It seems Orwell chose the form of essay to express his feelings about imperial attitude of his home. But the narrative structure gives it a fictitious character. And above all, it reinforces the idea of otherness.

Hybrid of Discourses

Orwell in his essay has brought many discourses in to play – Imperialism, anti-European feeling, ethnography, Psychology, pretension, ethics and so on. It has represented

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Debashish Panigrahi. M.Phil., Ph.D.

Journey through a Traveller's Eyes

every minute detail of the outside world and the inner world of the author himself. Orwell has given vivid images of the land and the people – bamboo huts thatched with palm leaf, ignorant people, women prohibiting children to see dead man, muddy land, metalled road, paddy fields, and crowd gathering to see Orwell in action and so on. Even he has exposed his mind elaborately – his hatred for Burmese manners, his feeling of superiority, his fear for the elephant which resulted in the death of the elephant, his painful experience, his sense of guilt and so on. The most striking picturisation was the death images – the dead body of the coolie and the death of elephant. Orwell has so minutely narrated that image that one can visualise it in his imagination. Even the emotion of Orwell is so clearly described that one can feel how he felt while killing the elephant. It is noteworthy that where as he humanized the elephant, he dehumanized the Burmese by calling them beasts – a representation of his subconscious mind. The same feeling was also noticed when old British officers considered his act legal and young officers told that an elephant is worth than any coolie but from a different perspective. Furthermore, it is remarkable to see that he has explored similarities in two different cultures when he describes how the excited crowd gathered to see the fun of seeing an elephant die as people of his own culture would have done: “it was a bit of fun to them, as it would be to an English crowd” (para5). Everything looks as factual as in real world but presented subjectively as often happens in any narrative. The readers’ perception goes along with the development in the textual world.

Modality

In this post-modern age it is easy to judge reliability but very difficult to determine reality. Though the representations may seem reliable yet they may not be real because reality can be distorted to serve different purposes. Semioticians advocate that reality is not the reality of the world but only an aspect of it, often modified and simulated. Modality of a text depends on two parties – the writer and the reader. Whereas writer controls the modality the reader approves it or denies it.

Modality vis-a-vis Perception

In Orwell’s account, though the author’s perception of Burmese society is well reflected, yet it is seen through a Whiteman’s eyes. Orwell professes that he is an anti-imperialist but still has that background. The perception of Orwell is never validated by the native’s actions. The laughter in football field, sneering yellow faces, the jeering Buddhist Monks are Orwell’s perceptions that a reader is bound to feel. The fact that the actions of the

natives were intentionally offensive is never authenticated but perceived. Orwell could only express that since it happened more than once he took it as intentional. Even when he compares his morality and sympathetic heart with the beastly nature of the Burmese (wishing the elephant to be dead so that they can get meat) it creates suspicion. And above all, generalising the imperialist's view of the colonised (elephant is worth more than coolie) looks a bit hyperbolic.

Fact vs Fiction

Considering all these aspects it is relevant to ask whether his description can be called a true account. Whether it is factual or fantasy is a debatable issue. Though it happens in Moulmein, lower Burma, yet the author does not mention any specific time apart from the fact that it happened during rainy days. And if at all it happened the readers get only one aspect of the reality – through the author's eyes. So it is useless to ponder over the reality of the account. Rather readers can focus on the reliability of the account. The description looks quite reliable. The place, the people, the behaviour, the event seem very much realistic to the readers' mind.

Orwell has tried to keep the modality high by using a language structure that establishes his confident perception. If it will be analysed with Halliday's (1985) parameters the account has a high subjective modality as the genre is that of narrative. This automatically negates the presence of objective modality. Even the actions of Burmese people are subjectively presented. Can the account have frequency modality is questionable. Neither the perception of Orwell about Imperialism nor his view of the Burmese people can be considered general views so as to quote elsewhere. But it can serve as a great example of a universal experience of doing something immoral as a demand of humanity, doing something futile to keep one's vanity intact. Nonetheless, 'a willing suspension of disbelief' from the readers may universalize the perceptions of Orwell and construct the identity of the Burmese as well as the Imperialists.

Conclusion

The experiences of a traveller in the foreign place and that in his homeland are dialectically related. Obviously the experiences of the homeland influence one's perception of the foreign land to a great extent. But at the same time it cannot be denied that the eyes of the traveller with which he once looked his homeland before his departure goes through

transformation. The difference of sight changes the whole perceptive process and one's own culture and identity are redefined.

Any perception is subjective but true as it reflects an aspect of reality. Orwell's perception was subjective but anti-imperialism, Whiteman's vanity, social status as a police officer and Burma as a colony certainly affected his perception of the land. The expression and perception are inter-related. Whether the reader sees whatever the traveller has seen or just sees what one's mind allows, is another perspective of analysis. But it cannot be denied that reality is neither perceived by the traveller nor by the readers in totality. Nevertheless, the reader's experience though borrowed and different from that of the traveller is a new experience which adds to one's perceptive process. The more reliable the representation looks the more factual it becomes. The travel in the realm of fantasy may produce travel writings even encompassing serious discourses but will lose reliability. Lastly, journeying through a traveller's eyes is like hiring a guide on a travel who will describe everything but will not attend to the visitor's curiosity. Journey through a traveller's eyes is precarious in comparison to that of other writers because a travel writer comes with a reliable personality and many facts but can mislead.

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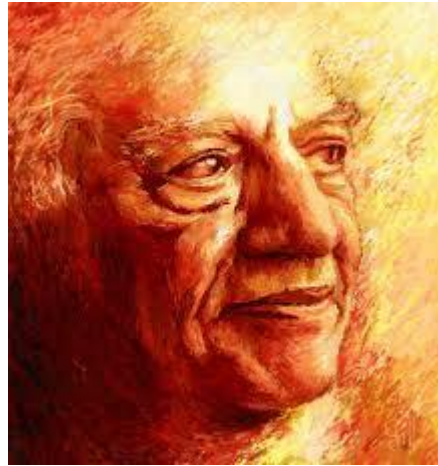
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Animal Metaphors in Faiz Ahmad Faiz's Poem "Kutte"

Ali R. Fatih, Ph.D.



Faiz Ahmad Faiz (1911-1984)

Courtesy: <http://sites.duke.edu/wordsonwalls/>

<http://beta.bodhicommmons.org/article/faiz-between-romance-and-revolution>

Abstract

No other nonhuman source has served as the basis for more metaphors than animals. Thornton (1989) argued that HUMANS were most often represented by the category mammals, mainly because of their similarity, familiarity, and closeness to mankind. Having in mind the pervasive use of ANIMAL metaphors in poetry, not much systematic research has been done to explain why animals and their distinctive characteristics so frequently serve as a poetic device. In this paper, we deal with some metaphorically used poetic expressions in Faiz Ahmad Faiz poem *Kutte* (Dogs) that is based on the ANIMAL metaphor.

Key words: Metaphor, animal metaphor, Faiz Ahmad Faiz, poem *Kutte*

Animal Metaphors

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Animal Metaphors in Faiz Ahmad Faiz's Poem "Kutte"

No other nonhuman source has served as the basis for more metaphors than animals and therefore metaphors can also be categorized as Animal Metaphors (AM). Among so many animal names which were used in different metaphorical expressions and which referred to people, mammals were the most used animal terms. Thornton (1989), thus, argued that HUMANS were most often represented by the category mammals mainly because of their similarity, familiarity, and closeness to humankind.

On the contrary, the smallest number of animal terms used with reference to HUMANS was derived from the class which was probably the least similar, familiar, and close to the human species, that is to say crabs, lobsters, crayfish, and shrimp.

Having in mind the pervasive use of ANIMAL metaphors in poetry, not much systematic research has been done to explain why animals and their distinctive characteristics so frequently serve as a poetic device. In this paper, we deal with some metaphorically used poetic expression in Faiz Ahmad Faiz poem “kutte” that is based on the ANIMAL metaphor.

The Poem *Kutte* (Dogs)

The terms that provide the corpus of the research are taken from Faiz poem *Kutte*;

*Yeh galiyon ke aawaaraa bekaar kutte
Ke bakshaa gayaa jinko zauq-e-gadaai,
Zamaane ki phatkaar sarmaayaa unkaa
Jahaan bhar ki dhatkaar unki kamaai.*

*Na aaraam shab ko na raahat sawere;
Ghilaazat mein ghar, naaliyon mein basere.
Jo bigde to ek doosare se ladaa-do;
Zaraa ek roti kaa tukdaa dikhaa-do.*

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Ali R. Fatih, Ph.D.

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*Yeh har ek ki thokarein khaanewaale,
Yeh faaqon se uktaake mar jaanewaale,
Yeh mazloom makhlookh gar sar uthaa-e
To insaan sab sarkashi bhool jaaye.*

*Yeh chahein to duniyaa ko apnaa banaalein,
Yeh aaqaaon ki haddiyaan tak chabaadein.
Koi inko ehsaas-e-zillat dilaa-de,
Koi inki soyee hui dum hilaa-de. (by Faiz Ahmed Faiz)*

Dogs

On every street, these vagabond, good-for-nothing dogs,
on whom is bequeathed the appetite for beggary,
amass the slurs of their age as capital
and each rebuff from their world as wage.

No rest by sundown, nor relief at the dawn,
they make dwellings of dregs, domiciles of drains.
Should they dissent, domestic strife may be bred-
just flourish before them a stale scrap of bread.

They, who endure the boot-lash of each person,
condemned to perish, piteous with starvation;
should they, the oppressed, ever raise their heads
humankind would rue every condescension.

Should they desire to rule the world, they could;
and chew upon the very bones of their masters,
if only they were alerted to their deprivations.
O! For someone to tug on their insentient tails!
(translated by Mustansir Dalvi)

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Ali R. Fatih, Ph.D.

Animal Metaphors in Faiz Ahmad Faiz's Poem "Kutte"

The Concept *People Are Animals*

Within the theoretical framework of Conceptual Metaphor Theory (Lakoff & Johnson 1980; Kövecses 2002), we deal with the more general PEOPLE ARE ANIMALS concept. It has been well established that there are inter-domain mappings of concepts in two different domains, and that the set of correspondences between them are called "conceptual metaphors." Research has also shown that in the most basic conceptual metaphors, the image-schematic structure of the source domain is preserved in the target domain.

Cognitive Semantics

Up till now, the focus has been on the conceptual metaphors based on the image-schematic correlation. While such metaphors are important for the research in cognitive semantics, other kinds of conventional metaphors deserve more attention. Recent development in this field of study, however, has seen other conventional metaphors identified and classified in a more elegant way.

In this paper an attempt will be made to demonstrate how certain aspects of animals and their instinctual and physical attributes as well as their behaviour patterns are mapped onto people. Such ANIMAL metaphors are metonymy-based, i.e., typical properties or salient features of an animal stand for that animal. Thus, in the process of metaphorisation only the most salient properties of animals (via metonymy motivated by the TYPICAL OVER NON-TYPICAL cognitive principle (Radden & Kövecses 1999: 49) are mapped onto people as a target domain..

Focus on Urdu Animal Metaphors

In other words, since ANIMAL metaphors in Urdu poetry always involve the “stand for” relationship in which salient features of animals chosen for the conceptual projection in Urdu may not be the same as in other languages and cultures. ANIMAL metaphors are common in many languages, which proves that “the domain of animals is

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Ali R. Fatihi, Ph.D.

Animal Metaphors in Faiz Ahmad Faiz’s Poem “Kutte”

an extremely productive source domain” (Kövecses 2002: 17) in the process of metaphorisation. Since much of human behavior may be metaphorically understood in terms of animal behaviour, it is not surprising that Faiz Ahmad Faiz generously make use of ANIMAL metaphors.

Function of Metaphor in Poetry

Poetic world is difficult to understand. In this field, therefore, metaphors serve, among other things, the purpose of understanding intangible, complex and abstract entities in terms of more concrete, simpler and easier-to-comprehend entities.

In an attempt to explain how the animal-related words acquired their metaphorical meanings, Kövecses states the following:

“The only way these meanings can have emerged is that humans attributed human characteristics to animals and then reapplied these characteristics to humans. That is, animals were personified first, and then the ‘human-based animal characteristics’ were used to understand human behavior. But it is not only human behavior that is metaphorically understood in terms of animal behavior; people themselves are also often described as animals of some kind.” (Kövecses 2002: 125)

Thus, the conceptual metaphor PEOPLE ARE ANIMALS structures our thoughts about human behaviour and its relevant aspects, meaning that “anthropo-morphization of animal attributes and behavior is almost always an input condition for the metaphorical applications of animal names” (Talebinejad & Dastjer-di 2005: 145).

Systematicity of Metaphor

As Fontecha and Natalan (2003: 774) state, several features characterise the ANIMAL metaphor. Firstly, these authors point out its systematicity, i.e. the same type of structure made up of a mapping or correspondences between a source (animals) and target domain (people) is identified.

*Yeh galiyoN kay aavaara bay-car kuttay
Keh bakhsha gaya jin ko zoq-e-gadaai
Zamanay ki phitkaar sarmaaya un ka
JahaaN bhar ki dhutkaar in ki kamaaii*

*Na aaram shab ko, na rahat savayray
Ghalaazat maiN ghar, naaliyoN maiN basayray
Jo bigRaiN to ik-doosray say laRa do
Zara aik roti ka tukRa dikha do
Yeh her aik ki thokeraiN khanay walay
Yeh faaqoN say uktaa kay mer janay walay*

On every street, these vagabond, good-for-nothing dogs,
on whom is bequeathed the appetite for beggary,
amass the slurs of their age as capital
and each rebuff from their world as wage.

No rest by sundown, nor relief at the dawn,
they make dwellings of dregs, domiciles of drains.
Should they dissent, domestic strife may be bred-
just flourish before them a stale scrap of bread.

Animal Metaphors Are Grounded in Experience and Making Generic as Specific

Secondly, the animal metaphor is grounded in our experience with people and animals. Thirdly, this metaphor is based on the GENERIC IS SPECIFIC metaphor which “allows the mapping of generic information from the source domain to a specific instantiation in the target domain” (Fontecha & Natalan 2003: 774).

Vertical Hierarchical Organization

Finally, it implies a vertical hierarchical organisation of beings, in line with the GREAT CHAIN OF BEING metaphor, which “allows us to comprehend general human

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Ali R. Fatih, Ph.D.

Animal Metaphors in Faiz Ahmad Faiz’s Poem “Kutte”

character traits in terms of well-understood non-human attributes” (Lakoff & Turner 1989: 172).

Animal Metaphors in Financial and Business Domains

However, it is not only people and the way they behave that are viewed in terms of animals and their behaviour. In financial and business semi-technical vocabulary we find numerous ANIMAL metaphors where “instinctual attributes and behavior” (Kövecses 2002: 126) of animals are mapped onto inanimate objects, such as institutions (companies, markets) as well as products.

In the following sections we will categorise two broad metaphors, PEOPLE ARE ANIMALS and INSTITUTIONS ARE ANIMALS into several submetaphors, to illustrate and explain the process of metaphorisation in those terms in which animal names are used metaphorically.

People Are Animals

In the PEOPLE ARE ANIMALS metaphor, salient properties of animals are mapped onto the properties of people as a target domain. In other words, the conceptual basis for this metaphor is that “there is a semantic transfer of the attributes that are associated with the animal to refer to the behaviour of humans” (Charteris-Black 2004: 182).

More specifically, in a set of epistemic correspondences we use the knowledge about a particular animal (its most relevant characteristics, via the metonymy THE SALIENT PROPERTIES OF AN ANIMAL STAND FOR THAT ANIMAL) to talk about people.

For example, in a metaphorically motivated expression “*KUTTI CIZ*”, a slang word used to describe a person who is evil, sinful and wicked, the conceptual mapping occurs, such that “quintessential properties” (Lakoff & Turner 1989: 196) of dog (aberrant, lust and vanity) are mapped onto people. In this term, an image of dog is

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Ali R. Fatihi, Ph.D.

Animal Metaphors in Faiz Ahmad Faiz’s Poem “Kutte”

conjured up as animal (=people) that consume more than an appropriate amount of food, thus becoming grossly gluttonous, voracious and wicked. In this case, negative aspect of an animal dog is mapped onto people.

However, there are other metaphorically motivated expressions (*shahin* “hawk” in the poetry of Iqbal), where animal-related metaphors capture the positive characteristics of human beings, zeal, enthusiasm, fervor, and hard work. The most salient property of a hawk is its sharp vision as this bird is reputed to have visual acuity several times that of a normal human being. Hawks, therefore, carefully monitor the world. Because of their sharp vision and the ability to spot the danger much faster than people, Iqbal has used it in his poetry. The term with the opposite meaning is *dove*, a bird which is most frequently used as symbols of peace and tranquility.

Analysis of *Kutte*

Let's re-examine the above example of Faiz Ahmad Faiz poem “*Kutte*”. In general perception *kutte* ‘dog’ is not perceived to be brave.

Then, the question to ask is:

- How can we account for resemblance metaphors whose source and target concepts do not have an apparent commonality but are associated under a socio-cultural concept?

In order to answer the above question, we propose a category of metaphor that we call “socio-cultural metaphor.” This is a kind of metaphor in which socio-cultural interpretations of the source and target concepts play a crucial role in the mapping.

Mapping of *Kutte*

Again, let's take “*kutte*.” as an example. This mapping requires several steps. First, the source and target concepts are associated by socially defined properties: bravery is socially defined for human beings, and the *kutte* is not determined as a proto-typical category that possesses bravery. Then, the source concept “bravery of *kutte*” cannot be

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Ali R. Fatihi, Ph.D.

Animal Metaphors in Faiz Ahmad Faiz’s Poem “*Kutte*”

mapped onto the target concept "bravery of human." Putting this process into a general model, we may get the following:

- (i) The property of the target concept can be defined socially.
- (ii) The property of the source concept can not be defined socially.
- (iii) The source concept cannot be mapped onto the target concept because the properties defined in (i) and (ii) are not alike.

The motivation for this mapping is that the source and target concepts should share a similar property that is socially defined. We will call this model the "socio-cultural metaphor model."

In this poem, dog is projected as an animal whose nature is to hunt other animals. In human society, hunters who risk their lives are considered brave and therefore lions are brave only in the sense of killing other animals, but those animals may not be harmful to the lions. Although many other animals hunt (e.g., cats hunt mice) they are not considered brave. However, Faiz Ahmad Faiz has added a new dimension in the projection of dog in this poem.

The dog aggression is reflected in growling, baring teeth, snarling, snapping, and biting .but it is basically a fear-motivated aggression. It is a defensive reaction and occurs when a dog believes he is in danger of being harmed. Dogs also show protective, territorial, and possessive aggression. Protective aggression usually refers to aggression directed toward people or animals whom a dog perceives as threats to his family, or pack. Dogs become possessively aggressive when defending their food, cubs, or other valued objects, including items as peculiar as tissues stolen from the trash.

Yeh chaahaiN to duniya ko apna bana laiN

Yeh aaqaa'oN ki haddiyaaN tak chabba laiN

Koi in to ehSaas-e-zillat dila day

Koi in ki soe hui dum hila day!!!

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Ali R. Fatih, Ph.D.

Animal Metaphors in Faiz Ahmad Faiz's Poem "Kutte"

Should they desire to rule the world, they could;
and chew upon the very bones of their masters,
if only they were alerted to their deprivations.
O! For someone to tug on their insentient tails!

The idea that lion is a prototype of brave animals is symbolic and arbitrary, however dogs like their ancestors wolves, remain cunning, swift, agile, strong, territorial and voracious, but they generally attack in their defense. Possibly this was the reason that Faiz preferred to use dog as metaphor.

To Conclude

This study has proposed a further distinction among resemblance metaphors by introducing the concept of "sociocultural metaphor." In this type of metaphor, the source and target concepts are socio-culturally determined, and the mapping between them is motivated by the similarity between socio-culturally interpreted source and target concepts. This has been illustrated by examining metaphor of dog in Faiz poem that conceptualize *aam admi* (common man) as dog. We have argued that it is necessary to examine our social and cultural backgrounds in order to understand the motivation for common man metaphors involving dog.

It is important to be aware of such metaphors because a complete typology of metaphor should include those that involve socio-cultural backgrounds in their mapping. Further research is needed to fully understand the nature of the mapping involved in the socio-cultural metaphor. For example, we should analyze data from other languages to see if similar socio-cultural motivation is found, investigate the relationship between interpretation of socio-cultural metaphors and the context in which they occur, and observe how other source-domain concepts are mapped

In spite of its limitation, our study made evident that metaphors are not independent of socio-cultural settings, but metaphor, and thus cognition, are deeply related to our understanding of society and culture.

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A Study of the Low Achievement of English Language Learners in Reading Skill at the Elementary Stage in Manipur

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Abstract

Several methodologies and approaches were offered in NCF-2005. These were expected to be adopted in the schools but these were found only partially implemented at the Elementary stage in Manipur. Probably this could be one of the main reasons that the problem of low achievement persisted in some schools and English language learners did not attain the proficiency of reading skill required at the end of the Elementary stage in Manipur. Therefore, there is need to address this issue because it may not help future careers of the children. After the identification of this problem, ten schools (5 Private English medium schools and 5 Government schools) were selected for our study. Among these 5 Private schools, 2 of them were convent schools. Of the 5 Government schools, one is a model school where relatively more facility has been created by the Government. In order to carry out the investigation, language ability tests of reading skill were conducted. Questionnaires were administered to the teachers of English, who are working in these ten schools and their responses were analyzed. In addition, the Heads/Principals were also consulted by the investigator in relation to teaching/learning process, evaluation systems and their administration. We found some discrepancies in methods, approaches and lecture method (simply reading out text books to the students). It was found that CCE (Continuous and Comprehensive Evaluation) was not properly followed. Despite the fact that some of the schools were found not implementing methods and approaches of NCF-2005 and MLL (Minimum Level of Learning) based teaching in the schools, some of the students had better performance in the language ability tests.

Key words: NCF-2005, elementary school, reading skill, teaching methodology, English learning

Introduction

Betts (1966) has defined reading as a thinking process. No doubt, thinking is an important aspect of reading process but not the whole of it. According to Goodman (1970) "the purpose of reading is the reconstruction of meaning. Meaning is not in print, but it is the meaning that the author begins with when he writes. Jenkinson (1973) adds a new dimension to this definition when he writes about reading. "Reading has been defined as an act of responding to printed symbols so that meaning is created. It has long since been recognized, however, that getting meaning from the printed page is too limited as a definition of reading. Bringing meaning to the printed page indicates more accurately the reciprocal process between the printer symbols and the mind of the reader". Constructing meaning is also a form of thinking.

Karthiyayani (1995) has studied the reading comprehension of the students studying at the higher secondary level. She has found that the reading performance of the students in English (L2) is better when the answers are explicitly stated in the passage, and the students found difficulty if the answers scattered in the passage. Further, she has observed that the parental economic position and the students' previous academic record play a crucial role in the performance of the students. But the gender and location play a less role in the performance of the reading comprehension of the students.

Several studies had been conducted to find out the teaching/learning process of English in Manipur. Singh (2002) explored the problem, prospect and status of English in Manipur in his research "A Critical Scrutiny of the Position, Problems and Prospects of English in Manipur". Devi (2006) explored the difference between the sentence structures in English and Manipuri language in her research 'Sentence Structure in English and Manipuri Language' : A contrastive study. Sujeta Beishamayum (2010) explored linguistic problems in learning English language in her research "communication and linguistic problems faced by Meiteiron speakers in learning English language." However, there is no study available with regard to the study of low achievement of reading skill in Manipur. The paper is an attempt to see whether the reading skill of the students is really low or not.

Recommendations in NCF 2005

Several methodologies and approaches in the teaching/learning process of English were recommended in NCF 2005. Since we have not seen much improvement in learning English in schools

in Manipur, we will make an attempt to examine the probable factors that lead to low achievement of English learners.

One of the probable reasons for this low achievement could be that teachers have not fully understood or they were not aware of the methods and approaches recommended in NCF-2005, even though Government imparted training to Government school teachers through SSA, School Education Department and SCERT, Government of Manipur. It was also found that there were no teachers specifically for English in the Primary and Upper Primary Government schools (Elementary schools). For example, teachers of Mathematics and Science were teaching English in the Government schools. Third, it was also found that head teachers/Principals deputed the teachers of Mathematics and Science to attend the training programmes in English.

In the light of the above background, we will investigate the root causes of low achievement of English language learners in the Reading skill at the elementary stage in Manipur. The identification of this problem not only helps the learners to develop better reading skill, but it also could be of use to teachers. The findings of this study may be useful to teachers and teacher educators in choosing relevant methods and approaches at the lower and upper Primary stages.

The Structure of the Paper

In section 1.1, we will discuss the methodology adopted in the study while section 1.2 deals with the analysis of language ability tests. In the next section 1.3, responses of questionnaire from the teachers are examined. This is followed by section 1.4, where we discuss the findings of the study conducted. In the section 1.5, we conclude with some of remedial measures in order to enhance the proficiency of the students in reading skill.

Methodology

For this research, we initially planned to take up 400 students of VIII standard, taking 40 students from each school for collection of data. But we could not get the number of students we had stipulated earlier for our study since there was less number of enrollments in some Government schools. It was surprisingly found while collecting data that out of the 5 Government schools we approached, only one school in the serial number 10 has got more than 40 students. This school is a model school to which more attention is given by the Government to create facilities, etc. The total number of students we could finally get as a sample of our study was only 290.

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

M. Gunamani Singh, Ph.D. Scholar, and N. Pramodini Devi, Ph.D.

A Study of the Low Achievement of English Language Learners in Reading Skill at the Elementary Stage in Manipur

First, the students were given a language ability test consisting of 7 reading skill items. Secondly, the questionnaires consisting of 100 questions were administered to the teachers who were teaching English subjects in the respective schools. The responses of the teachers were analyzed. Among 100 questions in the questionnaires, we focused only on 30 main teaching points.

Based on the analysis of these 30 questions in the questionnaires as shown in Table 9, Table 10 and Table 11, the schools were categorized as A (fully implementing NCF- 2005 and MLL based teaching schools), B (Partially implementing NCF-2005 and MLL based teaching schools) and C (Non-implementing NCF-2005 and MLL based teaching schools) as shown in 12.

1. **Serial numbers 1 - 5 are Private English medium schools.**
2. **Number of students in the serial numbers in 1- 5 = 200**
3. **Serial numbers 6 - 10 are Government schools.**
4. **Number of students in the serial numbers in 6-10 = 90**

Sl. No	Name of the schools	Medium of instruction	Number of the students selected	
			Boys	Girls
1.	Nirmalabas High school (Imphal West)	English		40
2.	St. George High School (Imphal East)	English	20	20
3.	IPS (Imphal West)	English	20	20
4.	Ever Green High School (Thoual district)	English	20	20
5.	Paradise High School (Thoual district)	English	20	20
6.	Ngasi Rastrapili Girl High School (Imphal West)	Manipuri		10
7.	Kwakeithel Girls High School (Imphal West)	Manipuri		16
8.	Thangmeiban Lilasingkhongnangkhang High School (Imphal East)	Manipuri		14
9.	Meitei Mayek high School (Imphal East)	Manipuri		10
10.	Wangkhei High School (Imphal East)	English		40
	Total no. of students		80	210

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

M. Gunamani Singh, Ph.D. Scholar, and N. Pramodini Devi, Ph.D.

A Study of the Low Achievement of English Language Learners in Reading Skill at the Elementary Stage in Manipur

Grand total = 80+210 = 290

Analysis of Language Ability Test

The data were collected through language ability tests. A language ability test consisting of 7 reading skill test items was conducted among 290 students in the 10 schools selected. These test items did not cover Phonetic aspect of reading skill. The proficiency of the students were assessed on the four grade points namely “Excellent” between 85% to 100% points “Very good” between 75% to 84% points “Good” between 60 % to 74% points and “Weak” between 40% to 59% points.

Reading Test items and Test patterns given in table 1

Test items.	Types of Text	Mode of questions or answering	Skill type
1.	Passage 1	Choosing the right options given	Comprehension
2.	Passage 2	Choosing the correct statement	Comprehension
3.	Matching	Match the parts of the sentences	Text base
4.	Sentence	Pick out the segment that has error in the parts of a given sentence.	Grammar based
5	Leveling parts of sentence	Leveling parts of a sentence	Competency based
6.	Sentence completion	Complete the sentences by using the options given.	Competency based
7.	Cloze test	Fill in the blank choosing the right option given	Competency based

Result of Reading skill tests displayed in the following tables (2 to 8).

In the first test item “**Passage 1**” as shown in the **table 2** below, 65% to 80% of Private English medium school students responded correctly and 20% to 35 % of Private school students provided incorrect responses. The school in the serial number 1 secured the highest number of correct responses among the Private schools, that is, 80%, and the school in the serial number 5 secured the lowest number of correct response, i.e., 65% among the Private schools. 40% to 75% of Government school

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

M. Gunamani Singh, Ph.D. Scholar, and N. Pramodini Devi, Ph.D.

A Study of the Low Achievement of English Language Learners in Reading Skill at the Elementary Stage in Manipur

students responded correctly and 25% to 60% of Government school students responded incorrectly. The school in the serial number 10 secured the highest number of correct responses among the Government schools, that is, 75%, and the schools in the serial number 6 and 8 secured the lowest number of correct responses, i.e., 40% among Government schools. The school in the serial number 1 secured the highest number of correct responses among ten schools. The school in the serial number 6 secured the lowest number among ten schools. None of schools secured “Excellent” grade. Number of students who secured “Very good” grade was 62. Number of students who secured “good” grade was 110. Number of students who secured “Weak” grade was 118.

Table 2

Sl. no.	Name of the schools	No. of the students	Given text (Passage)	Mode of questioning (choosing the right option)	No of correct responses	No of Incorrect responses	Performance in percentage (%)	
							Correct responses	Incorrect responses
1	Nirmalabas High School, Imphal West	40			32	8	80%	20%
2	St.George High School, Imphal East	40			28	12	70%	30%
3	IPS, Imphal West	40			28	12	70%	30%
4	Ever Green School, Thoubal	40			28	12	70%	30%
5	Paradise High School, Thoubal	40			26	15	65%	35%
6	Ngasi Rastrapili High School, Imphal West	10			4	6	40%	60%
7	Kwakeithel Girls' High	16			8	8	50%	50%

	School, Imphal West							
8	Meitei Mayak High School, Imphal East	10			4	6	40%	60%
9	Lilashing Khongnangkhong High School, Imphal East	14			6	8	43%	57%
10	Wangkhei Girl High School, Imphal East.	40			30	8	75%	25%

In the second test, “**Passage 2**” as shown in the table 3 below, 50% to 75% of Private English medium school students responded correctly and 25% to 50 % of Private school students were incorrect. The school in the serial number 1 secured the highest number of correct responses among the Private schools, that is, 75%, and the school in the serial number 5 secured the lowest number of correct responses i.e. 50% among the Private schools. 38% to 75% of Government school students responded correctly and 25% to 62% of Government school students were incorrect. The school in the serial number 10 secured the highest number of correct responses, that is, 75%, and the school in the serial number 6 secured the lowest number of correct responses i.e. 38% among the Government schools. The school in the serial number 1 secured the highest number of correct responses among ten schools. The school in the serial number 6 secured the lowest number among the ten schools. None of students secured “Excellent” grade. Number of students who secured “Very good” grade was 60, Number of students who secured “Good” grade was 80. Number of school students who secured “Weak” grade was 150

Table 3

Sl. no.	Name of the schools	No. of the students	Given text (Passage)	Mode of questioning (choosing the right option)	No of correct responses	No of Incorrect responses	Performance in percentage (%)	
							Correct responses	Incorrect responses
1	Nirmalabas High School, Imphal West	40			30	10	75%	25%
2	St.George High School, Imphal East	40			26	14	65%	35%
3	IPS, Imphal West	40			28	12	70%	30%
4	Ever Green School, Thoubal	40			26	14	60%	40%
5	Paradise High School, Thoubal	40			20	20	50%	50%
6	Ngasi Rastrapili High School, Imphal West	10			4	6	40%	60%
7	Kwakeithel Girl's High School, Imphal West	16			6	10	38%	62%
8	Meitei Mayak High School, Imphal East	10			5	5	50%	50%
9	Lilashing Khongnangkhong High School, Imphal East	14			6	8	43%	57%

10	Wangkhei High School, Imphal East.	40			30	10	75%	25%
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In the third test “Matching” as shown in the table 4 below, 50% to 68% of Private English medium school students responded correctly and 32% to 50 % of Private school students were incorrect. The school in the serial number 1 secured the highest number of correct responses among the Private schools, that is, 68%, and the school in the serial number 5 secured the lowest number of correct responses i.e. 50% among the Private schools. 20% to 63% of Government school students responded correctly and 37% to 80% of Government school students were incorrect. The school in the serial number 10 secured the highest number of correct responses among the Government schools, that is, 63%, and the school in the serial number 6 secured the lowest number of correct responses i.e. 20% among the Government schools. The school in the serial number 1 secured the highest number of correct responses among the ten schools. The school in the serial number 6 secured the lowest number among ten schools. None of schools secured “Excellent” and “Very good” grade. Number of students who secured “Good” grade was 100. Number of students who secured “Weak” grade was 190.

Table 4

Sl.no.	Name of the schools	No. of the students	Given text (group of sentences)	Mode of questioning (choosing the right option)	No of correct responses	No of Incorrect responses	Performance in percentage (%)	
							Correct responses	Incorrect responses
1	Nirmalabas High School, Imphal East	40			27	13	68%	32%
2	St.George High School, Imphal East	40			24	16	60%	40%
3	IPS, Imphal West	40			23	17	58%	42%
4	Ever Green School, Thoubal	40			24	16	60%	40%
5	Paradise High	40			20	20	50%	50%

	School, Thoubal							
6	Ngasi Rastralipi High School, Imphal West	10			2	8	20%	80%
7	Kwakeithel Girl's High School, Imphal West	16			5	11	32%	68%
8	Meitei Mayak High School, Imphal East	10			3	7	30%	70%
9	Lilashing Khongnangkhong High School, Imphal East	14			5	9	56%	44%
10	Wangkhei High School, Imphal East.	40			25	15	63%	37%

In the fourth test, “Sentence” as shown in the table 5 below, 60% to 70% of Private English medium school students responded correctly and 30% to 40 % of Private school students were incorrect. The school in the serial number 1 secured the highest number of correct response among the Private schools, that is, 70%, and the school in the serial number 5 secured the lowest number of correct responses i.e.60% among the Private schools. 40% to 65% of Government school students responded correctly and 35% to 60% of Government school students were incorrect. The school in the serial number 10 secured highest number of correct responses, that is, 65% among the Government schools, and the school in the serial number 6 secured the lowest number of correct responses i.e. 40% among the Government schools. The school in the serial number 1 secured the highest number of correct responses among the ten schools i.e.70%. The school in the serial number 6 secured the lowest number of correct responses among ten schools i.e.40 %. None of schools secured “Excellent” and “Very good” grade. Number of students who secured “Good” grade was 134. Number of students who secured “Weak” grade was 156.

Table 5

Sl.no.	Name of the schools	No. of the students	Given text (sentence)	Mode of questioning (choosing the right option)	No of correct responses	No of Incorrect responses	Performance in percentage (%)	
							Correct responses	Incorrect responses
1	Nirmalabas High School, Imphal West	40			28	12	70%	30%
2	St.George High School,Imphal East	40			26	14	65%	35%
3	IPS, Imphal West	40			26	14	65%	35%
4	Ever Green School, Thoubal	40			26	14	65%	35%
5	Paradise High School, Thoubal	40			24	16	60%	40%
6	Ngasi Rastrapili High School, Imphal West	10			4	6	40%	60%
7	Kwakeithel Girl's High School, Imphal West	16			8	8	50%	50%
8	Meitei Mayak High School, Imphal East	10			5	5	50%	50%
9	Lilashing Khongnangkhong High School, Imphal East	14			6	8	42.86%	57.14%

10	Wangkhei High School, Imphal East.	40			26	12	65%	35%
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In the fifth test, “Leveling Parts of sentence” as shown in the table 6 below, 60% to 70% of Private English medium school students responded correctly and 30% to 40 % of Private school students were incorrect. The school in the serial number 1 secured the highest number of correct responses among the Private schools, that is, 70%, and the school in the serial number 4 and 5 secured the lowest number of correct responses i.e. 60% among the Private schools. 40% to 60% of Government school students responded correctly and 40% to 60% of Government school students were incorrect. The school in the serial number 10 secured highest numbers of correct responses, that is, 60% among the Government schools and the schools in the serial number 6 secured the lowest number of correct responses i.e. 40% among the Government schools. The school in the serial number 1 secured the highest number of correct responses among ten schools i.e.70%. The school in the serial number 6 secured the lowest number among the ten schools.i.e.40%. None of schools secured “Excellent” and “Very good”. Number of students who secured “Good” grade was 141. Number of students who secured “Weak” grade was 149.

Table 6

Sl.no.	Name of the schools	No. of the students	Given text (parts of sentences)	Mode of questioning (Finding error in the leveled parts)	No of correct responses	No of Incorrect responses	Performance in percentage (%)	
							Correct responses	Incorrect responses
1	Nirmalabas High School, Imphal West	40			28	12	70%	30%
2	St.George High School,Imphal West	40			25	15	63%	37%
3	IPS, Imphal West	40			24	16	60%	40%

4	Ever Green School, Thoubal	40			24	16	60%	40%
5	Paradise High School, Thoubal	40			24	16	60%	40%
6	Ngasi Rastrapili High School, Imphal West	10			4	6	40%	60%
7	Kwakeithel Girl's High School, Imphal West	16			8	8	50%	50%
8	Meitei Mayak High School, Imphal East	10			5	5	50%	50%
9	Lilashing Khongnangkhong High School, Imphal East	14			7	7	50%	50%
10	Wangkhei High School, Imphal East.	40			24	16	60%	40%

In the sixth test, “Sentence completion” as shown in the table 7 below, 50% to 73% of Private English medium school students responded correctly and 27% to 50 % of Private school students provided incorrect responses. The school in the serial number 1 secured the highest number of correct responses among the Private schools, that is, 73%, and the school in the serial number 5 secured the lowest number of correct responses i.e. 50% among the Private schools. 40% to 60% of Government school students responded correctly and 40 to 60% of Government school students were incorrect. The school in the serial number 10 secured highest numbers of correct responses, that is, 60%, and the school in the serial number 6 secured the lowest number of correct responses i.e. 40% among the Government schools. The school in the serial number 1 secured the highest number of correct responses among the ten schools i.e.73% The schools in the serial number 6 and 8 secured the lowest number among ten schools.i.e.40%. None of schools secured “Excellent” and “Very good”.

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

M. Gunamani Singh, Ph.D. Scholar, and N. Pramodini Devi, Ph.D.

A Study of the Low Achievement of English Language Learners in Reading Skill at the Elementary Stage in Manipur

Number of students who secured “ Good” grade was 125. Number of students who secured “Weak” grade was 165.

Table 7

Sl.no.	Name of the schools	No. of the students	Given text (Sentence)	Mode of questioning (Sentence completion)	No of correct responses	No of Incorrect responses	Performance in percentage (%)	
							Correct responses	Incorrect responses
1	Nirmalabas High School, Imphal West	40			29	12	73%	27%
2	St.George High School,Imphal East	40			24	16	60%	40%
3	IPS, Imphal West	40			24	16	60%	40%
4	Ever Green School, Thoubal	40			24	16	60%	40%
5	Paradise High School, Thoubal	40			20	20	50%	50%
6	Ngasi Rastrapili High School, Imphal West	10			4	6	40%	60%
7	Kwakeithel Girl’s High School, Imphal West	16			8	8	50%	50%
8	Meitei Mayak High School, Imphal East	10			4	6	40%	60%
9	Lilashing	14			7	7	50%	50%

	Khongnangkong High School, Imphal East							
10	Wangkhei High School, Imphal East.	40			24	16	60%	40%

In the seven test, “Cloze Test”, as shown in the table 8 below, 40% to 60% of Private English medium school students responded correctly and 40% to 60 % of Private school students were incorrect. The school in the serial number 1 secured the highest number of correct responses among the Private schools, that is, 60% , and the school in the serial number 5 secured the lowest number of correct responses i.e. 40% among the Private schools. 20% to 55% of Government school students responded correctly and 45% to 80% of Government school students were incorrect. The school in the serial number 10 secured the highest number of correct responses, that is, 55% among the Government schools and the school in the serial number 6 secured the lowest number of correct responses i.e. 20% among the Government schools. The school in the serial number 1 secured the highest number of correct response among ten schools, i.e., 60%. The schools in the serial number 6 secured the lowest number among the ten schools, i.e., 20%. None of schools secured “Excellent” and “Very good”. Number of students who secured “Good” grade was 24. Number of students who secured “Weak” grade was 266.

Table 8

Sl.no.	Name of the schools	No. of the students	Given text (Passage with blanks)	Mode of questioning (choosing the right word and fillng in the blanks)	No of correct responses	No of Incorrect responses	Performance in percentage (%)	
							Correct responses	Incorrect responses
1	Nirmalabas High School, Imphal West	40			24	16	60%	40%

2	St.George High School,Imphal East	40			22	18	55%	45%
3	IPS, Imphal West	40			20	20	50%	50%
4	Ever Green School, Thoubal	40			18	22	45%	55%
5	Paradise High School, Thoubal	40			16	24	40%	60%
6	Ngasi Rastrapili High School, Imphal West	10			2	8	20%	80%
7	Kwakeithel Girl's High School, Imphal West	16			4	12	25%	75%
8	Meitei Mayak High School, Imphal East	10			2	8	20%	80%
9	Lilashing Khongnangkhong High School, Imphal East	14			4	10	29%	71%
10	Wangkhei High School, Imphal East.	40			22	18	55%	45%

Analysis of Questionnaires Administered to Teachers

The questionnaires containing 100 questions were administered to teachers of ten schools in order to find out whether they were following and implementing the guidelines of NCF 2005 and MLL based teaching in the respective schools. Among these 100 questions , we focused only 30 important teaching points in view of NCF 2005 and MLL based teaching in the ten schools. The data collected were used to notice which items were followed by the teachers in the class-room transaction. Based on

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M. Gunamani Singh, Ph.D. Scholar, and N. Pramodini Devi, Ph.D.

A Study of the Low Achievement of English Language Learners in Reading Skill at the Elementary Stage in Manipur

these 30 teaching point, schools were grouped into three categories: A, B and C; the schools following 10 teaching points mentioned in the Table 9 as A (Fully implementing NCF-2005 and MLL based teaching) , the schools following 10 teaching points mentioned in the Table 10 as B (Partially implementing NCF-2005 and MLL based teaching and the schools following 10 teaching points mentioned in the Table 11 as C (Non implementing NCF-2005 and MLL based teaching .

Table 9

10 questions in relation to core teaching of NCF-2005 and MLL in the class-room transaction.

1. Interactive activities
2. Higher level of questioning.
3. Constructivist approach to teaching
4. Teaching reading skill through Innovative techniques.
5. Students explore to learn reading skill through skimming, scanning and review
6. Objective of teaching
7. Minimum level of learning.
8. Skill based teaching
9. Problem solving method.
10. CCE (Continuous And Comprehensive Evaluation.

Table 10.

10 questions in relation to partial teaching of NCF-2005 and MLL in the class-room transaction

1. Activity based teaching.
2. Question design
3. Higher level of Questioning.
4. Teaching reading skill through written tests.
5. Reading aloud and asking questions.
6. School based test and assessment.
7. Objective of teaching
8. Question design
9. Blue print

10. CCE (Continuous And Comprehensive Evaluation)

Table 11

10 questions in relation to traditional methods implemented in the class-room transaction

1. Introduction
2. Teaching aids
3. Remedial teaching
4. Lower level of questioning
5. School based evaluation
6. Explanation
7. Content based teaching
8. Lecturer method
9. Grammar teaching
10. Vocabulary teaching

3 Categories of Schools Based on the 30 Teaching Points in NCF-2005 and Implementation of MLL in Teaching

Group A = Fully Implementing NCF-2005 and MLL Based Teaching schools

Group B = Partially Implementing NCF-2005 and MLL Based Teaching schools

Group C = Not Implementing NCF and MLL Based Teaching schools

Table 12

Sl. no	Name of the schools	Group A	Group B	Group C
1	Nirmalabas High School, Imphal West		Partially Implementing NCF-2005 and MLL Based Teaching school	
2	St. George High School Impal East		Partially Implementing NCF and MLL Based Teaching school	
3	IPS Imphal West		Partially Implementing NCF-2005 and MLL Based Teaching school	
4	Ever Green Flower High School, Thoubal		Partially Implementing NCF-2005 and MLL Based Teaching school	
5	Paradise High School, Thoubal		Partially Implementing NCF-2005 and MLL Based Teaching school	
6	Ngasi Rastralipi High School, Imphal West			Non Implementing NCF-2005 and MLL Based Teaching school
7	Kwakeithel Girls' High School, Imphal West			Non Implementing NCF-2005 and MLL Based Teaching school
8	Meitei Mayak High School, Imphal East			Non Implementing NCF-2005 and MLL Based Teaching school
9	Lilashing Khongnangkhong High School, Imphal East			Non Implementing NCF-2005 and MLL Based Teaching school

10	Wangkhei Girl High School, Imphal East.		Partially Implementing NCF-2005 and MLL Based Teaching school	
----	---	--	---	--

Discussion

According to the results displayed in the **Tables 2 to 8**, performances of students varied from individual to individual and from school to school in different test items. None of them has got “Excellent”. The school in the serial number 1 secured the highest number in all the tests among ten schools. The school in the serial number 6 secured the lowest number in almost all the tests among ten schools. Sometimes, the school in the serial number 8 also secured the lowest number in some tests among ten schools. We can now come to conclusion that overall the students of Private schools had higher level of proficiency than that of Government schools except one Government school which is model school. It is apparent that the Private schools take well care of the students, even though the teachers did not follow and implement the guidelines of NCF-2005 and MLL bases teaching. This Government school in the serial number 10 had higher level of proficiency than the rest of Government schools. It may be because Government gives more facility and attention to the school. Based on the 10 questions each in relation to teaching points in **Table 9, 10 and 11**, ten schools were categorized into three group **A (Fully implementing NCF-2005 and MLL based teaching)**, **B (Partially implementing NCF-2005 and MLL based teaching)** and **C (Not implementing NCF-2005 and MLL based teaching)** as shown in **Table 12**.

6 schools were in group **B (Partially implanting NCF-2005 and MLL based teaching)** and 4 schools were in the group **C (Not implementing NCF-2005 and MLL based teaching)**. Not a single school was in the group **A (Fully implementing NCF-2005 and MLL based teaching)**. The Private schools in the serial numbers 1-5 were found partially implementing NCF-2005 and the MLL based teaching in the schools . Whereas Government schools in the serial numbers 6 to 9 were in the group C (Non implementing NCF-2005 and MLL based teaching) . Only one Government school in the serial number 10 was partially implementing NCF-2005 and MLL based teaching in the school and it had better performance than the rest of Government schools in the serial numbers 6-9.

Conclusion

Knowing all these facts, some remedial measures may be suggested to enhance the proficiency of students in the reading skill. Students should be given different types of reading such as Skimming, Scanning, Critical reading, etc. The purpose of reading whose speed is slow, average and fast should be

inculcated to the students according to the numbers of words while teaching reading skill. The apparent success in reading skill relies on the use of language in reading practices so the language course can be planned in a way that the teachers provide a sufficient room for the students to make optimal use of practices to develop reading skill. Teachers also should know class-room approaches to reading such as Pre-reading, while reading and post reading. They should avoid lecture-oriented teaching method. Instead, they should apply reading skill catering methods and approaches.

Abbreviations

L1: First language.

L2: Second language.

LT: Language teaching

ELT: English language teaching.

LSRW: Listening, Speaking, Reading, and Writing.

CBTL: Competency Based Teaching Learning.

MLL: Minimal level of learning.

NCERT: National council of Education and Research and Training.

MHRD: Ministry of Human Resource Development.

ELT: English language teaching.

NCF: National Curriculum Framework.

CCE: Continuous And Comprehensive Evaluation.

SSA: Sarva Shiksha Avhiyan

SCERT: State Council Of Educational Research and Training

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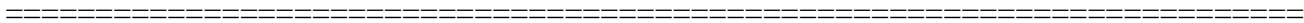
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APPENDIX
Questionnaire
SECTION –1
Bio-data of teacher

1. Name of the teacher:.....
2. Age.....
3. Sex:
4. Education Qualification:.....
5. Any Additional Qualification:
6. .Date and Place of Birth:.....
7. Monthly Income:.....
8. Caste/Community/Tribe/ :
.....
9. Religion:
.....
.....
10. Mother Tongue:
.....
11. Name of School where working
presently:.....

12. For how long you have been teaching English:

.....

13. In what medium you have received your education:

.....

14. (a) Primary _____ (b) Middle _____
 (c) Secondary _____ (d) Collage _____
 (e) University _____ (f) Any other _____

15. Do you teach English only or other subject well?

English only.....(b) other subject as well.....

SECTION -2

16. Which portion of the English text do you teach ?

- (a) Prose----- (b) Poetry ----- (c) Grammar----- (d) Spoken English -----.....

17. Do you like teaching the portion assigned to you ?

- (a) Yes(b) No
(c) No option

18. Are the classrooms in which you teach sufficient and proper in terms of space?

.....

Do you have sufficient space and furniture in your classroom?

.....

Is it possible for you to freely move around the class?

19. Do you actually move around the class among the students or do you teach by standing in front of them throughout the

period?.....

20. Do you organize classroom activities like:

- a) Pair work..... b) Group work c) Role play d) Any other
 Please describe in brief:

.....

.....
.....
.....
.....
.....
If you do so, do you have necessary space, time and other requirements in the classroom? Please give some examples from your experience:

.....
.....
.....
.....
.....
21. How do you teach the lesson in the classroom? How do you begin the class?

.....
.....
.....
.....
.....
22. How do you teach the main body of the lesson? How do you conclude the class?

.....
.....
.....
.....
.....
23. Do your students raise question in the classroom? If yes, please specify their manner and frequency?

.....
.....
.....
.....
.....
24. Do you encourage your students to raise question in the classroom?

If yes, how?

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.....
.....
.....
If no, why?

.....
.....
.....
.....
25. If so, how many types of question do you encourage them. Please name them and elaborate them.

.....
.....
.....
.....
26. Does it create problems of discipline in your classroom?

.....
.....
.....
SECTION-3

27. Are the classrooms in which you teach sufficient and proper in terms of space?

.....
Is it possible for you to freely move around the class?

.....
28. Do you organize classroom activities like:

- a) Pair work..... b) Group work c) Role play d) Any other

..... Please describe in brief:

.....
29. If you do so you have necessary space, time and other requirements in the classroom? Please give some examples from your experience:

.....
.....
30. What teaching aids are available for your classroom use?

- a) Black board (b) Roller board(c) Cassette player
.....(d) Television (e) VCP/VCR (f) Computer
.....(g) Any other

31. Are there teaching aids conveniently supplied to you as and when you require them?

.....
.....
.....

32. Do you need any specific items like picture cards, overhead projectors etc.? Please specify:.....
.....
.....
.....

33. Do you have a library in your school? : What kind of books, journals and other kinds of reading materials are there in the library?

.....
.....
.....

SECTION-4

34. How important do you think is English in Manipur?

- (a) Extremely Important(c) Very Important
(c) Quite Important.....(d) Not so Important(e) Not so Important at all
.....

35. In what particular areas is the use of English most important? Please list at least five items from your practical experience?

1)
.....
.....

- 2).....

 3).....

 4).....

36. Do you think that the students are aware of the reasons for learning English?

(1) Yes (2) No (3) I don't know

37. Why do you think that your students are interested in learning English? Please tick the right choice:

Because it is a compulsory subject

Because it is an important language

Because it is a necessary for getting jobs

Because it is a status symbols

38. What are your students' specific needs for learning English? Please specify.

.....

39. What do you think are the objectives of teaching English in Manipur? If yes, what are they? Please list?

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....

40. Does the present syllabus specify the goal of teaching English in Manipur? Please list the most important ones below?

- 1).....

2).....

3).....

If no, can you make out the hidden goals and objectives?

1.....2.....

.....3.....

4.....5.....6

.....

41. Do you focus more on:

(a).Content based teaching.

(b). Grammar based teaching.

(c). Skill based teaching.

(d). Functional grammar

42. Have you ever participated in course design either at your school level or at the State board level?

Please describe your experience?

.....
.....
.....
.....

43. Do you think that all the teachers must participate in the process of setting question design?

.....
.....
.....
.....

44. How do you think that teachers can contribute course design?

.....
.....
.....
.....

45. Have you read “minimal levels of learning “the publications by NCERT, New Delhi?

a)

YES b) NO

46. If yes, what are the minimal level of English from class (I) to (VIII), Please write a few minimal level of learning in school?

.....
.....
.....
.....

47. Do you know the competency base teaching learning based on this minimal level of learning?

(a)YES (B) NO

.....

48. Have you ever attended any short term or long term orientation programmes of English language teaching methodology organized by SCERT or any other agencies?

(a) YES (B) NO

.....

49. How do you teach listening, speaking, reading and writing skill in your school?

.....
.....
.....
.....
.....
.....

50. Do you take up any approaches and methods to develop these skills among the children and the students in the class?

(a) Yes (b) No

.....

51. If yes, what are those approaches, methods and techniques you employ in the classroom?

.....
.....

.....
.....
.....
52. How do you evaluate the students' listening, speaking, reading, and writing skills?

.....
.....
.....
.....
.....
.....
53. Do you have any pattern of evaluation from Standard I to Standard VIII? If so, what are the patterns from Standard I to Standard V and from Standard VI to VIII?

(A) Yes.....

(B) No.....

.....
.....
If yes, what are the patterns of evaluation for each class right from the beginning of Standard I to Standard VIII?

.....
.....
.....
.....
.....
54. How do you evaluate for the whole syllabus of English?

.....
.....
.....
.....
.....
55. How many marks do you set questions for the whole syllabus? (i) 100 (ii) 200.

If it is 100 marks, what are the components in the questions and tick these in the given components.

(i). Grammar (ii) listening skill (iii) Speaking skill (iv) Reading skill (v) Writing skill (vi) Functional grammar

How do you distribute marks?

56. If you are not satisfied with the achievement of the students in a period of 45 minutes, what do you do?

.....
.....
.....
.....

57. How many minutes do you spare for evaluation in a class period?

.....
.....
.....
.....

Suppose there are 90 students in a class. Are you able to evaluate all the 90 students within the time kept for evaluation? (A) YES (B) NO

.....

58. If yes, what techniques or strategies do you adopt? Please elaborate the techniques or strategies.

.....
.....
.....
.....

59. Do you motivate them sometime?

(A) YES (B) NO

If yes, how do you motivate them ?

.....
.....
.....
.....

SECTION 5

60. So, you have a system of Continuous and Comprehensive Evaluation? If yes, please, specify.

.....
.....
.....

61. Does your school conduct different term-wise examinations? Please specify the frequency?

.....
.....
.....

62. Who sets the question paper for these term examination?

.....
.....
.....
.....
.....
.....

63. Do you think that question papers are systematically and scientifically prepared? If yes, how?

.....
.....
.....
.....

If no, how?

.....
.....
.....

64. Have you ever participated in setting papers for the Manipur Board? If yes, please describe your experience?

.....
.....
.....

.....
.....
65. If no, what is the reason?
.....
.....
.....

SECTION—6

66. Are you aware of different teaching methods?

A) Yes B) No
.....

67. Can you list the methods you know something about?

a).....
.....
.....

If no, why?
.....
.....
.....

68. Do you think your classroom practice conforms to particular methods?

A) Yes

B).....

Which one?
.....
.....
.....

69. How would you describe your classroom teaching methods?
.....

.....
.....
.....

70. What you think should be the ideal approach for teaching English in Manipur?

.....
.....
.....

71. Has this approach been adopted by you and your colleagues? If yes, how do you go about?

.....
.....

If no,

why?.....

.....
.....

72: Have you read NCF-2005?. Yes or No. If yes, elaborate in two or three sentences about the ways of teaching mentioned in NCF -2005.

.....
.....
.....

73: Do you know Constructivist Approach to Teaching ? Yes or No.

If yes, please elaborate the ways of teaching the approach in your school.

.....
.....
.....

74: Do you know any new skill catering method or approaches Yes or No.

If yes, please elaborate them in two or three sentences.

.....
.....

.....
.....
75. Do you teach students to develop reading skill in the class.? If yes, please mention any approach or method and elaborate any one of them about how you teach it in the class?

.....
.....
.....
.....
76. Do you organize any activity for children to learn reading skill in the class? Yes or No. If yes, please elaborate how you organize them in the class.

.....
.....
.....
.....
77. Do you teach based on MLL (Minimum Level of Learning)? Yes or No. If yes, elaborate them.

.....
.....
.....
.....
78. Do you assess students on the basis of question design or Blue print? Yes or No. If yes, how many marks were allotted to reading skill in your question-setting with 100 marks?

.....
.....
.....
.....
79. Do you assess children based on the objective of teaching? Yes or No. If yes, please elaborate how you do you assess?

.....
.....
.....
80. Do you take up any group activity based teaching to develop reading skill? Yes or No, If yes, elaborate how you take up.

.....
.....
.....
.....
81. Do you know how to develop question design? Yes or No. If yes, how much you emphasize on reading skill in question design.

.....
.....
.....
.....
82. Do you ask children questions in the class? Yes or No. If yes, mention the types of questions giving examples.....

.....
.....
.....
.....
83. Do you know how many levels of questions are there in questioning? Yes or No. If yes, please mention the levels.....

.....
.....
.....
.....
84. Do you teach students reading skill through only tests ? Yes or NO. If not, how do you teach them?

.....
.....
.....
.....
85. Do you assess reading skill in the class? Yes or No. If yes, mention how you assess the students.

.....
.....
.....
.....
86. Do you implement CCE in your school? Yes or No. If yes, please, mention a few steps how you implement CCE.

.....
.....
87. Do you take up any new or innovative practice to develop reading skill ? Yes or No. If yes, elaborate them?

.....
.....
88. Do you elaborate your teaching again and again? Yes or No. If not, how do you teach?

.....
.....
89. Do you repeat your teaching? Yes or No. If not, what approaches do you employ?

.....
.....
90. Do you teach children by reading the text book and asking questions ? Yes or No. If no, how you teach them?

.....
.....
91. How do you teach reading skill in the class? Please, elaborate your teaching.

.....
.....
92. Do you teach the content of English text book. Yes or No.

.....
.....
93. Do you go beyond the content of the text? Yes or No. If yes, please mention how you go beyond the content of the text.

.....
.....
94. Do you assess the students from only textbook? Yes or No. if no, please write how do you assess them.

.....
.....
95. Do you usually assess them based on the lesson in the text?

.....
.....
.....
.....
96. Do you ask students to review articles and journals written by eminent writers?

Yes.....No.....Sometimes.....

If yes, mention the name/s of article/s and journal/s.

97. What is your view about the articles?

.....
.....
.....
.....

98. Do you teach students by explaining again and again? Yes or NO. How many times?

.....
.....

99. Do you discuss matters relating to classroom teaching with your students? If yes, Please give some examples?

.....
.....
.....
.....
.....

100. Do you discuss your problems with teachers/colleagues?

Yes.....No.....sometime.....

a) Your colleagues.....

b) Your Principal c) Member/s of school administration d) Concerned person in Manipur Board

.....

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A Study of the Low Achievement of English Language Learners in Reading Skill at the Elementary Stage in Manipur

Development of Inflectional Morphology and Its Effect on Reading Comprehension in Marathi Speaking Children – A Preliminary Study

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Ms. Neha Nellangara
Ms. Kajol Mutha

=====

Abstract

The purpose of the study was three fold: one, to investigate the developmental trend of inflectional morphemes, second, to study the relation between morphological awareness and reading comprehension and lastly, to compare the development of inflection between genders. Marathi is an inflected and an agglutinative language; where affixes are attached to the root morpheme altering the person, number gender and tense. Marathi has poly-morphemic words and free word order. Hence knowledge of inflection is highly critical for comprehension of Marathi sentences. Sixty participants, thirty males and thirty females, from Grade III and Grade IV, were assessed on morphological awareness by a judgment task. Reading comprehension was assessed by answering questions on a reading passage. Results indicated significant developmental trend in inflectional morphemes from Grade III to Grade IV. Case marker was significant predictor of reading comprehension in grade III. No significant difference was observed between genders. We conclude that awareness of morphological skills improves reading comprehension and children start to read with meaning. The findings of this study and previous research suggest inclusion of assessment of morphological knowledge in early reading evaluation and intervention. It may also contribute to the assessment and intervention of children with learning disabilities.

Keywords: Inflectional morphemes, Marathi, Morphological awareness, Reading comprehension.

Introduction

In recent years, speech-language pathologists and linguists have taken keen interest in studying the effect of various aspects of development of language, which contribute to children's literacy development.

Phonological awareness, decoding skills and its association to word reading ability and reading comprehension has been studied widely in English, European and Indian languages (Gupta, 2004; Hulme & Snowling, 2009; Nag 2007; Nag & Sircar 2008; Prakash, Rekha, Nigam & Karanth 1993).

Morphological awareness is one area, which has received attention in the recent years. "Morphological awareness refers to children's conscious awareness of the morphemic structure of words and their ability to reflect on and manipulate that structure" (Carlisle, 1995). In other words, morphology is the aspect of language concerned with the rules governing change in word meaning.

Morphemes are categorized as free and bound morphemes. Free morphemes function independently and carry their own meaning. For example: cat, ball. Bound morphemes appear as a part of word in conjunction with root word or other bound morphemes. For example: 'boys', 'undeveloped'.

Bound morphemes are further distinguished as derivational and inflectional morphemes. Derivational morphology is concerned with words, which alter the grammatical category of the root morpheme. For example, *brightness* and *brighten* are derived from a single root morpheme, 'bright', altering the grammatical category to adjective and verb respectively. Inflectional morphology is concerned with words, which systematically marks the grammatical information on a root word. For example: *Looking*, *looked*, and *looks* are derived from a single root word 'look'. Here the category of the root word remained the same, namely verb, changing only the meaning. Inflectional morphemes include PNG markers, case markers and tense markers.

Morphological awareness is assessed by various methods, such as using purely oral tasks, written tasks or a combination of the two. It can also be assessed using judgment, production or decomposition tasks. In a judgment task, the participant has to decide about the correctness of a word but does not need to correct the word using morphological rules. However in a production task the participant has to decide on the appropriateness and correct the word using morphological principles (Kirby, Deacon, Bowers, Izenberg, Wade-Woolley, and Parrila, 2011).

Most studies exploring the relationship between morphological awareness and reading comprehension with younger children have typically focused on inflections, whereas those with older children have focused on derivations (Kirby, et al. 2011).

Use of morphemes to mark tense, gender, or number differs from language to language. In some languages they are placed at the end of words, while in others these appear in the middle of words. Studies have shown that morphology relates differently to reading and writing in different languages (Carlisle, 2010; Ku & Anderson, 2003; McBride-Chang et al, 2008).

Marathi is a highly inflected language with suffixes being attached to the root morpheme to denote change in person, number, gender, and tense. Case markers express relations between nouns and pronouns to other nouns, pronouns, verbs or other words in a sentence. In Marathi, there are eight cases, namely, nominative, accusative, instrumental, dative, locative, ablative, possession and vocative. These inflections give meaning to words in a sentence.

The Need for the Study

Most of the research investigating the effect of awareness of morphology on reading abilities is on European, Chinese, Arabic and Japanese languages.

Marathi, which is an Indo-Aryan language, is inflectional and agglutinative. It has verb (person, number, gender) and noun (case) inflections. Marathi words have high morpheme length because of inflections; primarily suffixes attached to the root morpheme, where the root

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Mrs. Madhavi Tambay B.Sc. (AST), Ms. Neha Nellangara and Ms. Kajol Mutha
Development of Inflectional Morphology and Its Effect on Reading Comprehension in
Marathi Speaking Children – A Preliminary Study

morpheme does not alter. Secondly, Marathi has free word order. Hence knowledge of inflection is highly critical for comprehension of Marathi sentences (Bhosale, Kembhavi, Amberkar, Mhatre, Popale & Bhattacharya, 2011).

One of the few studies on Marathi-speaking, normally hearing children and hearing-impaired children studying in Grades V to VIII, investigated the developmental trends in phonological awareness and morphological knowledge and its association with reading comprehension (Adhyaru, 2004). Her study did not report significant developmental trends in phonological awareness and morphological knowledge. Secondly, she found morphological knowledge better predictor of reading comprehension than phonological awareness.

Nag and Snowling (2011) investigated reading comprehension, phonological skills, reading accuracy, vocabulary and inflectional knowledge in Kannada speaking children in primary and middle school years in the age group of 8.11 to 12 years. Their findings suggest that the knowledge of inflectional morpheme was one of the factors, which predicted reading comprehension along with phonological skills, vocabulary and reading accuracy. These authors have indicated a need for further research to understand the nature and development of inflections in Kannada and other Indian languages.

Thus, there is a dearth of information regarding the developmental trends in the acquisition of morphological knowledge in Indian languages in general and Marathi in particular. Hence the present study.

Aim & Objectives

- 1) To study the development of inflectional morphemes between Grade III and Grade IV Marathi speaking children.
- 2) To study the relation between morphological awareness and reading comprehension.
- 3) To compare the development of inflectional morphemes among genders.

Methodology

Sixty native Marathi speaking children comprising of 15 males, 15 females from Grade III and Grade IV each, studying in three Marathi medium schools participated in the present study. Consent was taken from the principals of the schools and confidentiality of information obtained was assured.

Assessment tools for morphological awareness comprised of an oral grammatical judgement task, which tested the children's awareness of PNG markers, tense markers and case markers. The participants had to indicate whether the sentence was grammatically correct or incorrect and further, correct the incorrect sentences orally.

The investigators of the present study developed two reading passages, based on the vocabulary and use of inflectional morphemes as reviewed in Grade III and Grade IV Marathi textbooks of *Balbharati*, Maharashtra State Board. The reading passage for Grade III comprised of 278 words and for Grade IV 350 words. Reading comprehension was tested using these reading passages. The participants were asked to read the passage silently and write answers to the six questions based on the passage.

The responses for the oral judgement and reading comprehension tasks were coded as '1' for correct and '0' for incorrect.

Results

The descriptive statistics was calculated for tense markers, PNG markers, case markers and reading comprehension. MANOVA was done to study the effect between genders, and Grades. Pearson Correlation was calculated between variables.

Table 1 - Mean and SD values for Reading Comprehension (RC), Tense, Gender, Numbers (No) and Case Markers (CM) for Grade III subjects (1 denotes Grade III).

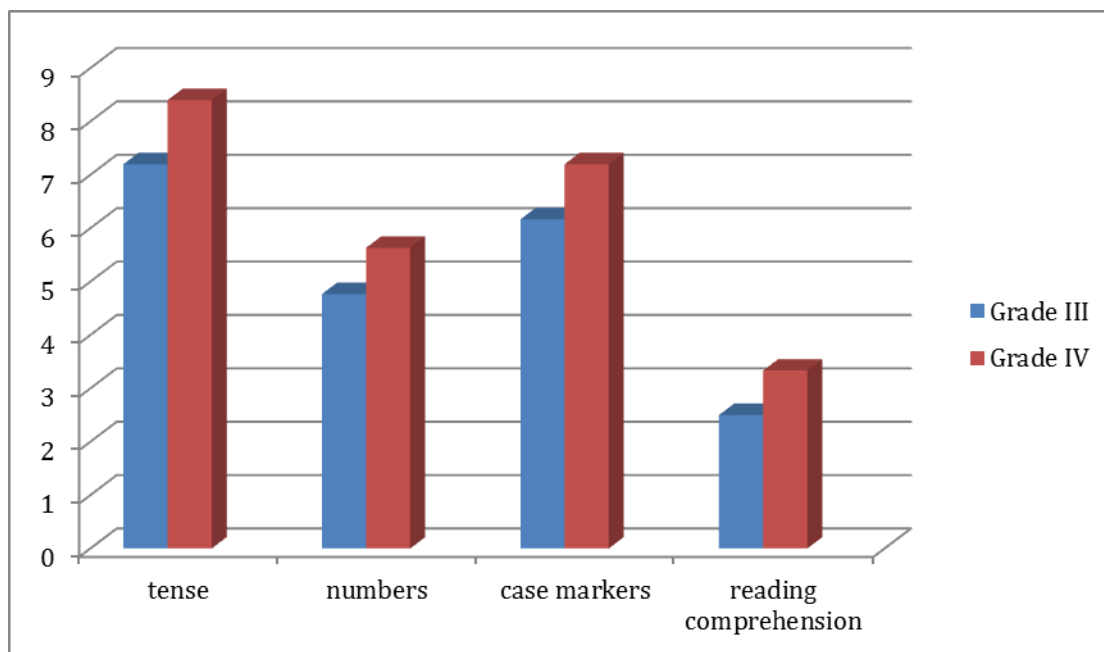
	Mean - Grade III	Std. Deviation	N
RC1	2.50	1.64	30
Tense1	7.20	1.90	30
Gender 1	1.50	0.51	30
No 1	4.77	1.25	30
CM1	6.17	1.44	30

Table 2 - Mean and SD values for Reading Comprehension (RC), Tense, Gender, Numbers (No) and Case Markers (CM) for Grade IV subjects (2 denotes Grade IV).

	Mean - Grade IV	Std. Deviation	N
RC2	3.33	1.27	30
Tense 2	8.40	1.33	30
Gender 2	1.50	0.51	30
No2	5.63	1.40	30
CM2	7.20	1.27	30

A developmental trend appeared to be present in the acquisition of inflectional markers and reading comprehension. Participants from Grade IV showed better mean values on tense, number and case markers as compared to participants from Grade III.

Fig. I - Comparison of mean values for Tense, No, CM and RC in Grade III and Grade IV children



These findings were corroborated by the results of multivariate analysis, which indicated main effect for grades $F = 4.17 (4, 53), p < .01$. There was a significant difference present in between Grades III and IV for tense markers ($F = 8.20, p < 0.05$); number markers ($F = 6.22, p < 0.01$); case markers ($F = 9.42, p < 0.01$); and reading comprehension ($F = 4.01, p < 0.05$).

Table 3 - Correlation between morphological knowledge and reading comprehension in Grade III children.

		RC1	Tense1	Gender 1	No1	CM1
RC1	Pearson Correlation					
	Sig. (2-tailed)					
	N	3				
Tense1	Pearson Correlation	.31				
	Sig. (2-tailed)	.09				
	N	3	3			
Gender1	Pearson Correlation	-.22	-.28			
	Sig. (2-tailed)	.22	.12			
	N	3	3	3		
No1	Pearson Correlation	-.16	.28	-.13		
	Sig. (2-tailed)	.39	.13	.47		
	N	3	3	3	3	
CM1	Pearson Correlation	.41	.756	-.400	.21	
	Sig. (2-tailed)	.02	.00	.02	.25	
	N	3	3	3	3	3

*. Correlation is significant at 0.05 level (2-tailed).

**. Correlation is significant at 0.01 level (2-tailed).

Table 3 shows significant correlation ($r = .417$, $p < 0.05$) between case markers and reading comprehension. Number, tense and gender were not significantly related to reading comprehension.

Table 4 - Correlation between morphological knowledge and reading comprehension in Grade IV children.

*

	RC 2	Tense 2	Gender 2	No 2	CM 2
RC 2 Pearson Correlation					
Sig. (2-tailed)					
N	3				
Tense 2 Pearson Correlation	.04				
Sig. (2-tailed)	.83				
N	3	3			
Gender 2 Pearson Correlation	.16	.00			
Sig. (2-tailed)	.39	1.00			
N	3	3	3		
No 2 Pearson Correlation	-.00	-.27	.02		
Sig. (2-tailed)	.97	.14	.89		
N	3	3	3	3	
CM 2 Pearson Correlation	-.02	.33	-.21	.29	
Sig. (2-tailed)	.91	.06	.25	.11	
N	3	3	3	3	3

Correlation is significant at 0.05 level (2-tailed).

**. Correlation is significant at 0.01 level (2-tailed).

Table 4 shows no significant correlation between tense, number, case markers and reading comprehension.

The multivariate analysis indicated no significant difference between genders. The main effect for genders was $F = 1.487 (4, 53), p < .219$. No significant difference was found between genders in tense, number, case markers and reading comprehension.

Discussion

The purpose of this study was to investigate the development of inflectional morphemes between Grade III and Grade IV Marathi speaking children. Towards this, the investigators of the study used a judgement task, which has been used in earlier research successfully (Kirby et al 2011). Secondly to study the relation between morphological awareness and reading comprehension, the investigators used reading passages based on the Grade levels of the participants. Finally the study compared the development of inflectional morphemes among genders.

A developmental trend appeared to be present in the acquisition of inflectional markers and reading comprehension. Participants from Grade IV showed better mean values on tense, number and case markers as compared to participants from Grade III. (Fig.1). These results are in accordance with the findings of Kirby et al (2011) who did a longitudinal study on children from Grade I to Grade III and used word analogy task.

Adhyaru (2004) has cited number of studies in Indian languages, primarily Kannada, where metalinguistic ability was found to improve with age. (Bhise, 2002; Prema, 1997; Vasanta, Sastry & Maruth, 1995 as cited in Adhyaru, 2004). These studies have reported that children between the ages 4 to 11 years showed improvement in their ability to make judgements about morpho-syntactic tasks.

The findings of the present study are contrary to the findings of Adhyaru (2004), who did not see a significant developmental trend. The difference could be attributed to the difference in grade level of the participants, (Grade III and IV in the present study, whereas Grade V to VIII in Adhyaru's study). It could be argued that the inflectional morphemes develop at an earlier age and are constant after that.

Thus a clear developmental trend was seen in the acquisition of inflectional morphemes and reading comprehension from Grade III to IV.

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Mrs. Madhavi Tambay B.Sc. (AST), Ms. Neha Nellangara and Ms. Kajol Mutha
Development of Inflectional Morphology and Its Effect on Reading Comprehension in
Marathi Speaking Children – A Preliminary Study

Secondly, this research project looked at the relation between the morphological awareness and reading comprehension. In Grade III, case markers were significantly correlated with reading comprehension whereas tense, gender and number inflections were not related.

The findings of this study are similar to the results obtained by Carlisle (1995), Kirby, et al. (2011), and Mahony, Singson and Mann (2000). Kirby (2011) noted that morphological awareness measured in Grade III was a powerful predictor of reading ability, compared to morphological awareness measured in earlier grades.

In contrast, Roman, Kirby, Parrila, Wade-Woolley, & Deacon, (2009) did not find an increase in relation between morphological awareness and reading. This difference could be attributed to the fact that Roman et al's findings were for grade IV to VIII. The present study did not find a statistically significant correlation between morphological awareness and reading comprehension in Grade IV. One explanation is that the relationship between the two is stronger through earlier grade levels and is constant once the development of inflectional morpheme has peaked. Perhaps the development of derivational morphemes continues in later years.

Differences in findings of relation between morphological awareness and reading comprehension have been documented by Deacon and Kirby, (2004); Roman, et al, (2009). There may be several reasons for the variability in results. The age of the participants varied across studies. Secondly the parameters of morphological awareness and of reading ability, which were included, differed and were not well specified. For example most of the studies reviewed have not differentiated between various inflectional markers as done in the present study. But the present research did not include derivational morphemes which were included some of the earlier studies.

This research makes it clear that if investigators want to fully understand children's reading abilities, we need to understand their sensitivity to the morpho-syntax of their language.

Lastly the investigators studied the difference in development of inflectional morphemes between genders and did not find a significant difference between male and female participants. This finding is similar to the results obtained by Adhyaru (2004). The other studies reviewed have not investigated the gender differences.

Summary and Conclusions

The present study shows a distinct developmental trend in inflectional morphology. Secondly the study shows influence of awareness of case markers on reading comprehension. The awareness of morphological skills improves comprehension and children start to read words with meaning.

The findings of the present investigation give us some preliminary information about the development of inflectional morphemes in Marathi language and their relationship with reading comprehension. The findings also give directions for future research. The development of derivational morphology and its effect on reading may be explored in future research in Marathi. To get a complete measure of morphological awareness, both inflections and derivations should be included. Similarly other factors, such as phonological awareness, cognitive abilities, oral language skills, and vocabulary, which may also contribute to reading comprehension, should be considered in future investigations. Reading comprehension is the only domain studied in the present study. Other domains of reading, such as speed, accuracy could be included in the future research.

The findings of this study and previous research suggest inclusion of assessment of morphological knowledge as a part of standard language and literacy assessment battery and intervention. This may help in identifying children who may be at risk for developing reading difficulties later. Inclusion of morphological awareness in elementary school curriculum may help children to understand word structure and meaning relationship at an earlier age.

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Language vs Lingo: Testing the Dynamics of *Txtng*

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Abstract

With the advent of new technologies, communicating has become easier, but the need for better communication still remains a big challenge. We are yet to overcome the barriers to effective communication, without leaving any room for ‘miscommunication. The question is: Is it possible to defy the laws of communication, not to include the elements required for it, and still communicate...?

This paper discusses the Forms of commonly used words/phrases in *Short Message Service, Instant Message Service, Real-time Chat* and analyses the forms of commonly used words/phrases preferred by the students and the impact of the use of SMS language on students’ written. Further, the study focuses on SMS language transformative impact on student’s written communication is identified through a self-designed and administered quantitative research conducted on 400 English Language Learners (ELL).

Key Words: SMS Lingo, English Language, Dynamics, Texting.

Aim of This Study

1. Identification of the forms of commonly used words/phrases in *Short Message Service, Instant Message Service, Real-time Chat*.
2. Identification of the forms of commonly used words/phrases more preferred by the students.
3. Identification of the impact of the use of SMS language on students’ written communication.

Methodology

1. Machine-based survey using language laboratory consisting of two quizzes, viz.
 - (a) Diagnostic Quiz to identify the students' background.
 - (b) Quiz to identify students' preference of language.
2. Assessment of written answer sheets.
3. Assessment of written assignments based on picture comprehension.

The methodology used is a research analysis based on empirical data collected from two of the self-designed & administered language lab-based quizzes and on the basis of assessment of written answer sheets and written assignments based on picture comprehension. The first machine-based quiz conducted using language lab was a diagnostic quiz which gave a background to the subjects taking the quiz. The second quiz was based on the language usage comprising of elements from both, the formal & the SMS languages. The third part of it was based on assessment of written answer sheets and written assignments of the students in order to study the impact of SMS lingo on their written communication.

Research Background

The survey was carried out on the students of B.Tech I semester in the age range of 17-20 years (Figure 1).

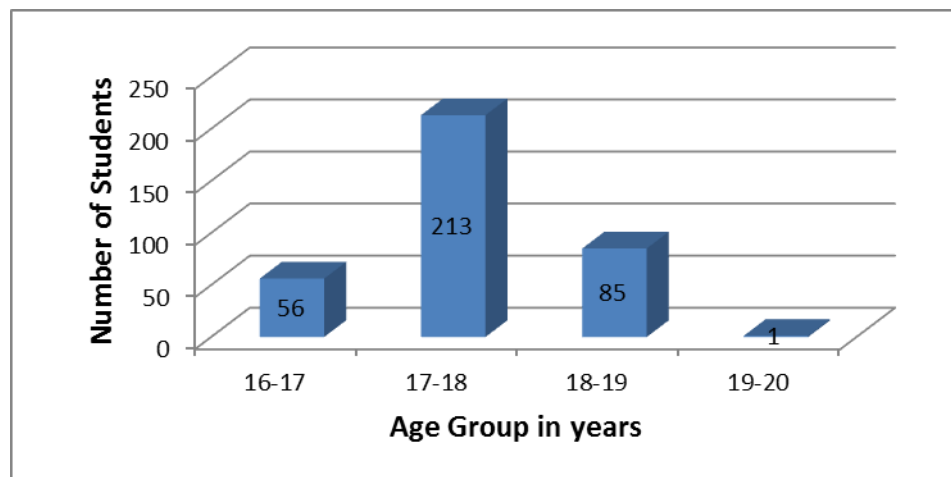


Figure 1 – Background of students

Regional Background

Majority of the students were from Western UP, Eastern UP, Uttarakhand, Rajasthan, M.P., Haryana and Punjab. Some of them belonged to Andhra Pradesh, Tamil Nadu, Himachal Pradesh, West Bengal & Orissa.

Gender Ratio

Male-Female – 80:20 (approximately)

Introduction to SMS Lingo

Humankind is gifted with various new modes of communication and better accessible ways of communicating with people as well as with machines. In the present scenario SMS or Short Message Service is not merely a tool of communication using 160 characters including space but it has surpassed all the other forms of communication all over the world in terms of its popularity & people's inclination towards it. Cell phones have become so much an integral part of human lives that now to imagine one's life deprived of technology-based communication seems a completely unconceivable thought. Text messaging or *SMSing* is all the rage among the teenagers. SMS is the most widely used data application on mobile phones which has grown epidemically, especially among the youth. The SMS service started in the 80s and has made its way to its explosive popularity particularly in past less than a decade's time.

The idea of a point-to-point short message service (or SMS) began to be discussed as part of the development of the Global System for Mobile Communications network in the mid-1980s, but it wasn't until the early 90s that phone companies started to develop its commercial possibilities. Texts communicated by pagers were replaced by text messages, at first only 20 characters in length. It took five years or more before numbers of users started to build up. The average number of texts per GSM customer in 1995 was 0.4 per month; by the end of 2000 it was still only 35. (Crystal, Txtng The gr8 db8, 2009)

Every language takes time to emerge, evolve and establish its credibility and usage. The kind of language referred to here has also taken decades to evolve though it has no defined structure/grammar as yet; it has claimed its pattern which is universally accepted and is popular amongst its users.

Texting is developing its own kind of grammar. Take *LOL*. It doesn't actually mean "laughing out loud" in a literal sense anymore. *LOL* has evolved into something much subtler and sophisticated and is used even when nothing is remotely amusing. Jocelyn texts "Where have you been?" and Annabelle texts back "LOL at the library studying for two hours." *LOL* signals basic empathy between texters, easing tension and creating a sense of equality. Instead of having a literal meaning, it does something — conveying an attitude — just like the -ed ending conveys past tense rather than "meaning" anything. *LOL*, of all things, is grammar. (McWhorter, 2013)

Types of Comparison Operators

Within the same language we see several forms of the same expression which is again replaced by another so often which probably & fairly depends on the level of knowledge and feasibility of expression of the *texter*. In order to understand the most popularly used forms of *textspeak*, let us first talk about various patterns of Comparison Operators in SMS language which would help us understand the evolution of SMS lingo.

Phonetic Substitution (Phonemes) – in this kind of comparison operator, phonemes are substituted in order to make the words shorter in form. Examples of this kind are words 'psycho' and 'then' which could be transformed as 'syco' and 'den', respectively.

Phonetic Substitution (Syllables) – in this kind of comparison operator, syllables become the target and get substituted. Examples are 'see' and 'tomorrow' which could be represented by 'c' and '2morrow/2morow/2mrw'.

Truncation – in this style of representation, the tail of a word is deleted. For example – ‘introduction’ could be written as ‘intro’.

Informal Pronunciation – Language evolution has been a very slow but gradual process. Language is never free from the influence of formality and informality. Example of this kind is ‘because’ represented by ‘cause’ as informal usage, sometimes also written as ‘cuz’ (vowel deletion’).

Code mixing and Code Switching – The word ‘late’ is written as ‘l8’ [alphabet ‘L’ and digit ‘8’]; similarly in order to represent the word ‘greatest’ we furnish the combination ‘gr8st’. When we talk about code mixing, it becomes evident to discuss its types; let us take this sentence (an example of code mixing, both Hindi & English):

Yahan kriket ball hai.

The italicized words are taken from Hindi (Devnagari), and the word ‘Cricket’ is represented by ‘kriket’ – an example of Potential Code Mixing. Although, the word ‘ball’ (which is an English word) is mixed in this sentence, it retains its original anatomy – an example of Genuine Code Mixing.

Code mixing and Code switching, demand working knowledge of the languages used for expression. Incompetency in any of the languages may lead to incomplete understanding of the expression or even mar the purpose completely.

Now the question is – if we transform the words to their Lilliputian best, is it possible to add expressions while using them? Is this kind of language competent enough to convey the message and the intensity of expression that has always been lacking in written communication as compared to verbal communication? Let us take few more examples: -

- 1) I miss you so much.
- 2) I mis u soooooooooooooo mch.
- 3) Waiting to see you soon.

- 4) Wtng 2 c u soooooooooooooooooooooon.
- 5) This is for your information that your report had several errors.
- 6) diz iz FYI dat ur rprt d svrl errosrrrrrssss

Sentence 2 uses ‘**Repetition**’ as expression effect booster which lacked in sentence 1. Similarly, sentence 4 uses ‘Repetition’ to add more effect to what has been said earlier in sentence 3. Sentence 6 seems to be more emphasized and aims at making the writer of the report realize that he/she has committed a blunder, not minor mistakes; it uses ‘**Transposition**’ to make the effect more severe.

Written communication lacks in expressions as compared to spoken communication which has the great support of paralinguistic features, but the kind of language we are discussing is capable (although up to some extent) of adding expressions even to the written forms. This could be done with the help of few comparison operators as mentioned above. The nature of communication through internet allows people to include a better form of written language (as far as expression is concerned). The trouble is that on-line conversations are really a cross between a letter and a phone call. The potential for misunderstandings, without the tone and expression of a voice, or signals given out by body language, are considerable.

Perhaps, to overcome this, the language we are talking about is equipped with ‘**emoticons**’ – **emotions** + **icons** OR ‘**Smileys**’ that represent human facial expressions. Perhaps the Europeans tend to call them Emoticons and the Americans, Smileys. As a result of this, a shorthand version of expressing moods has emerged on the *Net* and together with certain behavioral rules form *netiquette*. Originally, the shorthand for moods uses standard (QWERTY) keyboard symbols and they are known as ‘Emoticons’ OR ‘Smileys’. In recent years as computing and network power has increased these have become pictures, although we still think the originals have a certain charm:

:-) Smiling ;(original form using QWERTY keyboard)

Smiling; (new forms)

:-D Laughing
Laughing (new forms)

Debate So Far

Now, we have a great debate on the impact of this kind of language on us, and also on the inclination we have developed towards it in terms of its usage. Researchers and linguists are of various opinions when it comes to getting an understanding of analyzing the impact of SMS language on students' writing skills. Whorter says, "*People have always spoken differently from how they write, and texting is actually talking with your fingers*".

Thus, there is a reasonable number of people who strongly believe that *SMSing* or *texting* can do no harm to the well-established English Language. They not only whole-heartedly welcome *textspeak* which is widely popular amongst the youth but also negate its detrimental effect on their writing skills or deformation of language as they believe that this form of language is not lately originated but the abbreviated forms of words were used around five decades before the invention of real *textspeak*.

Many critics are of the opinion that although you may be a greenhorn in the discourse of SMS language, you are prevalently alleged as a maestro of crumpled words and therefore your friends won't stop messaging you in every shortest possible form. It seems to be a paradox that the structure of a language, which took decades to evolve is ruined in just one go. The lessons that a child is taught are overlooked, spelling tests are gradually losing importance as more compressed forms of language are in vogue. And the easiest way to become a lexicographer or a linguist of this kind is to observe people who were always bad with spellings. For those who want to master this art, the key is to wash away their English learning and take up the tricks of badly squashing words into their Lilliputian best.

John Sutherland of University College London condemns *textspeak* which he strongly believes is, "*bleak, bald, sad shorthand. Drab shrinktalk ... Linguistically it's all pig's ear ... it*

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Radhika B Pasricha, Ph.D. English and Anand Prakash Pathak, M.Phil. English
Language vs. Lingo: Testing the Dynamics of Txtng

masks dyslexia, poor spelling and mental laziness. Texting is penmanship for illiterates." (Crystal) Educators all over the world reflect their detestation for *textspeak* as they firmly believe that promotion of such form of orthography certainly will result in paralyzing the kids' thinking ability. The author of *KISS- Keep it Short and Simple* expresses her concern about the whole generation being brought up as non-thinkers:

Text messaging is destroying the written word. The students aren't writing letters, they're typing into their cell phones one line at a time. Feelings aren't communicated with words when you're texting; emotions are sideways smiley faces. Kids are typing shorthand jargon that isn't even a complete thought. (Ream, 2005)

On the other hand, people supporting the use of shorthand jargons advocate the thought that though the medium of communication is now technology and the usage is comparatively much more extensive than those days but words in their abbreviated and truncated forms were in use since ages. Says Crystal:

In texts we find such forms as msg ("message") and xlnt ("excellent"). Almost any word can be abbreviated in this way - though there is no consistency between texters. But this isn't new either. Eric Partridge published his Dictionary of Abbreviations in 1942. It contained dozens of SMS-looking examples, such as agn "again", mth "month", and gd "good" - 50 years before texting was born. . (Crystal, 2b or not 2b?, 2008)

Crystal being a staunch adherent of this transformation of English Language in the information age believes that this revolution in written expression contributes to spreading literacy amongst people and is as inconsequential as the ripples on the surface of sea. In his article *2b or nt 2b* he says:

A trillion text messages might seem a lot, but when we set these alongside the multi-trillion instances of standard orthography in everyday life, they

appear as no more than a few ripples on the surface of the sea of language. Texting has added a new dimension to language use, but its long-term impact is negligible. It is not a disaster. (Crystal, 2b or not 2b?, 2008)

Crystal in his article advocates the point of text messages being a means of spreading literacy among the young learners. He in fact says that it is the unique form of the language that includes pictograms, logograms, *initialism*, omitted letters, nonstandard spellings, shortenings and genuine novelties that undoubtedly make texting distinctive but none of the above six forms used in text messages are linguistically novel. He is of the opinion that *texting* skills also need ‘*considerable literacy awareness*’ in order to feed their communicative need because they also understand the importance of being intelligible while communicating.

Children could not be good at texting if they had not already developed considerable literacy awareness. Before you can write and play with abbreviated forms, you need to have a sense of how the sounds of your language relate to the letters. You need to know that there are such things as alternative spellings. If you are aware that your texting behaviour is different, you must have already intuited that there is such a thing as a standard. If you are using such abbreviations as lol and brb ("be right back"), you must have developed sensitivity to the communicative needs of your textees. (Crystal, 2b or not 2b?, 2008)

While talking about the reasons of the various forms of the English language prevalent in *texting* he mentions in his book “*Txtng the Gr8 DB8*” about the technological limitations that played pivotal role to endorse truncation, initialization and other deformations of orthography. It is because of the limitations of the numeric keypad which denotes 3-4 alphabetical letters on a single key that one faces while typing the complex words which yield into multiple key pressing which is not only time consuming but also not feasible enough to serve the purpose of Short Message Service. But if we look carefully this technological limitation is challenged much recently with the advent of QWERTY keypad almost in all mobile phone devices of the recent times. He also does not deny that it’s only technological limitation or an urge to save on time

energy and money that has forced people to prefer the shorthand form of orthography but also fun and playfulness of the teenagers with the language that distinct them from their previous generations.

No entity in the whole cosmos is free from allegations of having few elements of vice in it, apart from the virtues we attribute to it. Same applies to language also. No doubt, we remarkably get benefitted, as we find ourselves more expressive even with the written form. But, we also need to ponder over one fact: words have gigantic power and making them dwarf just for the sake of ease in use is worth or not. The question is: do we still need the kind of language we use in our day to day life? Are we supposed to do that at the cost of the painstaking effort that our language experts have been taking for years due to which a sophisticated language has evolved?

Data Analyses

- The Diagnostic Test comprised of the following four questions:-
 - How long have you been using a mobile phone? (Figure 2)
 - How many text messages (including Instant Messages/Real Time Messages) do you send in a day? (Figure 3)
 - Which language do you prefer to text? (Figure 4)
 - Do you prefer SMS lingo for sending messages? (Figure 5)

Figure 2 shows the rapid increase in the usage of mobile phones during the past few years. The percentage of students using mobile phones for the last 3-6 years is 46%, and 40% of the students have been using mobile phone in between 0-3 years. Only 14% of students have been using mobile phones for the duration between 6-9 years.

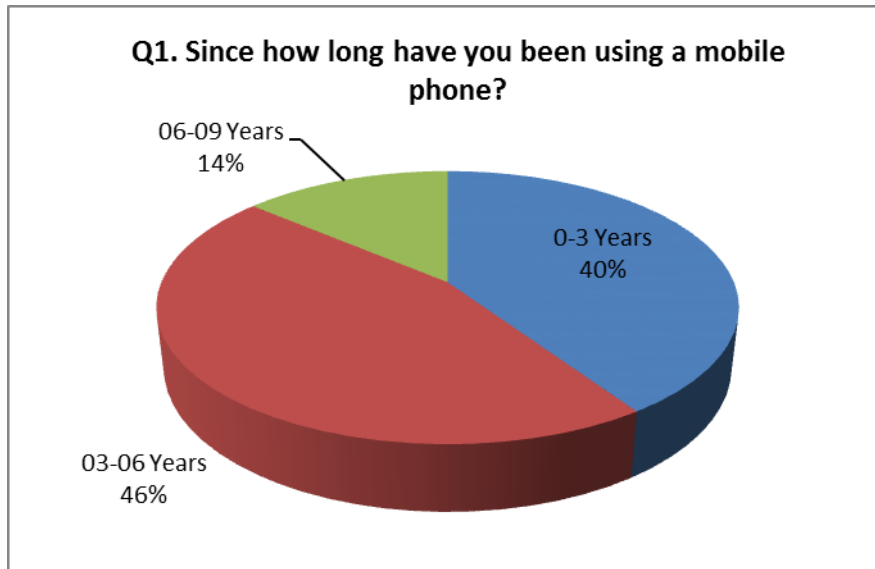


Figure 2 – Familiarity with using mobile phones

The second pie chart (Figure 3) indicates an approximate number of messages sent by the *texters* in a day.

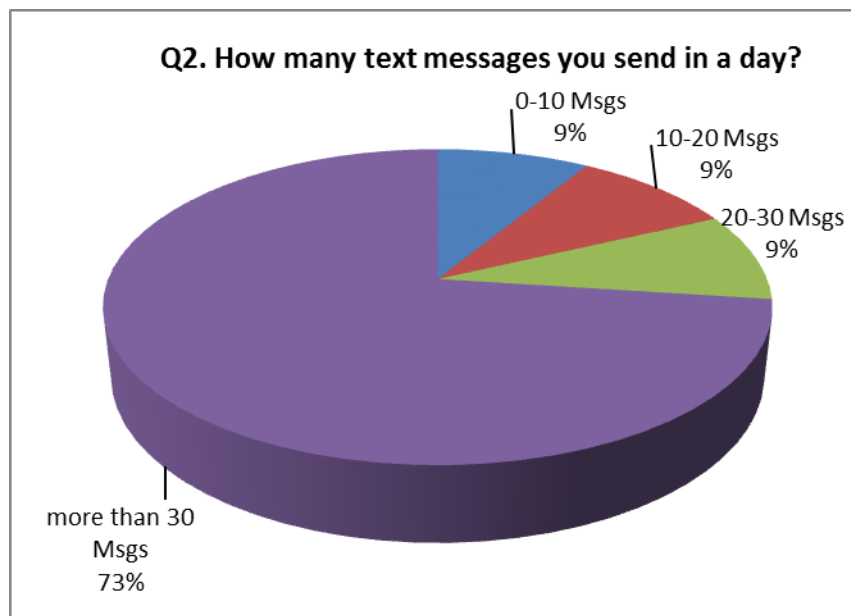


Figure 3 – Frequency of sending text messages

A significant 73% of students are identified who send more than 30 messages per day. On the other hand the other three categories viz. 0-10 messages per day, 10-20 messages per day and 20-30 messages per day have just 9% of students in each category.

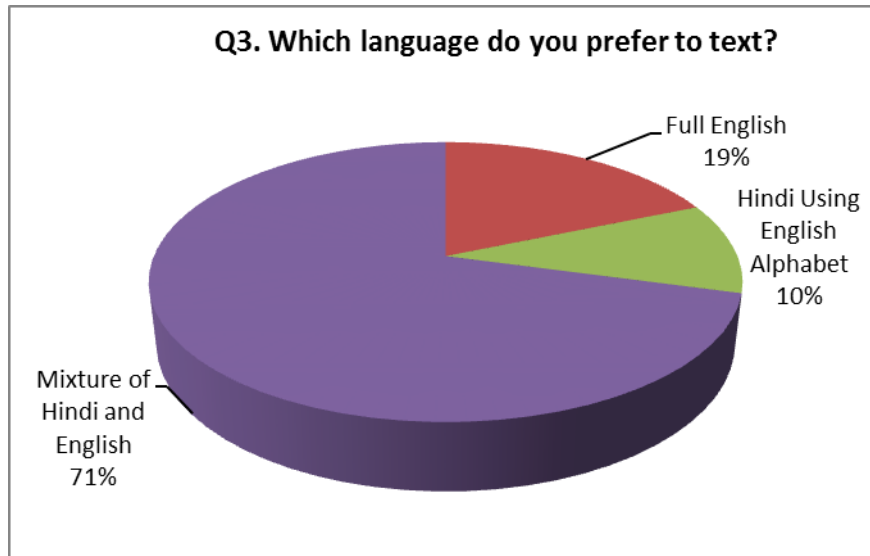


Figure 4 – Language preference for texting

Results also show that, though students know the significance and requirement of correct expression in terms of language but they prefer the easy way out. *Textism* not only exhibits their less inclination towards thinking but also the psychology of young generation that consistently makes efforts to discrete themselves from their former generations. When given a choice to use a language for texting, 71% preferred combining Hindi-English for texting, 19% preferred full English and 10% preferred Hindi using English alphabet. **(Figure 4)**

Around the year 2008 which was the time when internet-based text message services (Watsapp, Line, Hangout, We Chat, Nimbuzz, Tango, Facebook Messenger, Chat On) were not much in vogue. With the advent of social networking sites and users’ access to instant message services there is a phenomenal growth in the number of *texters*: the significant increase in the number of the *texters* from some millions to zillions is directly proportional to the variability of *Slanguage* developed on daily basis befitting to the expression of the writer according to his/her own preferences and limited knowledge. Initially, the primary purpose of text messaging or **Language in India** www.languageinindia.com ISSN 1930-2940 15:4 April 2015
 Radhika B Pasricha, Ph.D. English and Anand Prakash Pathak, M.Phil. English
 Language vs. Lingo: Testing the Dynamics of Txtng

Short messaging was to save time, energy & money and to communicate in the shortest possible form where the use of abbreviations & truncations were acceptable up to a limit of 160 characters. But, now the *texters* find it so much an integral part of their communication that 71% of them would prefer texting using SMS lingo only while on the other hand just 29% of them denied to this fact. (Figure 5)

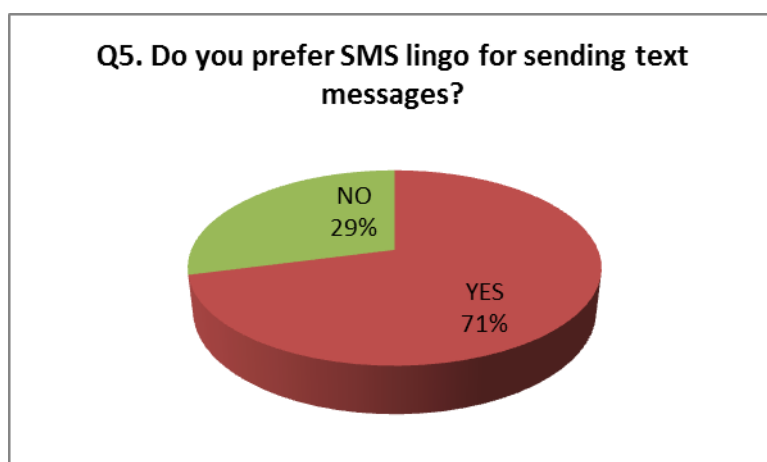


Figure 5

The second level of survey was to study the use and preference of SMS lingo and other forms of English and for this a questionnaire which consists of 35 commonly used words, both from formal English & SMS lingo was given to the students. The words given in options were categorized into five major types:-

- Phonetic Substitution – Vowel Deletion
- Numero-Alpha – Combination of numbers & alphabets
- Transliteration – Hinglish
- Textspeak – Most commonly used SMS language
- Formal English

The analysis of the data collected clearly reflects the significant number of students who prefer SMS lingo over formal English. Around 55% of students prefer using SMS language in their

communication where as 44% of them used a blend of SMS lingo & formal English. Only 1% of the students used formal English (Figure 6).

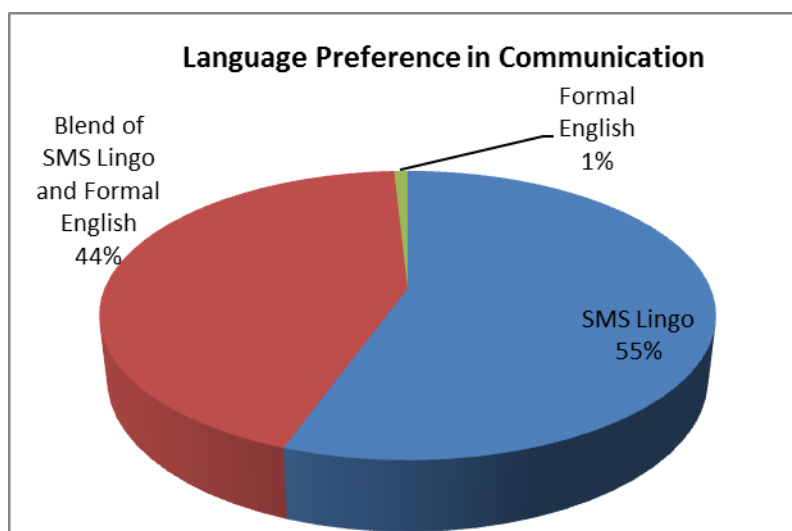


Figure 6 – Choice of language in communication

In order to study the impact of the use of SMS lingo on students' written communication, detailed assessment and examination of their answer sheets and written assignment was done. During this examination many incidences of SMS lingo in the written assignments of the students were seen which include incidences of initialization, use of truncations, SMS lingo, *Hinglish*. These assignments also reflect grammatical, punctuation and spelling errors. 17% cases were found where students did not pay any heed to initialization after full stop. 3% of words in truncated form were also observed which included words like **coz**, **pic**, **b/w**, **avg**, **govt**, just to name a few. Two instances of use of Hindi words using English script are also noticed.

Conclusion

Each form of language has its own importance and purpose. We cannot negate the rapid increase in the use of *textspeak* in today's world, which again has a specific purpose to serve. On the other hand, a language, like English, which is called the *Lingua Franca* because of its usage all over the world and adaptability to accept words/phrases/expressions from other languages.

Perhaps, this adaptability is also responsible for its becoming more susceptible to deformity & distortion.

As educators, we may infer that if given a choice to express themselves, subjects prefer SMS language to formal English language which comparatively requires less contemplation, efforts & makes them more contemporary. There were around 2% of subjects who inadvertently (assuming them to be) made use of the SMS language in their written assignments while writing in a flow. Even though the students are taking a written test, SMS lingo tends to seep in, either because they find it more feasible to express themselves, or maybe they do not realize that inadvertently, *textspeak* is reflecting in their communication as a result of using it time and again, though they also understand that *chatspeak* or *textspeak* is not acceptable form of formal communication. But an inevitable truth also stands in front of us which cannot be ignored that the kind of outbreak that is evident within a span of just last five years clearly suggests that the impact is much more than merely the ripples on the surface of the sea.

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Health Metaphors in the Public Discourse of Kerala

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Abstract

Metaphors occupy an inevitable part in our discourse irrespective of their kind. The Theory of conceptual metaphors, conceived and developed by George Lakoff and Mark Johnson(1980/2003) has been used as theoretical frame work for analyzing the sample data of BODY-HEALTH-ILLNESS metaphors evident in the dailies and periodicals in Malayalam of popular interest from a Cognitive Linguistic perspective.

This paper argues that health metaphors are used in various domains in the public discourse of Kerala.

The analysis shows that almost all aspects of the source domain BODY-HEALTH-ILLNESS are employed in public domain. The point put forward is that society is considered as a human corpus and it can have all physical and mental possibilities that a human body can have. Based on this concept formed all the health metaphors of public domain. Metaphors such as *talavēdana* [headache] as in *vidyābhyāsam līginā vīṅṭum talavēdana* [Education happens to be a headache for the League again] and *cikitsa* [treatment] as in *cikitsa tēṭi hōmiyō āfupaṭri* [Homeopathic hospital needs treatment] are examples of mental mapping between source domain [health] and target domain[public institution]. The paper also focuses on conventionalized and novel metaphors of health domain.

Health Metaphors

Metaphors whose source domain is body, health or illness are referred to as Health metaphors. Several examples of health metaphors can be drawn from the dailies and periodicals of popular interest in Malayalam. A few of them are:

- a) *vidyābhyāsam līginā vīṇṭum talavēdana* (Malayala Manorama, 19.08.'14, 6).
- b) *kēra[am matabhṛāntanmāte ālayamō?* (Mathrubhumi, 18.05.'14, 4).
- c) *bāskatbō[il intyaykkum talavēdana* (Malayala Manorama, 26.09.'14, 18).
- d) *grūppuka[kkā viyōjippā; kōṅgrass punasamghatana muṭantunnu*(Malayala Manorama, 21.09.'14, 9).
- e) *cikitsa tēṭi hōmiyō āfupaṭri*(Mangalam, 26.09.'14, 4).
- f) *rūpa vīṇu; parikkā gurutaram*(Malayala Manorama, 29.08.'13, 7).
- g) *intya 5.6% va[arcca nēṭum*(Malayala Manorama, 08.10.'14, 14).
- h) *samgham ta[aranniṭṭilla*(Mathrubhumi, 16.05.'14, 4).
- i) *niṅṅa[kkunṭō sāmṭattika ārōgyam?*(Sambadhyam, October, 2014).
- j) *naṭika[ute garbham oru talavēdana tanne*(Grihalakshmi, October 1-15, 2014, 99).
- k) *heltti kiccan*(Vanitha, October 1-15, 2014, 118).
- l) *ōhari k[linik*(Sambadhyam Ohari Plus, October 1, 2014, 12).
- m) *samsāram nalloru marunnāṇa*(Vanitha, October 1-15, 2014, 58).

(a) means education happens to be a headache for the league, “league” refers to the Muslim League of India, Kerala Chapter. The target domain is the political setup of Kerala. (b) is a social statement conveying the anxiety “Is Kerala an asylum of fanatics?” (c) means Basketball had become a headache to India too. (d) says that Groups disagreed; Congress reorganization is limping. Here, groups refer to the internal subgroups inside Indian National Congress, the political party. (e) means Homeopathic hospital seeks treatment. Rupee fell down; the injury is critical, says (f). (g) means India will attain 5.6 % growth. (h) says *Samgham* is not yet tired, *samgham* refers to the *raaṣṭrīya svayam sēvak samgh*, a political association. (i) means Do you have economic health? (j) says Actresses’ pregnancy is definitely a headache. (k) and (l) are columns from different magazines. (k) refers to healthy kitchen and (l) refers to share-clinic. According to (m), converse is a good medicine. The above examples include both conventionalized metaphors (a, b, c, g, h, j, k, and m) and novel metaphors (d, e, f, i, and l).

In Political Domain

Sentences (a), (d) and (h) carry politics as their target domain. In (a), it is said that education happens to be a headache for the league. Here the League/political (social) association

is considered as human body which has illness. The sentence as a whole conveys that education matters have become troublesome to the Muslim League of India, Kerala Chapter. The use of *talavēdana* (headache) as a metaphor is conventional. It is derived from the mental mapping between source domain and target domain that headache affects the functioning of the whole body.

In (d), the Indian National Congress, a political party in India is given the status of a human body and its sub parties are considered as the organs of the body. According to Merriam-Webster Dictionary, “limp” is to walk in a slow and awkward way because of an injury to a leg or foot. Limp is caused to the living being that has legs. In the example presented here also, the political association is considered as a living body. It is said that just as a lame person walks the Congress Party also limps. To walk or to walk with limp is always recognized with living organisms. Here, the same status is ascribed to the political association.

In sentence (h), the political association is again given the status of a human body which can be affected by tiredness. The conceptual metaphor *ta/arca* (tiredness) is acquired in reference to the human trait that it will get tired becoming older or working harder. The same logic is employed in all the above cases too. That is, political associations are not mere entities rather they share all the characteristics of a human body and can get affected by illnesses or becoming older.

In Economic Domain

Sentences (f), (g), (i) and (l) share their target domain as the economy. In (f), the former part is an example for orientational metaphor and the latter part is important in this analysis. Here, the Indian currency, Rupees is given the status of a living organism. It is said that Rupees got severely injured due to a fall. Injury, again, happens only to living beings.

(g) is a prediction on India’s expected growth rate. *va/arcca* (growth) is a conventionalized metaphor depicting the progress of something. The mental mapping behind this metaphor is traces the social, political, cultural or economic entity as a process found in a living organism which can take birth, grow, get sick and die. In this case, a country, say, India, is given

the status of a living body. The economic progress it can attain is blended to the life cycle of a living organism and is metaphorized as *va[ar]cca*.

(i) is a question addressing the public and individuals at the same time. *sāmpattika ārōgyam* is a metaphorical coinage. It is derived from the conception that health is primarily the state of wellbeing. Economic health can be related to many other aspects of health such as lack of illness, higher immunity power, absence of pain, disease, injury, etc., i.e., economically healthy means economically well off as well as secured. Here, a family/family economy is considered as a body and its fitness is referred to as health.

Consider sentence (l). Clinic is a healthcare facility primarily devoted to outpatients. *ōhari k[lin]ik* is a column in an economic monthly magazine in Malayalam through which an expert advises the readers on shares/stocks. In this case, society/individuals are given the status of body which is sick and needs to be consulted by an expert physician.

Other Domains

Extremist view of religion is always described as madness in a metaphorical manner. This conventional metaphor is used in (b) i.e., *matabhrāntā*. It emerges from the concept that society is a body and anything and everything beyond normal state of being is madness.

In (c), the field of sports is the target domain. Here, India is again given the status of a body which got affected with *talavēdana*.

(e) is an interesting coinage. A hospital is a place on which sick people depend for the treatment of their illness. (e) says the homeopathic hospital itself seeks treatment. i.e., the hospital, which can be either the institution or the building, is in need of treatment. Here, the institution/building is given the status of a living body (patient).

Sentence (j)'s target domain is entertainment business. It is said that actresses' pregnancy is a headache for the public. Here also, the public/society is given the status of a living body.

In (k), healthy kitchen is similar to the usage, healthy mind. In this sentence, family is considered as a body and kitchen an important organ of it. Health is the wellbeing of every organs of the body. Based on this concept, this metaphor is formed.

Finally, in (m), metaphor *marunnā* is employed. This is also a conventional one. Medicine is needed only when there are illnesses and diseases and where there are cuts, wounds, burning sensations, swellings, burns, etc. Here also, society is considered as a body and human relationships as its organs. When an organ (here, a relationship) gets sick, medicine should be availed. Based on this knowledge, the mental mapping between the source and target domains is derived here.

Conclusion

This was a brief study searching the nature of distribution of health metaphors employed in the public discourse of Kerala. It is evident that our conceptualization of society/any entity is blended with BODY, HEALTH and ILLNESS. This enables us to draw a conclusion that every human conceptualization related to him as a part of it, is based on his knowledge of a human body that it can suffer from diseases and illnesses. And also, it is always prone to disease and illness.

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Health Metaphors in the Public Discourse of Kerala

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3. Mangalam(Daily): Kottayam.
4. Mathrubhumi(Daily): Kozhikode.
5. Sambadhyam (Monthly): Kottayam
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The Relationship between Literature and Society

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Abstract

That literature is a reflection of the society is a fact that has been widely acknowledged. Literature indeed reflects the society, its good values and its ills. In its corrective function, literature mirrors the ills of the society with a view to making the society realize its mistakes and make amends. It also projects the virtues or good values in the society for people to emulate. Literature, as an imitation of human action, often presents a picture of what people think, say and do in the society. In literature, we find stories designed to portray human life and action through some characters who, by their words, action and reaction, convey certain messages for the purpose of education, information and entertainment. It is impossible to find a work of literature that excludes the attitudes, morale and values of the society, since no writer has been brought up completely unexposed to the world around him. What writers of literature do is to transport the real-life events in their society into fiction and present it to the society as a mirror with which people can look at themselves and make amends where necessary. Thus, literature is not only a reflection of the society but also serves as a corrective mirror in which members of the society can look at themselves and find the need for positive change. It is necessary to take a close look at some works of literature, in order to understand how literature actually reflects the society.

Keywords: Literature, Democratic Principle French Revolution, Reflection, Metaphor

Introduction

A literary man is as much a product of his society as his art is product of his own reaction to life. Even the greatest of artists is sometimes a conscious, sometimes an unconscious exponent of his time-spirit. The time-spirit is the total outcome, the quintessential accretion of all the political, social, religious and scientific changes of a particular age. The historical aspect of literature therefore, minor or unimportant though it

may be for aesthetic purpose, cannot be totally ignored. Thus literature reflects his zeitgeist or the Time-Spirit.

No writer can escape influence of his age. Every man, according to Goethe's statement, is the citizen of his age as well as of his country. Renan remarked: —One belongs to one's century and race, even when one reacts against one's century and race.¶ Thus literature always expresses the thoughts and sentiments of human mind which are closely connected with and conditioned by the age. The influence of the age on the human mind is due to the fact that the latter is constantly influenced by the spirit of the age and reacts to it vividly and vigorously.

The reflection of the age depends on the quality of the mind in which it is reflected. If a work of literature is to be judged by the quality of this reflection, it is apparent that it depends on the quality and nature of the reflecting mind. Literature means something that is written for refreshing and inspiring the mind. It records the thoughts and feelings of great minds. It attracts in two ways—through its matter and through its manner. The matter must be such that those who read it are interested in some way. The manner must be such as will be pleasing to the reader and adds to his fund of knowledge.

We live in a society. There are relations and interrelation between men who live in the society. We like to hear about our fellow men who live in society, their thoughts and feelings, their likes and dislikes. Naturally, if we have the power of language to express the feelings, we are well on the way to creating literature. In other words, the subject matter of literature is society in some form or the other.

The poet expresses his feeling and we who read his poetry are interested and feel at one with him and ourselves. After all, society is this bond of fellowship between man and man through communication that the poet or writer seeks. If literature expresses social sympathies, naturally it is bound to exercise some positive influence on our mind and attitude. Society reacts to literature in a living way. An inspiring poem creates general influence on society. It rouses our feelings and enthusiasm for welfare.

Shelley has called poets the unacknowledged legislators of mankind. The function of a legislator is to lay down the law, a settled course of action that men may follow. Poetry and

literature generally do this in a quiet and unobtrusive way. Novels are known to have changed the direction of the human mind and set in motion movements that have altered our ways of life. The influence of literature on society is felt directly or indirectly.

Thus Miss Stowe's 'Uncle Tom's Cabin' was directly responsible for a movement against slavery in literature and life in USA of those days. The novels of Dickens had an indirect influence in creating in society a feeling for regulating and removing social wrongs, calling for necessary reforms. Sarat Chandra's novels have gone a long way in breaking conservatism as regards women in our society. It is, thus, clear that if we are interested in literature, and its influence is bound to move us amply.

Literature is made out of the lore of life. No doubt, the realistic artist brings to a focus the oddities and cruder aspects of life overmuch. But to know life fully, not only the bright side but also the seamy and dark side of life is to be known. Thus, society creates literature. It may be described as the mirror of the society. But the quality and nature of the reflection depends upon the writer's attitude of mind, whether he is progressive in his outlook or reactionary

Influence of the Writer

It is an admitted fact that if the work of a writer merely reflects the spirit of his times, it cannot be great literature. It is a very useful piece of valuable material for the sociologist and the historian. It is entirely devoid of the virtue of permanence and universality. The literature of the Greeks may not appeal to an Indian or a German mind if its historical factor is taken into consideration. Similarly, Shakespeare may not be regarded a great dramatist, if he simply and purely reflects the Elizabethan period.

The essence of literature lies in the individual approach of the author, his personality which will dominate over other influences. Undoubtedly, the author is shaped by the spirit of his age, but he has also got the capabilities to mould his period. A great man of letters is the creature as well as creator of the age in which he exists. Thus we talk of the age of Shakespeare, the age of Dryden, the age of Pope, the age of Wordsworth, the age of Bernard Shaw and so on. For example, Milton's *Paradise Lost*, was a great challenge to the age of cynicism, low morals and satirical literature. This mighty book does not reveal the time-spirit of his age. Milton revolted rather than expressed the spirit of his times. Similarly, in spite of

all the atmosphere of heroism, noble ideals, and love of song and drama, the Elizabethan age could not produce another Shakespeare.

The function of literature is different from that of history. Literature is the revelation of beauty. Beauty is the expression of emotion and all such expression without any exception is beautiful. Santayana defines beauty as ‘value, positive, intrinsic and objectified’. We may explain this in less technical language as pleasure regarded as the quality of a thing. Aesthetic pleasure or beauty differs from pleasure in general on account of its objectification. There are various persons who belongs to the same school of thought. H.R. Marshall speaks of the ‘stable pleasure’ which is especially provided by art and is known to us by the name of beauty. Another psychological aesthetician M. Porena defines the beautiful as that which pleases the mind as an objective value, i.e. without any apparent reference to ourselves as the source of feeling^[1].

There is this element of objectivity in our appreciation of the beautiful. Tolstoy, in his famous book *What is Art*, defines art and literature as the communication of emotion. When we tell a story, compose a song or paint a picture with the object of communicating to others an emotion, we have ourselves felt, that is Art, Art leaps to the Olympian height of great art when the emotion is fresh and springs from a fresh and vivid attitude to the world. The beauty of a work of art, according to Tolstoy, should be assessed entirely by reference to the verdict of the greatest number of men. Thus a democratic principle was applied to the field of art criticism because Tolstoy took beauty not be objective and inherent in works of art. Beauty is a quality of the effect produced by works of art on those who are brought into contact with them. It is a mere subjective experience; works of art and literature simply produce a sense of the beautiful in the people who view it. And as Muller pointed out fifteen years ago^[2], Sociologists in the United States have paid little attention to literature and Art. They have focused on the instrumental aspects of social life primarily^[3].

French Revolution and the Romantic Poets

The French Revolution brought to Europe the hope of political freedom and social reconstruction. Though the hope was dashed to the ground with the accession to power of Napoleon, its place was taken by the enthusiasm of the struggle of the nations against old regimes. Wordsworth was deeply saturated with the dogmas of the French Revolution. The *Prelude* analyses as well as communicates the progress of Wordsworth’s political sympathies.

The French Revolution stirred in him republican sympathies, which were strengthened by his visits to France. Wordsworth records the feelings of those days:

Bliss was it in those days to be alive,
But to be young was very heaven.

Wordsworth and Coleridge were intimate friends. Coleridge like Wordsworth went through a phase of revolutionary ardour. All his poetical characteristics were deeply affected by his age. The French Revolution disillusioned him and he diverted his attention to spiritual idealism which provided him mental satisfaction. The daring of a personal inspiration, and that of a fresh-created language, came to him at the same time and this is the hour when his social zeal, his hopes for mankind, freed from the hope of any immediate realization, are transformed into a spiritual idealism. Although Byron did not express the French Revolution in his works, yet he imbibed the revolutionary spirit in its action against old social conventions. He simply inherited the revolutionary aspirations which were cherished by Wordsworth and Coleridge and then later on rejected by them because of the violence of the Reign of Terror. Byron excelled most other poets of England in his being one of the supreme poets of the revolution and liberty. Shelley also became the most melodious singer of the Revolution and the poet of revolutionary idealism. He probed into the springs of Godwinian philosophy. He was essentially the poet of the Future. —His passionate love of liberty, his loathing for intolerance, his impatience of control for self and others, his vivid logical sincerity, combined to make him the Quixotic champion of extreme opinions.

Growth and Progress in Literature

Literature as a whole grows and changes from generation to generation. It is not static but dynamic. It means that each age has its own particular point of interest and its own particular way of thinking and feeling about things. So the literature which it produces is governed by certain prevailing tastes. These tastes last for a time only. The tastes of one age are sure to differ and often is found to differ enormously from those of another [4]. We all know that there was no public to enjoy the same kind of poetry in Pope's day as in Spenser's, or in Scott's day as in Pope's. In Spenser's day, there was boundless enthusiasm for *The Faerie Queene*; in Pope's for the *Essays of Man*; in Scott's for the *Lady of the Lake*.

Thus, for example, one of the principal forces behind the English literature of the Elizabethan era was the immense enthusiasm for the Greek and Latin classics which had

come with what we call the Renaissance. Our writers and readers alike were under the powerful spell of Italian literature during the same period, under that of French literature at the end of seventeenth century, under that of German Literature a hundred years later. The Reformation, Puritanism, the French Revolution, the enormous progress of science during the nineteenth century: it is enough to mention these to show the intimate connection between the story of literature and general history.

Relationship between Literature and Society

We all know that literature mirrors society. What happens in a society is reflected in literary works in one form or another. The literal meaning of literature is the art of written work in different forms, such as, poetry, plays, stories, prose, fiction, etc. It may also consist of texts based on information as well as imagination.

A society is a group of people related to each other through their continuous and uninterrupted relations. It is also a group of likeminded people largely governed by their own norms and values. Human society, it is observed, is characterized by the patterns of relationship between individuals who share cultures, traditions, beliefs and values, etc.

If one looks at the history of society, one will find that the nature of different societies has gone through changes from the Palaeolithic period to the present age of Information Technology. The people's living style, faiths, beliefs, cultures, etc., have never remained uniformly consistent. With the passage of time, owing to changes taking place in environment and with emergence of new technologies, we observe that the societies have not remained stubborn with regards to their norms and values, the reflections of which can be found in different forms of literature^{[5][6]}.

Kalidas, a great poet ever born in Indian history, is first afraid of the uncertain attitude of the people, but then pleads his own points of views that provide us union of the old and the new. In *Malavikamitam*, his first play, the poet shows his humility and becomes uncertain whether people would accept his play. Therefore, in the beginning of the play, he pleads, —Every old poem is not good because it is old; nor is every new poem to be blamed because it is new; sound critics, after critical examination, choose one or the other, the blockade must have his judgment, guided by the knowledge of his neighbours.

Different societies have used and are still using different languages for the fulfillment of individuals and societies' aspirations. Sometime it is noticed that many charges are labelled against literature as well as society. A literary writing is banned because an opposite section of society finds it mirroring beliefs and norms against that society. The examples of Salman Rushdie's *The Satanic Verses* and Taslima Nasrin's *Lazza* provide testimony to such charges.

The influence of literature on society is felt directly or indirectly. Thus Miss Stowe's "Uncle Tom's Cabin" was directly responsible for a movement against slavery in literature and life in USA of those days. The novels of Dickens had an indirect influence in creating in society a feeling for regulating and removing social wrongs, calling for necessary reforms. Sarat Chandra's novels have gone a long way in breaking conservatism as regards women in our society. It is, however, clear that if we are interested in literature, and its influence is bound to move us amply. Literature is made out of the lore of life. No doubt, the realistic artist brings to a focus the oddities and cruder aspects of life overmuch. But to know life fully, not only the bright side but also the seamy and dark side of life is to be known. Thus, society creates literature. It may be described as the mirror of the society. But the quality and nature of the reflection depends upon the writer's attitude of mind, whether he is progressive in his outlook or reactionary^[7].

***The Rape of the Lock* is an Example of Relationship between the Two**

The Rape of the Lock is a poem which shows the greater bonding between the Literature and society. In this poem Alexander Pope shows himself emphatically as the spokesman of his age. This poem pictures the artificial tone of the age and the frivolous aspect of femininity^[8]. We see in this poem the elegance and the emptiness, the meanness and the vanity, the jealousies, treacheries and intrigues of the social life of the aristocracy of the eighteenth century in its real form.

The poem shows that how we become acquainted with the idleness, late-rising, and fondness for domestic pets of the aristocratic ladies of the time. Belinda wakes up at the hour of twelve and then falls asleep again. We also become acquainted in the very beginning of the poem with the superficiality of the ladies who loved gilded chariots, and affected a love of the game of ombre. Their ambition to marry peers and dukes, or men holding other high titles, is indicated, too, in the opening Canto:

Then gay ideas crowd the vacant brain,
While peers and dukes, and all their sweeping train....



An Image of Alexander Pope

The poem brings out the coquetry, the art, the artifice, and the “varying vanities” of the ladies of the time. These ladies learnt early in their life how to roll their eyes and to blush in an intriguing manner. Their hearts were like toy-shops which moved from one gallant to another.

Inter-Relation of Individual Personality and National Interests

Literature has a national as well as a personal character and interest. Literature can be observed from age to age and its various transformations. It is not only as account of work done by a number of separate writers, but it is also an account of great body of literature which in its totality is to be regarded as the production of the genius of the people. Everything that for good or evil has entered into the making of our nation’s life has also entered into the texture of its literature. Ordinary English history is English nation’s biography and its literature is its autobiography. As we survey the history of English literature through all its transformations, we are brought into direct and living contact with the motive forces of the inner life of each successive generation and learn at first-hand how it looks at life and what it thought about it, what were the things in which it was most interested and by which it was most willing to be amused, by what passions it was most deeply stirred, by what standards of conduct and of taste it was governed, and what types of character it deemed most worthy of its admiration. Thus, literature is the revelation of the progressive mind as well as the spirit of the people.

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Dr. Roshni Duhan, Ph.D. (Law), M.A. (English)
The Relationship between Literature and Society

Reflection Theory

Traditionally, the central perspective for sociologists studying literature has been the use of literature as information about society. To a much lesser degree, traditional work has focused on the effect of literature in shaping and creating social action. The former approach, the idea that literature can be "read" as information about social behavior and values, is generally referred to as reflection theory. Literary texts have been variously described as reflecting the "economics, family relationships, climate and landscapes, attitudes, morals, races, social classes, political events, wars, and religion" of the society that produced the texts^[9].

Most people are familiar with an at least implicit reflection perspective from journalistic social commentary. Unfortunately, "reflection" is a metaphor, not a theory. The basic idea behind reflection, that the social context of a cultural work affects the cultural work, is obvious and fundamental to a sociological study of literature. But the metaphor of reflection is misleading. Reflection assumes a simple mimetic theory of literature in which literary works transparently and unproblematically document the social world for the reader. In fact, however, literature is a construct of language; its experience is symbolic and mediating rather than direct. Convincing research arguing for literary evidence of social patterns now requires the careful specification of how and why certain social patterns are incorporated in literature while others are not.

Conclusion

Literature is only one of the many channels in which the energy of an age discharges itself; in its political movements, religious thought, philosophical speculation, art, we have the same energy overflowing into other forms of expression.

The study of English literature, for example, will thus take us out into the wide field of English history, by which we mean the history of English politics and society, manners and customs, culture and learning, and philosophy and religion. However diverse the characteristics which make up the sum-total of the life of an epoch, these, like the qualities which combine in an individual, are not, as Taine puts it merely juxtaposed|| they are interrelated and interdependent.

Our aim must therefore be to correlate the literature of any age to all the other important aspects of the national activity of the: time. Thus it is very essential to know the characteristics of the age in which the writer lives. A writer is not an isolated fact but the product of the age in which he lives and works. His picture of life is pervaded with the influence of his age. Thus literature is simply a mirror of life, a reproduction and obviously a social document. Literature.

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Re-contextualizing Mikhail Bakhtin's *Problems of Dostoevsky's Poetics* through Classroom Teaching: Re-presentation of Monological/Dialogical Conflicts in Student-Teacher Communication

Sayan Dey



Mikhail Bakhtin (1895-1975)

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

Abstract

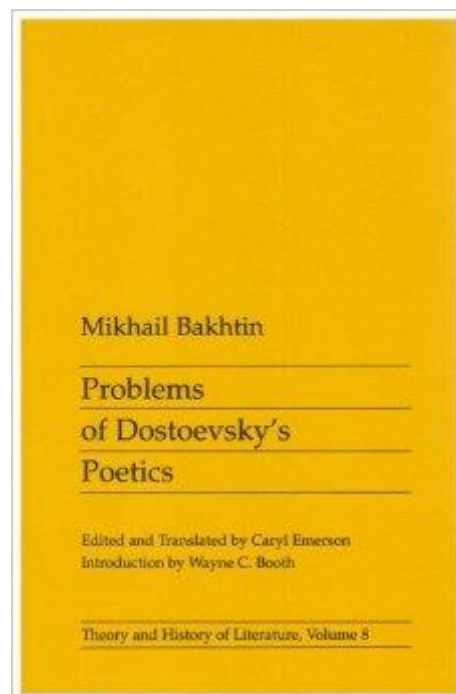
The evolution of theory is a result of different forms of individual and collective experiences of regular human existence. Its function is not limited within the written pages of intellectual monologues. The changing universal situations and circumstances influence theory to undergo modulations and modifications from time to time. Mikhail Bakhtin in his work *Problems of Dostoevsky's Poetics* invites multiple criticisms of Fyodor Dostoevsky's novels through the concepts of monology and dialogy. Dostoevsky's creations blossomed when the dangers of Capitalism infiltrated Russia causing severe socio-political effects. The entire society

was monologized by all-pervasive capitalist institutional norms, colonizing individual free-will and intellect. The field of literature was also capitalized and found thorough elaboration in the works of novelists like James Joyce and Marcel Proust. Dostoevsky deconstructed the capitalist ideology through the dialogical development of his works, where the characters observe and interpret the world in a unique and individual manner.

This paper enlarges Bakhtin's theory of monology and dialogy by re-contextualizing it in the classroom scenario through student-teacher interaction. The traditional unilateral interactive procedures colonized the students and Bakhtin's concepts seem to break this monological situation. The entire educational procedure experiences revolution when the teacher is decentered through dialogical communication, thus, bringing an equilibrium in student-teacher participation.

Key words: Monological, dialogical, Dostoevsky, Bakhtin, poetics, decentering teacher

Theory as Defining Life



Keeping aside all forms of ideological complexities, theory can be defined as a systematic and conscious way of defining life. Theories erupted out of the situations, actions and

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Sayan Dey

Re-contextualizing Mikhail Bakhtin's Problems of Dostoevsky's Poetics through Classroom Teaching: Re-presentation of Monological/Dialogical Conflicts in Student-Teacher Communication

incidents taking place at the individual and collective level. The sudden outburst of theories in the latter half of the 19th century throws light on the various contemporary issues of the approaching modernity. The continuous process of theoretical evolution has doubtlessly expanded the matrix of discussions and debates. But it has led to tremendous over-theorizing, imperializing the psyche of the individuals. Theory has complicated the entire thought process to such an extent that people have forgotten the simple ways of regular communication and thinking.

Whenever a discussion is initiated people ignore the basic modes of speech and strictly bind to the textual versions of discourse. The procedure of theory learning happens individually or in a class room environment. But does anybody question or analyzes the theoretical aspects that performs within the classroom? The class room environment is created through student-teacher interaction.

Unidirectional Ancient Indian Educational System

The ancient Indian educational system shows that the process of imparting knowledge was unidirectional in nature. The teacher was the sole speaker and the students appeared to be as mere recipients. The teachers' discourse was worshipped as the *Brahma-Satya* or absolute truth.

In Europe, during 13th and 14th centuries, Church dominated the entire educational system. They preached their baseless, irrational philosophies, infecting the individual psyches with god-fearing believes and practices. The church's analysis power was strictly confined within the realms of the bible. They learnt, preached and taught nothing outside it. Bible enjoyed the monopoly over all fields of education. Anyone ignoring the church was subjected to severe punishment. These similar instances are also available with other religious and regional faiths around the world prior to Theo-centrism.

Modernization and Changes in Discussion Strategies

With the advent of modernization people started questioning and breaking the early illogicalities of human faith. The gradual loss of ethics and moralities or the violation of laws

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Sayan Dey

Re-contextualizing Mikhail Bakhtin's Problems of Dostoevsky's Poetics through Classroom Teaching: Re-presentation of Monological/Dialogical Conflicts in Student-Teacher Communication

and order created a ruckus amongst the individuals forcing them rethink the rightful existence of the divine. The intrusion of new thought processes influenced and transformed the Theo-centric world to a homo-centric world. Man's loss of divine faith received further impetus with Nietzsche's debatable conclusion, "God is dead." (*Thus Spake Zarathustra*).

Similar other revolutionary ideologies teased the people encouraging them to judge the world from completely unique perspectives. These new forms of ideas influenced and encouraged the individuals in various ways. But the educational system seemed to be paralyzed and faced further disintegration under the curse of institutionalization. It embarked and flourished on the grounds of disguised capitalism. Equality and freedom of knowledge are withheld as the two basic policies of education. But, behind these policies the educational institutes imperialize the entire system through unilateral impositions.

The moment a syllabus is formulated, the process of impositions begins. The freedom of knowledge immediately gets snapped and the students are made to function as identical objects forcing them to function within a definite thought process. The class room interaction involves multiple forms of internal and external politics like the nature of the syllabus, individual-teacher relation etc. In order to make the process of education a superfluous one, it is important to transform the education as a bilateral medium of expression. In this paper, I wish to theorize the process of class room interaction itself, through Mikhail Bakhtin's concepts of *Monology* and *Dialogy*.

Mikhail Bakhtin's Description of Dostoevsky

Mikhail Bakhtin through his work *Problems of Dostoevsky's Poetics* critically analyses the works of Russian novelist Fyodor Dostoevsky from the multiple viewpoints of the various critics. Bakhtin describes Dostoevsky in the following words:

A plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices is in fact the chief characteristic of Dostoevsky's novels. What unfolds in his works is not a multitude of characters and fates in a single objective world, illuminated by a single authorial consciousness; rather a

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Sayan Dey

Re-contextualizing Mikhail Bakhtin's Problems of Dostoevsky's Poetics through Classroom Teaching: Re-presentation of Monological/Dialogical Conflicts in Student-Teacher Communication

plurality of consciousnesses, with equal rights and each with its own world, combine but are not merged in the unity of the event.

(Bakhtin 22)

Context of Dostoevsky

Dostoevsky rose during the 19th century when capitalism was reigning all over the world. Though Russia always portrayed Marxism as their political ideology, it proved to be a massive failure. In the name of Marxism the governing body introduced autocracy especially during the Stalin era. The financial strategies that were undertaken by the government then proved to be a massacre. But these strategies proved to be highly influential over several other nations. With the passage of time Stalinism proved to be a demonic failure. Imperializing democracy was pointed out as the core reason. The violation of democracy was not only limited to politics but it also affected individual creativity as well. Dostoevsky utilized his intellect as the medium and novels as his modes for laying his revolutionary ideas. Novels can be defined as an important medium of uniting the masses and Dostoevsky used his creative magic to deconstruct the prevailing structure of novel writing.

A Definite System of Plot and Characterization

Prior to Dostoevsky novels followed a definite system of plot and characterization. The plot always appeared to be linear in nature having a definite form of introduction, denouement and conclusion. The characters seemed to be dominated by authors' private emotions or they appeared to be very traditional in nature. As a result the plot and the characters has been very much stereotype in nature. The characters appeared to be very much polyphonic in nature representing the voices of their respective authors. They never possessed any forms of uniqueness which made them lifeless and non-realistic in nature.

Dostoevsky – A Harsh Critic and Originator of Polyphonic Novel Writing

Bakhtin identified Dostoevsky as a harsh critic of this polyphonic form of creation. His novels deliberately violated the existent norms of writing which made his creative art as very realistic in nature. His novels were characterized with multiple voices and the characters were

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Sayan Dey

Re-contextualizing Mikhail Bakhtin's Problems of Dostoevsky's Poetics through Classroom Teaching: Re-presentation of Monological/Dialogical Conflicts in Student-Teacher Communication

privileged with certain uniqueness that distinguished them from each other. Dostoevsky strictly believed that the author is no longer the hero. Doubtlessly, the author creates the characters from the depth of his conscious or unconscious, but still it possesses another's consciousness at the same time. They no longer breathe the ideological burden of the author. Dostoevsky is believed to be the creator of polyphonic novel writing.

Monology and Dialogy of Characters

In respect to the characters, Bakhtin established his concepts of monology and dialogy. Monology means unilateral form of communication or one-way discourse whereas dialogy means bilateral or multilateral basis of communication. The process of interaction amongst the different characters in the earlier novels seemed to be different voices of the author and as a result it was unidirectional in nature. But Dostoevsky's characters overcome these narrow imperialistic margins and represented a democratic voice.

Application of Bakhtin's Analysis of Dostoevsky in Classroom

This paper attempts to re-contextualize Bakhtin's analysis of Dostoevsky and its functionability in the classroom. The process of educating the students in India involves various forms of styles and techniques. But mostly it is found that students are burdened with the discourse of the teachers. The students hesitate to question the teachings of the teachers or often their freedom of expression is violated by forcing the students to mug up the class room notes provided by the teachers. It is a common phenomenon, that children complaining to their parents that despite writing the correct answer, they have been deprived of satisfying marks. Mostly the parents ignore these aspects as they are themselves burdened with the traditional student-teacher concepts. The tradition believes that questioning the words of the teachers is a highly immoral act. But reality should be judged outside these dark traditional structures.

Education as Interaction

It is time now to revolutionize the educational structure in the various educational institutions from primary to the university level. Education doesn't involve turning few pages of the book or taking down simple classroom notes in the copy. A proper form of education

Language in India www.languageinindia.com ISSN 1930-2940 15:4 April 2015

Sayan Dey

Re-contextualizing Mikhail Bakhtin's Problems of Dostoevsky's Poetics through Classroom Teaching: Re-presentation of Monological/Dialogical Conflicts in Student-Teacher Communication

involves both verbal and theoretical forms of interaction. It is a dialectical process which involves the clash of the opposite views evolving new directions of thoughts and ideas. As a result it is important to deconstruct the metanarrative discourse into small fragments of micro-narratives creating an equal platform for both the students and the teachers.

Knowledge is ambiguous in nature. It searches for its permanence in ambiguity. Its absolutism lies in the continuous process of evolution and evasion. This process of thesis-antithesis and synthesis keeps the process of gaining knowledge a superfluous one. Dialogic interaction not only enhances the knowledge of the students but at the same time it makes the process of student-teacher interaction very innovative and interesting. The discussion amongst the teachers and students takes the shape of a debate sparking multifarious ideas in the process. This also influences the students helping them to overcome their daily monotonous routine affairs.

To Construct New Ideologies

To conclude, we find that the function of Bakhtin and Dostoevsky is not only limited to the process of reading and understanding novels. The most fascinating aspect about the concepts of polyphony, monology and dialogy is that it deconstructs the existing theoretical limitations to reconstruct new ideologies. It shatters the limitations of class room teaching both in terms of its procedure and contents by functioning within it, developing new critical insights in theoretical study of 21st century.

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Sayan Dey

Re-contextualizing Mikhail Bakhtin's Problems of Dostoevsky's Poetics through Classroom Teaching: Re-presentation of Monological/Dialogical Conflicts in Student-Teacher Communication

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Re-contextualizing Mikhail Bakhtin's Problems of Dostoevsky's Poetics through Classroom Teaching: Re-presentation of Monological/Dialogical Conflicts in Student-Teacher Communication

Figurative Language in the Novels of R. K. Narayan: Metaphor and Simile

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Abstract

The purpose of the present investigation is to study and analyse the language R. K. Narayan used in his novels. The language is studied under the context of figures of speech that include variables of speech, *i.e.* Metaphor and Simile. I also stylistically analyzed the language under which the form, nature, and temperament are used by the author. Narayan used metaphor and simile as a great tool to help the reader to understand abstract and the unfamiliar content by linking it to a concrete and familiar concept. It became easier for the readers to understand the information presented by the author. For the present purpose some of the most read novels of R. K. Narayan are taken into consideration. Some of them are *Swami and Friends*, *The English Teacher*, *The Man Eater of Malgudi*, *The Vendor of Sweets* and *The Financial Expert*.

Keywords: R.K Narayan, language, figure of speech, metaphor, simile

Introduction – The Story Really Matters

R.K. Narayan was a pioneer and had legitimately occupied an exclusive place amongst Indo-English novelists. He casts a great impression on Indian fiction in English. He was born and brought up in Madras and his mother tongue was Tamil, but he was internationally acclaimed as the greatest Indian fiction writer in English and needs no introduction to an average reader.

Narayan's art as a novelist was largely limited to storytelling, for the story is the distinguishing characteristic of his fiction. As a genial story-teller, Narayan held his listeners simply spell-bound. He had a strong penchant for storytelling. For his writings, the story really matters. He created a world of his own and given it a name *Malgudi* which is the only

locale of his writings and his characters revolved around this imaginary town which is a microcosm of India.

Narayan's language has an important role to play in enchanting the readers. He made very efficient and accurate use of figures of speech like metaphor and simile to deliver his purpose of understanding and comparison of two or more things which are similar or alike.

Use of Figurative Language

Figurative Language refers to the high usage of figures of speech, which includes the use of metaphor, simile, irony, symbolism and imagery, etc. In Narayan's novels, there is a moderate usage and mixing of figurative language. Narayan deliberately used figurative language to decorate his writings, which made his writings ornamental. Some of the examples of his metaphor and simile as figurative language are mentioned below.

When two things are compared without the use of *as* or *like* or *than*, the use is known as metaphor. Within the non-rhetorical theory a metaphor is generally considered to be a concluded equation of terms that is more forceful and active than an analogy, although the two types of tropes are highly similar and often confused. One distinguishing characteristic is that the assertiveness of a metaphor calls into question the underlying category structure, whereas in a rhetorical analogy the comparative differences between the categories remain salient and acknowledged. Similarly, metaphors can be distinguished from other closely related rhetorical concepts such as metonym, synecdoche, simile, allegory and parable.

The metaphor, according to I. A. Richards¹ in *The Philosophy of Rhetoric* (1936), consists of two parts: the **tenor** and **vehicle**. The tenor is the subject to which attributes are ascribed. The vehicle is the subject from which the attributes are borrowed. Other writers employ the general terms **ground** and **figure** to denote what Richards¹ identifies as the tenor and vehicle.

Narayan was not very fond of using metaphorical language. However, here are some of the examples:

Ebenazar was sitting on the stool, looking sheepish² (Page 9).

Swaminathan, 'You are a blind kitten, I will be a blind puppy²' (Page 34).

Jagan almost fancied himself as a monarch on a throne³ (Page 276).

His face was flushed² (Page 285).

‘Writer²’ meant in Jagan’s dictionary only one thing, ‘a clerk’ - (Page 289)

“Mali will be another Kalidasa,” said the cousin² (Page 292)

Bull-neck³ (Page 13)

Hammer-fist³ (Page 13)

“Actually the whole process of our work is much more hygienic and clean than paring the skin of vegetables in your kitchen³” (Page 61)

“It was more dangerous than asking for the concession from my father³” (Page 69)

“My house was becoming a Noah’s Ark³” (Page 71)

“People would get used to it in due course, cease to refer to the place as a press, and rather call it a museum³” (Page 73)

My devilish brain³ (Page 153)

Silence of death³ (Page 219).

Call me dog if they ask you for even one anna¹ more (Page 4).

Milk² is one of the forms of Goddess Lakshmi, the Goddess of Wealth (Page 35).

“Are you a heartless demon²” (Page 42).

I am not a baby² to worry about these things (Page 17).

Simile

A simile differs from a metaphor by keeping the three items separate **A simile is a comparison between two things, usually with the words “like” or “as”** and asking the audience to find similar features instead of saying they are the same thing. A popular mnemonic for a simile is that “a simile is similar or alike²”. Similes have been widely used in literature for their expressiveness as a figure of speech:

He got such a big medal. I wore it **as** a pendant² for years (Page 18)

And was off from the spot **like** a stag² (Page 27).

His face was awful, red, red **like** a chili² (Page 38).

He able to tackle Arithmetic **as** easily as you swallow plantains² (Page 41).

Why could not the others be **as** quick and precise as he²? (Page 47)

I am going to use my books **as** fuel in the kitchen² (Page 48).

All his determination oozed out as he saw the captain approach the platform, dressed **like** a 'European boy'² (Page 134).

It looked **like** a savage⁴, suddenly appearing nearly timid and groomed (Page 47-48).

She appeared at the kitchen **like** a vision⁴ (Page 52).

She occasionally put a foot into the room and felt thrilled **as** if it were an adventure¹ (Page 80).

When I stuck it under her tongue, and waited, it was **like** waiting for a verdict with prayers and trembling⁴ (Page 79).

There was a hint in her tone **as** if a sentry had mounted guard against a formidable enemy⁴ (Page 103).

The semi-dark air seemed to glisten with radiant presence-**like** myriad dewdrops sparkling on the grass on a sunny morning⁴ (Page 115).

The greatest abiding rapture, which could always stay and not recede or fall into an anticlimax **like** most mortal joys⁴ (Page 115).

I looked at him greatly puzzled. The man was talking **as** if he were moving to the next street⁴ (Page 161).

Chandran murmured as Jas got on his feet, wearing the barrel around his waist **like** a kilt⁵ (Page 149).

He behaved **like** a medieval warrior goaded by his lady love into slaying a dragon² (Page 169).

Mother said, 'You are looking **like** a corpse'² (Page 228).

The captain seized the lock in a marital grip, **as** if it were a hand grenade² (Page 278).

The donkey stood beside the wall **as if** it were offering itself for target practice² (Page 279).

"But don't you know what you are going to write when you sit down to ?". "No", said the boy haughtily. "It's **not like** frying sweets in your shop²." (Page 294)

Conclusion

R. K. Narayan was an effective craftsman who used tools of metaphor and simile through which he crafted the beautiful statue of his writings. He used metaphor and simile to convey ideas as well as offer striking images. The metaphor and simile used in the novels of R. K. Narayan not only make his writing more ornamental and interesting but also help us to

think more clearly about and understand his subjects. Narayan used metaphor for effective communication. He used metaphor and simile as a great tool to help the reader to understand abstract and the unfamiliar content by linking it to a concrete and familiar concept. It became easier for the readers to understand the information presented by the author. R. K. Narayan also used metaphor and simile creatively, humorously, lively to explain the complex situations and to trigger emotions which make his work more appealing, effective, pleasurable and memorable.

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The Aspect of Turn-taking in *Hayavadana*

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Abstract

Conversational turn-taking is a prominent feature of face-to-face interaction. To make an interaction successful, turn-taking has to be a well organized event involving a set of aspects. This paper makes an attempt to explore the aspect of turn-taking in Girish Karnad's play *Hayavadana* (1975). After analyzing two extracts from the play, it has been observed that mutual interest and attention during conversation are vital factors determining the outcome of an interaction. Conversational floor is often influenced due to auditor's inattention and disinterest in the ongoing conversation. It has been found that backchannels occasionally suggest interlocutor's lack of interest while communicating. Pause, aposiopesis, hedging, hitches, machine-gun-question and answer have their significance in the talk at hand.

Keywords: turn-taking, turn-avoiding, turn-constructive-unit, follow-up move, backchannels, adjacency pairs, markedness, machine-gun-question and answer.

1. Introduction

The aspect of turn-taking in Karnad's *Hayavadana* has been closely examined in this paper. This turn taking is investigated in order to understand how various conversational strategies are maneuvered in the play. It has been found that turn-taking in plays bears a close resemblance to day-to-day, face-to-face interaction. However, turn-taking in plays has some distinct features of its own that one can find while reading or watching a play.

For the purpose of analysis two passages from the play have been chosen. These passages are analyzed as per the following components.

i. Conversational Passage

Some information in brief is given here about contributors to the interaction along with the nature of the speech event.

ii. Background Information

Here, some necessary background about the conversation is given. Moreover, a few details about the nature of the characters' turn-taking are provided.

iii. The Passage

The actual extract from the play is provided here. All the details appearing in the original text are given.

iv. Analysis

In analysis all the aspects under turn-taking are widely discussed.

2. Conversational Passage 1

The passage is a piece of conversation between two intimate friends Devadatta and Kapila. The main topic of this interaction is Kapila's wrestling and Devadatta's falling in love.

Background Information

This conversation shows how Devadatta and Kapila are obsessed, each with the matter of his own interest. Through their interaction we come to know that Devadatta is a man of intellect, whereas Kapila is known for his physical traits.

[Devadatta enters and sits on the chair. He is a slender, delicate-looking person and is wearing a pale-coloured mask. He is lost in thought. Kapila enters. He is powerfully built and wears a dark mask.]

KAPILA: *[even as he is entering]* Devadatta, why didn't you come to the gymnasium last evening? I'd asked you to. It was such fun...

DEVADATTA: *[preoccupied]* Some work...

KAPILA: Really, you should have come. The wrestler from Gandhara — he's one of India's greatest, you know — he came. Nanda and I were wrestling when he arrived. He watched us. When I caught Nanda in a crocodile-hold, he first burst into applause and said...

[Notices that Devadatta isn't listening and stops. Pause.]

DEVADATTA: *[waking up]* Then?

KAPILA: Then what?

DEVADATTA: [*flustered*] I mean... what did Nanda do?

KAPILA: He played the flute.

DEVADATTA: [*more confused*] No... I mean... you were saying something about the wrestler from Gandhara. Weren't you?

KAPILA: He wrestled with me for a few minutes, patted me on the back and said, 'You'll go far'.

DEVADATTA: That's nice.

KAPILA: Yes, it is... Who's it this time?

DEVADATTA: What do you mean?

KAPILA: I mean — who — is — it — this — time?

DEVADATTA: What do you mean who?

KAPILA: I mean — who is the girl?

DEVADATTA: No one. [*Pause*] How did you guess?

KAPILA: My dear friend, I have seen you fall in love fifteen times in the last two years. How could I not guess? (*Hayavadana*, pp. 11-12)

Analysis

This passage encompasses a follow-up move. The prominent features of the conversation are unsmooth turn-taking, uneven floor management, back-channeling, interruption, repair, pause, aposiopesis, hitches and so on. The most striking feature of the conversation is conversational breakdown.

The mechanism of turn-taking is quite problematic in this passage. The manner of turn-taking is unsmooth, because it is affected by repair initiation and actual repair. Here, turn-taking is extensively hampered by Devadatta's inattention, his self-engrossment, flustering, confusion and pausing during the progress of interaction. Besides, Devadatta's initial turns show that he has the least interest in conversation, and consequently, repair imitation and repair work is undertaken. Sacks, Schegloff and Jefferson (1974) claim that interest in conversation is a chief motivation for smooth turn-taking (STT). Here, one of the participants is devoid of interest during interaction and, as a result, it seriously affects the system of turn-taking to a great extent.

In this passage a single conversational floor is underway. This floor is functional at the thematic level as it roughly deals with the matter of Kapila's wrestling and Devadatta's recent love affair. The overall floor management is quite uneven as it fails to properly develop the ongoing topic. In his second turn, Kapila wanted to retain the floor to narrate the whole episode of his wrestling. But he discontinues after finding that Devadatta has hardly any interest in conversation. This incomplete turn shows that even floor retention is affected by the auditor's inattention and his lack of interest in communication.

Apart from unsmooth turn-taking, the event of turn avoiding is a significant factor in this conversation. If we closely observe the length of both the speakers' turns, we may easily come to note the minimal turn-length of Devadatta's utterances. Although he is recursively pressurized to speak, he keeps his turn length markedly shorter. Except his single turn, all turns of Devadatta are enveloped in five to seven words. His utterances, for instance, "Some work..."; "Then?"; "That's nice"; "What do you mean?" suggest that he hardly has any interest and desire to interact with Kapila. It means that he just undertakes his verbalization not to properly interact with Kapila, but to indicate that he wants to avoid his turns. He goes on to do so by keeping his turn size extremely minimal. So this interaction suggests that turn-avoiding is accomplished not only by escaping verbalization, but also by making it very minimal.

The present extract has two occurrences of back-channels initiated by Devadatta. His first back-channel, "Then?", implies that he is unwilling to carry on the conversation. Likewise, the second back-channel, "That's nice", is of the same kind. These two back-channels are of phrasal type which is a category suggested by Iwasaki (1997). Backchannels in the passage suggest that rarely they fail to enhance the quality of interaction.

There are two cases of interruption in the passage. Of the two, Devadatta's interruption, "Some work...", shows his apathy towards the conversation as he is lost in his own thoughts. Kapila's interruption, "Really, you should have come...", is rapport-oriented which he introduces to secure the turn space. In Makri-Tsilipakou's (1994) opinion, sometimes interruptions are affiliative since they do not show aggression or disagreement. Kapila's interruption is thus an affiliative verbal act.

According to Schegloff, Jefferson and Sacks (1977), some repair initiations do not yield successful solution as witnessed in the passage. Here, we find a complicated repair mechanism. Kapila's repair initiation, "Then what?" fails to draw repair from Devadatta because Devadatta himself initiates a repair - "I mean... what did Nanda do?" Kapila introduces repair as, "He played the flute." After this repair, Devadatta repairs his repair initiation - "No... I mean... you were saying something about the wrestler from Gandhara..." Now, Kapila undertakes repair and reports, "He wrestled with me... patted me... and said 'you'll go far'." There is one more case of repair which also is quite intricate. Kapila's repair initiation "Who's it this time?" meets counter repair-initiation, "What do you mean?" by Devadatta. Once again Kapila initiates repair which too fails to draw appropriate repair from Devadatta as he launches counter-repair initiation "What do you mean who?" Finally, Kapila repairs his previous repair initiation and launches repair initiation for the third time. Only after this repair initiation, the actual repair work Devadatta undertakes in his words - "No one." These repeated repair initiations and their counter initiations are the outcome of Devadatta's inattention and lack of interest while interacting. Such tricky repair mechanism damages the quality and output of conversation, as seen in the example above.

Devadatta's last turn includes a within turn pause. The stage direction shows that it is an unfilled pause. According to Goodwin (1981), pause often indicates speaker hesitation. Here Devadatta's pause implies his hesitation to speak about the girl mentioned by Kapila. With the help of this pause, Devadatta accomplishes transition from his first turn-constructive-unit, "No one" to the next, "How did you guess?"

This interaction comprises an aposiopesis by Kapila. His utterance "When I caught Nanda... he first burst into applause and said..." does not meet completion because he notices that Devadatta is not listening to him. So finding Devadatta's disregard, Kapila leaves his utterance incomplete. So, this aposiopesis is the result of auditor inattention. This aposiopesis is followed by a pause as the floor remains inoperative for a brief period. Wales (1989), claims that the occurrence of aposiopesis is the indication of serious speech breakdown, which we witness in the above passage.

In this passage there occurs a hedging maxim. Kapila's utterance particle "you know —" is an example of hedging. This hedge suggests that Kapila does not wish to forcibly drag

Devadatta in the conversational activity. As per Allott's (2010), observation, such kind of hedging maxim indicates a weakened commitment on the speaker's part.

There is some unevenness in the articulation of utterances which produces hitches in this conversation. For instance the utterances like: "No... I mean..."; "Yes, it is.... Who's it this time?"; "I mean — who — is — it — this — time?" indicate explicitly marked departure in the production of speech. Kapila deliberately segments his utterance to let Devadatta understand it properly. Schegloff (2000) names this phenomenon as hitches. He correctly observes that hitches often create momentary arrests in the production of talk as seen in the above conversation.

2. Conversational Passage 2

The present interaction takes place between Kapila and the young lady Padmini. It occurs following Kapila's search for the girl who has captivated Devadatta by her beauty.

Background Information

As Devadatta was craving for a girl who had become the subject of his recent poetry, Kapila had promised Devadatta that he would find all the details of the girl. Therefore, he starts searching for the girl his friend is longing for. Finally, he succeeds in doing so. The following interaction takes place between Kapila and Padmini who are meeting for the first time.

KAPILA: [*Gapes at her, Aside.*] I give up, Devadatta. I surrender to your judgment. I hadn't thought anyone could be more beautiful than the wench Ragini who acts Rambha in our village troupe. But this one! You're right — she is Yakshini, Shakuntala, Urvashi, Indumati — all rolled into one.

PADMINI: You knocked, didn't you?

KAPILA: Er — yes...

PADMINI: Then why are you gaping at me? What do you want?

KAPILA: I — I just wanted to know whose house this was.

PADMINI: Whose house do you want?

KAPILA: This one.

PADMINI: I see. Then who do you want here?

KAPILA: The master...

PADMINI: Do you know his name?

KAPILA: No.

PADMINI: Have you met him?

KAPILA: No.

PADMINI: Have you seen him?

KAPILA: No.

(*Hayavadana*, pp. 16-17)

Analysis

Interaction in this passage is mostly accomplished through adjacency pairs. The prominent features of this conversation are STT, adjacency pairs, markedness, interruption, machine-gun-question and answer, hesitation, etc. However, the phenomenon of adjacency pairs is relatively striking than the rest of the features.

In this conversation a single conversational floor is in function. To follow Hayashi's (1991) functional level of floor structure, the present floor is functional at the turn level as it specifically regulates Kapila's turns. This floor appears to be influenced by Padmini's impatience indicated through her recurrent questions.

The transfer of turns is usually smooth throughout the interaction. This STT is possibly the outcome of three factors. The main reason behind this STT is the projection of politeness by both of the speakers, particularly by Kapila. Sacks et al. (1974) assert that politeness is one of the prime intrinsic motivations for unproblematic turn-taking. It is observed that Kapila properly responds to Padmini's questions to avoid being rude and unmannerly. The second reason behind Kapila's ordered turns is that he was there in Padmini's home while interacting. It is generally found that we avoid contradicting those interactants who are in *their* own houses, where we are outsiders. So, outsiders feel insecure and therefore take their turns smoothly. Lastly, it seems that Kapila lacks that much daring to cross that girl who he was trying to *find* out. This act of finding involved a lot of risks from elders in Padmini's family. So, fear on Kapila's part compels him to interact with Padmini in a smooth fashion. In this way politeness, the feeling of insecurity and fear are three driving forces of STT.

Turn taking in this passage is mostly accomplished by the means of adjacency pairs. The passage consists of seven adjacency pairs. In each pair the first part is produced by Padmini and the second by Kapila. These pairs are in the form of questions and their adjacent answers. Following Cook's (1989) terminology, Kapila's responses to Padmini are preferred responses, as they are expected second pair parts. In this context, the higher frequency of adjacency pairs might be due to the interaction between strangers. It is because conversation among strangers generally takes place in the form of adjacency pairs. The main factors producing adjacency pairs are formality and deference. In a way, relationship and acquaintance largely influence the frequency of adjacency pairs.

Kapila's two responses are distinctly marked. His utterance, "Er — yes..." denotes his hesitation while taking the responsibility of knocking on the door. Kapila's another turn "I-I just wanted..." is a repetition which too highlights his shaky manner of speech. There are two components which give the marked status to the utterance. They are "Er-" and "I-." Allot (2010) thinks that the marked items are extraordinary. It is believed that the marked items have marked meaning. In this context these marked items suggest Kapila's marked feeling, that is, anxiety as he knocked on the door to find out a girl. Kapila's utterances suggest that our speech is context sensitive.

Padmini's utterance, "Then why are you gaping at me?" is a floor-taking interruption. Murata (1994) suggests that most floor-taking interruptions convey interrupter's aggression to the interruptee. Through her interruption, Padmini indicates her aggression to Kapila over knocking on the door. As per Makri-Tsilipakou's (1994) categorization, this utterance is a shallow interruption as it occurred finally during Kapila's articulation of his final word "Yes..." This interruption results in Kapila's hesitation while speaking.

In this conversation, there occurs a machine-gun question. Padmini darts her question, "Do you know his name?" immediately after Kapila's utterance, "The master..." Tannen (1981) observes that the machine-gun questions are timed to begin instantly after the previous speaker's utterance is complete, as observed in the above case. Through this question Padmini suggests her impatience as she does not want to wait until Kapila finishes his utterance.

Padmini's machine-gun-question produces latching. Her question occurs without leaving a noticeable gap after Kapila's utterance. It is likely that Padmini already knew that when Kapila was about to end his utterance. Auer (1983) suggests that such a 'recognition point' gives an idea to the latcher regarding the end of the previous turn. So, Padmini introduces latching after recognizing the terminal point of Kapila's turn. This latching indicates her impatience while speaking.

As mentioned earlier, Kapila's marked utterances "Er-yes..." and "I- I just wanted..." indicate his hesitation. This hesitation suggests uncertainty in his mind while producing his talk. Following Maclay and Osgood's (1959) observation, a speaker's hesitation sometimes comes up in the form of filled pauses and even repeats. Kapila's filled pause is indicated by his non-lexical device "Er-." Kapila's repeat "I-I" is semantically non-significant as it does not convey any meaning. It is evident that Kapila's anxiety during his speech is the main source of his hesitation. This hesitation slightly affects the flow of Kapila's speech.

3. Conclusion

Following the analysis of the two passages, some conclusions can be drawn. The first passage suggests that interactants' mutual interest and attention during conversation are crucial factors. Without these two driving forces, conversation in general and turn-taking in particular lose their very purpose. Minimal turn length is the indicator of turn-avoiding. Occasionally, floor retention is affected by interlocutors' inattention and disinterest in communicating. Here, back-channels convey unwillingness to undertake the interaction and they fail to supplement its quality. Interruptions in this passage are the indicators of affiliation. The unsuccessful repair process hampers the quality of interaction in the passage. Pause in this conversation is the sign of hesitation. It is found that aposiopesis is the outcome of auditor inattention. The hedging maxim showcases weakened commitment of the speech. Hitches in this interaction create brief arrests in the continuity of talk.

In the second passage the chief motivations for STT are politeness, the feeling of insecurity and fear. The floor is influenced by the speaker's impatience while interacting. This conversation points out that interaction among strangers generally takes place in adjacency pairs. The marked utterances are the outcome of hesitation, whereas, hesitation is

the outcome of anxiety. The occurrence of machine-gun question and latching convey the interlocutor's impatience.

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Tamil Language Textbooks at the Undergraduate Level Some Suggestions for Change in Focus

M. S. Thirumalai, Ph.D.

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Abstract

Until the end of the higher secondary classes, in Tamil textbooks, there is greater focus on moral instruction, and information and samples relating to traditional literature. The paper suggests that, at the Bachelor's level, we move over from this content, which focuses on teaching traditional Tamil poetry and culture information, to a greater focus on mastering Tamil writing/prose for practical purposes. Modern Tamil for Communication Purpose could be the focus of Tamil language classes at the Bachelor's level since most students seek employment at the end of their study at the Bachelor's level. Their competence in Modern Tamil for Communication Purpose needs to be strengthened. The paper discusses the place of Literary Tamil in college language classes, and argues for a variety of textbooks to train students to master communication in various fields.

Key words: Modern Tamil for Communication Purpose, literary Tamil, textbook writing, code shifting and code mixing, pronunciation problems, use of grantha letters.

How about Changing the Focus of Learning/Teaching Tamil?

1. Do we want to continue even at the Bachelor's degree level the emphasis noticed in Tamil textbooks, right from the elementary classes to the end of the higher secondary system (Plus 1 and Plus 2)? Until the end of the higher secondary classes, there is greater focus on moral instruction, and information and samples relating to traditional literature. May I suggest that, at the Bachelor's level, we move over from this content, which focuses on teaching traditional Tamil poetry and culture information, to a greater focus on mastering Tamil writing/prose for practical purposes?

Place of Literary Tamil

2. Many students are able to understand and write effective prose for and on literary pieces. However, most students have difficulty in transferring this skill to write messages in modern communication formats since such modern communication demands a style that is different from the literary style. Plain Tamil (**eLiya** Tamil) as well as Technical Tamil are important tools for modern communication.

Plain Tamil for Business and Technical Communication

3. Also such communications should be presented in the appropriate format or forms. For example, how about mastering how to write a Memo, how to write a report, how to write a request, how to organize and present information in a table format, how to write a newspaper report, how to write a creative and effective advertisement, how to write letters to the Editor, how to write welcome speech, how to write a review or evaluation of a book, how to write a research article, what should be the sentence length, what sort of lexical items should be used, how about using Plain Tamil expressions for technical communication, how to avoid complex sentences in communication, how to get closer to the spoken Tamil by using words from the regional dialects, but presenting them with appropriate written spelling and grammatical endings? These are important skills for the mastery of effective communication in Tamil at the Bachelor's level. Traditionally for the last 60 years or more, platform speech was greatly admired by students interested in Tamil literature. Full of flattery and ornamental language, this form, I do hope, will be replaced with **eLiya** Tamil with direct content and with avoidance of ornamental embellishments of words which do not carry much meaning.

Code Shifting and Code Mixing

4. We are in the age of modern **manipravaaLam** with English as the major player. There seems to be an undue indulgence in modern **manipravaaLam** motivated by ideologies of various sorts. Even the linguistic communities such as Malayalis, Gujaratis and Bengalis, who, in the past, stuck to their languages when they spoke their mother tongue, do use and mix a lot of English words and English sentences in their spoken language.

We already have developed and strengthened modern gaps between Spoken Tamil and Written Tamil through **code shifting** and **code mixing**. What can we do through textbooks and classroom instruction and exercises to avoid excessive indulgence in code shifting and code mixing? From my point of view, this is a very important part of language instruction. What kinds of exercises could we develop in this regard, which should be simple and which should avoid hard literary Tamil?

Problems with Select Sounds

5. There is continuing failure in most regions of Tamilnadu and among most communities to make distinctions between alveolar lateral (l sound as represented in the initial letter of the word laDDu), retroflex lateral (the l sound as represented by the l sounding letters in the word vaLLI, a personal name), and grooved palatal lateral (the l [zh] sound used in mazhai, meaning rain). There is continuing failure to distinguish between the two types of trills in Tamil between iDaiyina ra as in the word maram meaning tree and vallina Ra as in the word aaRu meaning six or river). Failure to pronounce the sounds correctly is more prominent in some regions but the failure is noticed widespread. Many teachers of Tamil in all the levels of education are not able to pronounce and use these sounds in words and sentences correctly. Thus both teachers and students need great practice to overcome this problem. It is possible to gain the correct pronunciation and use the sounds correctly at any time in the life of an individual when it comes to his or her mother tongue. I have seen a good number of teachers and students succeeding in their effort to pronounce and use these sounds with their original values through practice and conscious effort. What was not corrected at the High School stage could be corrected at the collegiate level as part of language training.

Use of Grantha Letters

In recent years I notice that there is new emphasis on bringing back all the **grantha** letters. In my school days, many decades ago, we were encouraged to drop the use of grantha letters to the maximum extent possible. Because of changing social values and assumptions (such as numerology and identity issues), we see the trend to use increasingly grantha letters even where such use is not warranted. Some new conventions relating the use of grantha letters have been established in the last 50 years or so. But there is now a slow but steady attempt to reverse

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M. S. Thirumalai, Ph.D.

229

Tamil Language Textbooks at the Undergraduate Level - Some Suggestions for Change in Focus

the conventions. How do we integrate exercises on these items at the Bachelor's level? Language planning has been successful in Israel, and can we emulate some lessons from them to revive the extensive use of Tamil in all fields?

Words and Technical Terms

6. What do we do to increase the number of words actively used by the students at the Bachelor's degree level? What types of words should be presented to students as additional vocabulary? How do we teach them and how do we test their use? I suggest that new vocabulary should be culled out from magazines, journals and newspapers apart from textbooks and research articles, etc., for this purpose. These vocabulary items may be arranged under semantic headings with grammatical categories indicated. In addition, a good number of proverbs and idioms and idiomatic phrases must be identified and presented. A common list of technical terms used in weather reports, industry, water supply, cinema and TV operations, medical communication, etc. should be prepared and students asked to master these through actual oral practice and writing.

Mastery of Sentence Structures

7. Mastery of a variety of sentence structures. This mastery must be connected with the forms of arguments, statements, conditional clauses, double negatives, escape clauses, court records, lawyer's reports, etc. I suggest these because most students do not go to the Masters level and they seek jobs at the end of the bachelor's level. They need to have competence in Tamil to carry out and improve upon necessary expressive skills.

Textbook Writers

The textbook writers need to focus on what we could do to improve upon the language competence and language performance of our students at the Bachelor's level. They should possess competence in Modern Tamil for Communication Purposes. The textbook writing group should not be selected based on seniority, and such other factors, but on demonstrated competence and interest in modern communication. Knowledge and competence in literary content are useful but membership should not be based only on these items. The members should have competence in Modern Tamil for Communication Purposes.

Provide Choice

Why should we use the same Tamil textbook in all colleges and regions? Why not produce a few different textbooks with varying focus on different aspects of Tamil for Communication Purposes, and allow individual colleges to choose what textbook they would use in their colleges? If we present four or five different textbooks for the same class, teachers will be able to choose what is required for their students. Even with common syllabus, it is possible to produce and have a variety of textbooks. Even with common examination for the entire state of Tamilnadu, it is possible to have a variety of textbooks which would deal with the common syllabus. Textbooks will present the syllabus items in novel ways, thus helping students to learn and use Tamil effectively to meet the modern needs of communication.

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Technology-Integrated Language Teaching

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Abstract

Equipping the English Language Lab is an essential task of all Engineering Colleges and Universities today. Some colleges are ready to spend generously for buying high-tech systems with all advanced features whereas there are many institutions that cannot afford to buy such facilities. An English teacher with a basic knowledge on computer and Internet can bring out his/her own software for the language Lab. Many readymade language labs bring out the contents that are strange and irrelevant to the needs of the students. Only a teacher who has direct access to the students will know and understand the needs of the students and accordingly he/she will be able to bring out the materials for learning. External curriculum designers can never be successful in meeting the needs of the learners fully. They may bring revolutions in the teaching methodology but they may not be fulfilling the expectations of the learners.

This paper guides the language teachers in making simple and portable software for their English Language Lab. The teachers need not buy extra resources. They can make use of available sources like PowerPoint and can do wonders in the class. They can create audio/video lessons, interactive quiz, slide shows, etc. This paper gives details on making audio/ video lessons using PowerPoint.

Key words: Language labs, engineering colleges, teacher-prepared learning materials, PowerPoint presentation

Introduction

With the introduction of technology, the teaching industry has been experiencing immense changes. Such changes are appreciated by the 21st century students who are no more bookish and conservative. Language instructors in higher education found that the current generation of students is coming to campus with quite sophisticated technical skills and

habits. Many are fully conversant with and committed to communicating through social networking sites. (Robert Godwin, 2009). The foremost objective of the educational institutions is to facilitate a realistic learning environment for their students. Universities have insisted that their aided colleges setup language laboratories for bringing up a virtual language learning setup.

Today's world is a multilingual and multicultural world which has been reduced to the size of a village with the help of science and technology. As the world has become a village, one common language has been used for all kinds of its business transactions. English is acceptable to most individual as a common platform for executing all private and public business in his/her life. As the world has got changed, it is the bounden duty of the academic institutions to transform themselves to meet the demands of the pace of the world. Following traditional methods will never help the students of a nation to cope up with the needs of the world. In this situation, introducing language laboratory has become mandatory for all educational institutions. Benefits of the language lab are plenty. The language laboratory helps the learners use technology to communicate effectively. It is not only used for learning a single language, but also for teaching a number of languages efficiently. To acquire a sensibility for the sounds and rhythm of a language, one has to hear the best samples of a spoken language (Richards, 2001).

Computer Assisted Language Learning (CALL)

CALL is the acronym for computer assisted language learning. The concept of CALL began in the 1960s. Since then, the development of CALL has followed the changes in teaching methodologies like audio-lingual and communicative approach (Hah M.1996). Communicative approaches to language learning emphasize the significance of linking language learning and use of computer technologies. The classroom should be a portal where students learn lessons that are infused with various activities that motivate them. This will make students hopeful that classroom lessons will help them in learning the language quickly. However, it is impossible to bring exciting learning environment in the regular classroom. Teachers have to rely on computer technology.

Though using computers is fascinating, it is not easy to make computers available for the use of all the students, since it needs a lot of sources and manpower. There is some

difficulty in defining CALL because it does not include simply the desktop and laptop devices. It also includes the networks connecting them, peripheral devices associated with them and a number of other technological innovations such as PDAs (personal digital assistants), mp3 players, mobile phones, electronic whiteboards and even DVD players (Levy, M. and Hubbard, P. 2005).

Benefits of English Language Laboratory

Language lab helps students in learning the language in all possible ways through its varied and quick activities that can never be imagined in the regular classrooms that are facilitated just with blackboard and chalk pieces. In a regular classroom, only one teacher performs for forty students while language lab functions with the staff-student ratio of 1:1. Each student gets an individual computer to assist in his/her learning. The teaching resources can be stored for a long time and shared with other teachers and students. The big difference between computers and teachers is that computers will never get tired and can repeat the same thing again and again without complaint (Ali Farhan AbuSeileek, Atef Odeh Abu Sa'aleek, 2012).

Language lab helps students in the following ways by providing students a comfortable learning environment.

1. Develop Listening Skills:

Language lab helps learners acquire good listening skills by giving clear-cut exposure to the correct language patterns with the aid of headsets. Articulation of sounds is visually explained through animations. When students listen to the audio message, they become closer to the manner of articulation. It is just like the difference between watching a movie in the theatre and watching the movie in one's laptop with a headset. Watching a movie in the laptop with a headset will help the viewers have a closer and better experience of the movie. Similarly, language lab also provides the students with a close-up experience in learning.

2. Opportunity to Perform and Self-learning

Computers can entertain and motivate students. It encourages students of all levels to participate in the learning process whereas in the regular classroom teaching, only active students will perform. Language teaching in the past mainly facilitated passive learning with the help of chalk, blackboard, recorders and video players. After the arrival of computers, teachers have an opportunity of presenting pictures, videos, and written texts mixed with sound patterns. Students enjoy this virtual and understandable learning environment. Softwares also help them in spotting out their errors then and there and facilitate self-learning.

3. Free from Fear

In spite of the globalized set up in all parameters of life, academic learning is taking place only with fear for the teacher. Students are reluctant to express themselves free in front of the teacher. When the teacher tries to look at the writings of the students during the dictation class, they will immediately try to hide their writings from the eyes of the teacher. This simple action is enough for portraying how strange the relationship is between a teacher and the student. However, in language lab, students may be free from the direct control of the teacher and they learn at ease without any inhibition or fear.

Reality of Language Lab Software

Many outsourcing agencies are available to install language lab software. The institutions may buy a certain number of user rights. The cost of the program varies depending on the variety of exercises and options included in the software. Some institutions fail to scrutinize whether the products are parallel to the needs of their students. Moreover, poor knowledge on computer and technology among the faculty members of English may not help them to choose the right software and technology. After installation they may feel that the software is unexciting and outmoded. Updating the same package demands another volume of money and so the institution will lose interest in updating it. Hence, to escape from the costly trap laid by software developing agencies, the teachers of English should come forward to learn at least the basic sources like Microsoft.Office, PowerPoint, etc. They can do wonders with these programmes.

Video Lessons with PowerPoint Presentations

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Technology-Integrated Language Teaching

Everyone is aware that Microsoft PowerPoint is meant for making presentations. Many do not know that they can prepare audio/video lessons. The job is done easily by inserting audio/video clips in the slides and converting them into html file which itself become a software.

The methods of preparing video lessons with MS.PowerPoint software are as follows.

1. Download Ispring Powerpoint to flash and HTML5 converter and install the same in a computer.
2. When a PowerPoint page is opened, an icon named “ispring 7” can be found at the top of the page.
3. Select a video clip and convert it into a flash format.
4. Now open the Power Point page and click “Flash”.
5. In the following slides, add questions that are to be answered by the students in accordance to the video clip that is added.
6. Press publish icon and choose the destination where the published file is to be saved.
7. Now the video lesson is ready.

Audio lessons with PowerPoint

The following instructions will help in preparing audio lessons.

1. Open a new file in PowerPoint.
2. Click insert menu and choose “movies and sounds” from which choose “insert sound from file.”
3. Choose an audio file from the destination folder that is kept in one of the drives of your computer.

4. It will display a speaker icon and also a dialog box that asks “how to start the sound in the slideshow” with answering options like ‘automatically” and “when clicked”
5. Choose “when clicked” or “automatically” depending up on the type of your lesson and press the button Ctrl + S to save the file.
6. Click the file menu and choose “save as webpage”. It will display another box in which you can name the file as you wish and select the destination to which the file is to be saved and finally press “publish.”
7. Audio lesson is ready at hand.

The created file is portable and can be used in language lab by all students. To open the file, Adobe flash player 6 or 8 should be installed in all computers or Internet browser like IE8 or Google Chrome is essential but Internet connection is not needed. Using this methodology, teachers can prepare audio/video lessons like listening comprehension, listening and reading stories, etc.

Conclusion

This idea was conceived in the mind of the author to assist the institutions which do not have technical persons and much monetary resources. Teachers in such institutions may create their own sources of teaching through easily available technologies. Microsoft Office is one such source that is available at hand and can be easily used for making audio/video lessons. The materials developed through this method may look simple and less fashionable but they will cheer up the teachers with the spirit of success, achievement and gratification since their handmade materials are used by their students. In reality, the teachers are not the curriculum or syllabus designers. Some committee plans and designs these and the syllabus document offers guidelines (which usually are not very clear and explicit). The teachers are required to follow them to achieve the academic targets. There are also several free softwares available in the Internet and teachers should spend some time to bring out their own contributions for the benefit of their students and other learners.

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