

Contrastive study of Compounding in Tangkhul and English

Rinyaphy Khangrah, Ph.D. Research Scholar
Manipur University
rinyaphy@yahoo.com

Dr. N. Pramodini
Professor, Dept. of Linguistics
Manipur University, Canchipur-795003
Imphal, Manipur
npdini@yahoo.co.in

=====

Contrastive study of Compounding in Tangkhul and English

Rinyaphy Khangrah, Research Scholar

N. Pramodini, Ph.D.¹

Abstract

This study aims at exploring compound word formation in Tangkhul with contrast to English. Qualitative descriptive approach is used for the study as contemporary forms of words in the two languages are analysed. Compounding accounts for one of the most productive processes of word formation in the two languages. In this study, form classes and semantic criteria are analysed. Under form classes, noun compound, verb compound and adjective compound are discussed. Endocentric and exocentric compounds are taken up under semantic criteria. Some other compound types found in the two languages like three root compounds, reduplicative, recursive, copulative, coordinate, synonym, antonym, rhyme motivated and ablaut motivated compounds are also discussed.

Key Words: Tangkhul, Compounding, Word Formation, Contrastive Study

1. Introduction

Tangkhul is a language spoken mainly by the inhabitants of Ukhrul district in Manipur, India; also called the Tangkhuls. It has around 183,998 speakers according to 2011 census. Benedict(1972) classified Tangkhul under Kuki-Naga group of Tibeto-Burman of the Sino-Tibetan language family. Shafer(1974) placed the language under Luhupa branch in Kukish section. It is an agglutinating language where morphemes play an important role. English belongs to the Indo-European language family of the Germanic branch. It is a highly inflectional language. As two entirely unrelated languages, the points of similarities and differences will be questioned in the light of compound word formation.

Compounding is defined as a process of word formation where two or more existing words are put together to form a new word. According to Snyder(2016), "A word will be called a

¹ Corresponding Author

‘Compound’ if it is composed of two or more other words, and have approximately the same privilege of occurrence within a sentence as do other word-level members of its syntactic category (N,V,A or P).” These combined words together form a conceptual unit stored in the mental lexicon of the users. They are syntactically inseparable; no syntactic process is allowed to refer to parts of a word. As a result, they form syntactico-semantic islands. Compounds can be inflected, affixed or have linking elements, but these processes do not affect the lexical integrity of the compounds.

This study will mainly focus on underived compound words. Compounds may be written in three different ways: a) the solid or closed form b) the hyphenated form and c) the open or spaced form, the usage depending on the choice of the writer. Both the languages are largely composed of two-word compounds though other larger compositions exist. Some questions raised in this study are- Do these languages have the same compound word formation?

What are the criteria for compounding in the languages?

2. Compounds based on form classes

According to the form class of the resultant compound, usually compounding may be subdivided into i) Compound Nouns, ii) Compound Verbs and iii) Compound Adjectives.

2.1. Compound Nouns

Nominal compounding, as a word formation process, is one of the most productive processes both in Tangkhul and English languages. The pattern of its occurrence is compared and contrasted with some examples in the following table.

Table 1.

	Tangkhul	English

[N+N]N	<p>rai(war)+k^hai(knife)=raik^hai(sword)</p> <p>hər(chicken)+ru(egg/liquid)=hər-ru(chicken egg)</p> <p>kui(head)+səm(hair)=kuisəm(head hair)</p> <p>k^hui(bee)+ru(liquid/egg)=k^huiru(honey)</p> <p>mi(person)</p> <p>+yur(kind)=miyur(mankind)</p> <p>sei(cow)+fīm(house)=seifīm(cow-shed)</p> <p>drak^hat^hei(grape)+kao(dried object)=drak^hat^heikao(raisin)</p>	<p>master+mind=mastermind</p> <p>head+quarter=headquarter</p> <p>neck+lance=necklace</p> <p>light+house=lighthouse</p> <p>ear+ring=earring</p> <p>glue+stick=gluestick</p> <p>wind+pipe=windpipe</p> <p>feather+weight=featherweight</p>
[N+V]N	<p>tui(word)</p> <p>+ŋəfīt(engage)=tuiŋəfīt(promise)</p> <p>paŋ(hand)+jit(sway)=paŋjit(hand-writing)</p> <p>p^hei(foot)+nai(step)=p^heinai(foot-stool/mat)</p> <p>t^hei(fruit)+fui(rot)=theifui(fermented soybean)</p> <p>paŋ(hand)+mit(wipe)=paŋmit(cloth for wiping hand)</p>	<p>sun+set=sunset</p> <p>skin+care=skincare</p> <p>world+view=worldview</p> <p>blood+shed=bloodshed</p> <p>heart+break=heartbreak</p>
[Adj+N]N	<p>k^hərər(mature)+can(speech)=k^hərər-can(story)</p> <p>k^hənui(young)</p> <p>+t^hot(generation)=k^hənuit^hot(young generation)</p> <p>kəjaŋ(outdoor)+hən(vegetable)=kə-jaŋhən(mustard)</p>	<p>smart+watch=smartwatch</p> <p>hot+spot=hotspot</p> <p>sweet+heart=sweetheart</p> <p>broad+way=broadway</p>
[N+Adj]N	<p>kui(head)+taŋ(clear)=kuitaŋ(bald head)</p> <p>ləm(land)+haŋ(empty)=ləmhaŋ(barren land)</p> <p>mai(face)</p> <p>+kəfī(bad,sad)=maikəfī(embarrassment)</p>	
[Adj+Adj]N	<p>pəŋ(strong)</p> <p>+fəp(capable)=pəŋfəp(strength)</p>	
[N+Adv]N	<p>wuk(stomach)+luŋ(inside)=wukluŋ/ukluŋ(heart)</p>	

[V+N]N	pəm(sit) +k ^h oŋ(bowl)=pəmk ^h oŋ(chair)	pass+port=passport swim+suit=swimsuit show+room=showroom
[V+V]N	jam(flee)+kui(go in circles)=jamkui(garden) ʃok(go out)+vao(shout)=ʃokvao(a proper name)	make+believe=make-believe hover+fly=hoverfly
[V+Adv]N		take+out=lookout draw+back=drawback take+off=takeoff
[P+N]N		in+box=inbox under+ground=underground over+head=overhead
[V+P]N		lay+out=layout start+up=startup check+in=check-in

Noun as a form class is an open word class where there is no limit to the words that can be added. Consequently, this word class tends to be the most productive and abundant. NN compounding is a common strategy of word formation. Structurally, the general schema comprises the combination of two nominal stems. Here, common nouns are the most productive in both the languages. Nouns are mostly found as free morphemes. However in some cases in Tangkhul, some nouns need to be attached to a prefix *a-* in order to stand alone (eg. *akui*, *aru*, *ayur*). But this prefix is omitted when the word occurs in a compound (eg. *kuisam*, *harra*, *miyur*). We can also observe from the above table that when two nouns are joined together to form a new word, the entire meaning of the new word is carried by the second constituent; i.e., it functions as the head. The meaning of the compound noun is a specialisation of the meaning of its head. In this sense, the right-hand-head rule is applicable in both the languages.

Certain words in English can behave both as a noun and as a verb (post, stick, care, view, show). This case is also seen in Tangkhul, as for instance, *kao*, *shui* when attached with *a-* prefix behaves like a noun (*akao* ‘dried object’, *ashui* ‘rotten object’), yet it can also signify verbs when occurring in a word (*drakhatheikao* ‘raisin’, *theishui* ‘fermented soybean’).

In the case of Adj+N, the adjectives function as indicating some properties about the noun that follows. In Tangkhul however, contrary to N+N formation, here the prefix *ka-*, *kha-* is attached even during compound formation. The noun still functions as the head.

On the other hand, in N+Adj, the adjective modifies the noun and the noun functions as the head which is located on the left-hand. This shows that Tangkhul can take the left-hand constituent as its head. It is also observed that adjectives can be both inflected or uninflected when it is to occur in a compound. An uninflected adjective cannot occur as an independent word, and is therefore not a free morpheme. Thus in contrast to English, Tangkhul is sometimes constituted by bound and free morphemes.

In the case of verb+noun compounds, the noun may be either the subject or the object to the verb.

For the remaining patterns, there are few examples in Adj+Adj and N+Adv in Tangkhul and V+Adv, P+N and V+P in English.

2.2. Compound Verbs

Compound verbs are those compounds that fall under the category of verbs, i.e. they perform the functions of verbs. The elements combined here include the following:

Table 2.

	Tangkhul	English
[N+V]V	<p>sui(reason) +ci^hun(send)=suicip^hun(to black-mail) ŋəcaŋ(will)+cət(torn)=ŋəcaŋcət(agit-ate) məŋ(dream) +ʃiman(lost)=məŋʃiman(to dream) niŋ(mind)+cot(tired)=niŋcot(to be sorrowful)</p>	<p>photo+copy=photocopy sky+dive=skydive sight+see=sightsee hand+pick=handpick moon+dance=moon dance</p>

[V+Adv/P]V		work+out=workout break+up=breakup lay+out=layout
[Adj+V]V		skinny+dip=skinny-dip fine+tune=fine-tune
[V+V]V	ru(steal)+jeŋ(look)=rujeŋ(peep) p ^h əniŋ(think) +uŋ(return)=p ^h əniŋuŋ(remember) p ^h eo(wash)+mi(give)=p ^h eomi(for- give) k ^h əlui(wrap) +k ^h əm(conceal)=k ^h əlui k ^h əm(cover) ʃao(beat)+ka(go up)=ʃaoka(beat/ hammer up something) haŋ(speak)+ʃok(out)=haŋʃok(speak out) kəpi(write)+ʃok(go out) +rər(capable)=kəpiʃokrər(capable of writing) p ^h əniŋ(think) +k ^h ui(take)=p ^h əniŋk ^h ui(realise) han(say)+ci thei(show) +mi(give)=hancitheimi(to teach)	type+write=typewrite freeze+dry=frezedry stir+fry=stirfry kick+start=kickstart dare+say=daresay
[N+Adj]V	k ^h on(sound)+ʃi(sad)=k ^h onʃi(to curse) niŋ(mind)+ʃi(sad)=niŋʃi(to thank) k ^h əja(respect)+ ʃi(sad)=k ^h əjaʃi(to re- spect) mai(face)+ʃi(bad/sad)=maiʃi(embar- rass)	
[V+Adj]V	riŋ(live)+p ^h a(good)=riŋp ^h a(to be hap- py) t ^h ei(know/see)+ŋui(wrong)=t ^h eiŋui(to commit error) jeŋ(look)+ʃi(bad/sad)=jeŋʃi(to hate)	
[P+V]V		out+live=outlive up+root=uproot over+drive=overdrive
[Adj+N]V		bad+mouth=badmouth

Verb is a productive word class in a Tibeto-Burman language like Tangkhul. The impression that VV compounds are more widely distributed in Tangkhul than English is confirmed by a glance at the data available in English and Tangkhul. VV compounds in Tangkhul may have a metaphoric meaning of the constituents used or may indicate the result of the combination of both the constituents. In addition, some verbs in this construction have the ability to reverse their meaning, eg. *hangshok* ‘speak out’, *shokhang* ‘come out and speak’. Which word precedes and which follows determines the outcome of the verb. We find quite a number of examples in N+V compounds for both the languages. There are combinations such as V+Adv/P, Adj+V, P+V, Adj+N in English not found in Tangkhul and N+Adj, V+Adj found in Tangkhul but not in English.

2.3. Compound Adjectives

Unlike English, there is no clear cut distinction between adjectives and other word classes in Tangkhul. “Tangkhul-Naga adjectives display a hybrid morphology, some nominal, some verbal.” (Ahum 1997), in that they are derived mostly from noun or verb. So this word class is very limited.

Table 3.

	Tangkhul	English
[N+Adj]Adj	niŋ(mind) +teo(small)=niŋteo(narrow minded) niŋ(mind) +kai(broken)=niŋkai(broken hearted)	water+tight=watertight knee+deep=knee deep world+wide=worldwide
[N+Adv]N		hand+some=handsome
[V+Adj]Adj	ŋəkai(to rebel/divide)+fi(bad/sad)= ŋəkaifi(disobedient/hard to divide)	

[Adj+Adj]Adj		bitter+sweet=bittersweet red+hot=redhot wide+spread=widespread
[Adv/P+Adj]Adj		up+tight=uptight over+confident=overconfident
[Adj/Adv+Past Participle]Adj		under+privileged=underprivileged well+paid=well-paid over+ripe=overripe

We find very few examples of adjective compounds in Tangkhul. English has far richer compound adjectives than Tangkhul. In contrast to N+Adj and V+Adj occurrences in Tangkhul, English has N+Adj, V+Adj as well as N+Adv, Adj+Adj, Adv/P+Adj and Adj/Adv+Past participle.

There are other form classes found in English but absent in Tangkhul, such as-
Compound preposition (into, onto)

Compound pronoun (somebody, whosoever, everyone, everybody)

Compound conjunction (whenever, as well as, insofar)

3. Compounds based on Semantic Criteria

The compounds based on their meaning and headedness are discussed below.

3.1. Endocentric Compounds

3.1.1. Right-headed Construction

Some examples of right-headed endocentric compounds where two or more words are combined and the meaning rests with the latter word are shown below.

Table 4.

Tangkhul	English
----------	---------

p ^h ei(foot)+con(print)=p ^h eichon(footprint)	stop+watch=stopwatch
vanu(duck)+ru(egg)=vanuru(duck egg)	horse+shoe=horseshoe
sei(cow)+sa(meat)=seisa(cow meat/beef)	sun+burn=sunburn
at ^h ei(fruit)+ra(liquid)=at ^h eira(fruit juice)	air+port=airport
sa(animal)+ha(fur)=saha(animal fur)	arm+chair=armchair

We find that there are sufficient instances of right-headed endocentric compounds in both the languages. This means that Tangkhul and English make use of this compound type to a considerable extent.

3.1.2. Left-headed Construction

The compound type where two or more words are combined to form a word and the meaning resides in the first word is called left-headed endocentric compound. Some examples found in the two languages are given below.

Table 5.

Tangkhul	English
ʃim(house)+tuŋ(top)=ʃimtuŋ(roof)	worn+out=wornout
tui(word)+kui(head)=foreword	bride+to+be=bride-to-be
kəp ^h uŋ(mountain)+ton(top)=kəp ^h uŋton(mountain-top)	push+over=pushover
paŋ(hand)+va(mother)=paŋva(thumb)	sit+up=sit-up
hər(chicken)+va(father)=hərva(rooster)	brother+in+law=brother-in-law

As in the previous case, we find quite a good amount of compounds of this type. While Tangkhul makes use of mostly nouns, English uses nouns, prepositions and inflected words for this construction.

3.2. Exocentric Compounds

Exocentric compounds are the compounds whose meanings do not reside with the words making up its constituents; the meaning rests outside the words. Some examples found in Tangkhul and English are shown below.

Table 6.

Tangkhul	English
k ^h ai(fish)+fu(dog)=k ^h aifu(frog)	walk+man=walkman
sei(cow)+ha(fur)=seiha(prayer)	blue=grass=bluegrass
k ^h u(village)+rəm(land)=k ^h urəm(journey)	short+hand=shorthand
ʃim(house)+k ^h ur(hole)=ʃimk ^h ur(family,mortar)	shin+dig=shindig
va(go)+nao(child/dim.suffix)=vanao(bird)	yellow+jacket=yellow jacket
ziŋ(heaven)+cər(white)=ziŋcər(sunlight)	dumb+bell=dumbbell

There are many other instances of such compounds. Tangkhul and English are rich in terms of the use of exocentric compounding.

4. Other Compound Types

Some other compound types found in the two languages are briefly discussed below.

4.1. Three-root Compounds

The compounds composed of more than two roots are less frequent but not rare in both the languages. Some examples of three root compounds are shown as under.

Table 7.

Tangkhul	English
mik(eye)+cən(weak)+ru(liquid/egg)=mikcən-ru(spectacles)	none+the+less=nonetheless
ʃan(waist)+nei(wrap)+ru(liquid/egg)=ʃan-neiru(belt)	mother+in+law=mother-in-law
k ^h ui(take)+ra(come)+mi(give/person)=k ^h uirami(to deliver something)	woe+be+gone=woebegone
pei(complete)+mi(give/person)+won(flower)=peimiwon(personal name)	high+way+man=highwayman
t ^h iŋ(thousand)+ciko(nine)+də(link morpheme)+kəthum(three)=t ^h iŋcikodəkəthum(nine thousand and three)	walk+in+interview=walk-in interview

It is found that most of these compounds in Tangkhul are made of nouns and verbs. Specifically in the naming of persons and counting of numerals, three or more roots are employed. In English, more than three root words are mostly employed in recursive compounds. Other word class like conjunction is also found in English.

4.2. Reduplication

The repetition of the first word to form a new word is called reduplication. Some examples are shown below.

Table 8.

Tangkhul	English
t ^h aŋ(exp)+t ^h aŋ(exp)=thaŋthaŋ(toy)	blah+blah=blah blah
tun(exp)+tun+ʃən(exp)+ʃən=tun tun ʃən	knock+knock=knock knock
ʃən(very busy)	bye+bye=byebye
t ^h iŋ(thousand)+t ^h iŋ(thousand)=t ^h iŋt ^h iŋ(thousands)	ga+ga=gaga
lək(just)+lək(just)=ləklək(without a care)	jo+jo=jojo
p ^h a(good)+p ^h a(good)=p ^h ap ^h a(a nickname)	

Taking examples of full reduplication, some commonly found reduplicated compounds words are shown for English. These words when reduplicated have the effect of enhancing the meaning of the words or may indicated child-like or playfulness. ‘Thang’ alone in Tangkhul has no meaning; except when reduplicated does it form a word. Tangkhul also makes extensive use of expressives for reduplication. Reduplication also performs the function of increasing the numeric value and showing generality. Formation of hypocoristic names is a common feature in the two languages.

4.3. Recursive Compounds

A compound may become the base for another compound formation. There is no limit to how many times this merging can take place. Some examples are shown below:

Table 9.

Tangkhul	English
----------	---------

[sei(cow)+sa(meat)]+kao(dried)=seisakao(dried beef) [riŋ(live)+p ^h a(good)] +mi(person)=riŋp ^h ami(personal name) wuŋ+[pəm(sit) +k ^h oŋ(bowl)]=wuŋpəm ^h oŋ(throne) [k ^h əlui(to wrap)+k ^h əm(conceal)] +mi(give)=k ^h əlui ^h əm ^h mi(to cover) [ʃa(hundred)+k ^h əni(two)]+də(link morpheme) +kət ^h um(three)=ʃak ^h əni ^h təkət ^h um(two hundred and three)	(ginger+bread)+man=gingerbread man (student+film)+committee=student film committee (science+fiction)+writer=science fiction writer children's+(book+club)=children's book club [{(human+resources)+research}+medical} +centre=human resources research medical centre
---	---

As seen in the examples, there are both right-branching and left-branching compounds in these two languages.

4.4. Copulative Compounds

Words are sometimes joined together to make a copulative meaning. Some examples are shown below.

Table 10.

Tangkhuł	English
ʃa(hundred)+məti(four)=ʃaməti(four hundred) t ^h umra(thirty)+də(link)+ʃini(seven)=t ^h um- radəʃini(thirty-seven) kəsa(do)+ak ^h əva(leader)=kəsak ^h əva(God)	singer+songwriter=singer songwriter actor+director=actor director author+publisher=author publisher

In Tangkhuł, almost all of the higher numerals are counted through copulative compounding. A linking morpheme ‘də’ is used to join these numerals. This process is also used to form other nouns like kasa akhava ‘the leader of deeds/God’. Likewise in English, the two words function equally as the head of the new word.

4.5. Co-ordinate Compounds

In this kind of compounds, both the words function as the head; yet the resultant meaning lies outside the composite words. Some examples are shown below.

Table 11.

Tangkhul
sina(gold)+lupa(money)=sina lupa(wealth) jim(house)+lui(field)=jim lui(property) k ^h arei(have)+k ^h əŋəm(proud)=k ^h arei k ^h əŋəm(elite) kəʃən(lungi)+kəcon(shawl)=kəʃən kəcon(attire)

This form is not found in English.

4.6. Compound synonyms

In this group, synonymous words are juxtaposed to mean a general term shared by both the root words. Some examples are-

Table 12.

Tangkhul
kət ^h i(death)+kəsar(old)=kət ^h i kəsar(misfortunes like death) kək ^h ənəŋ(sorrow)+k ^h əkəza(illness)=kək ^h ənəŋ k ^h əkəza(sorrow and illness) k ^h əŋəmü(fight)+k ^h əŋəʃao(beat)=k ^h əŋəmü k ^h əŋəʃao(fighting and beating) kəzət(walk)+kəkar(step)=kəzət kəkar(goings, steps)

There are many other instances of such use in Tangkhul, which is not found in English.

4.7. Compound antonyms

In another case, two words of opposite extremes are taken together to mean the idea which encompass the two extremes.

Table 13.

Tangkhul
kəʃi(bad)+kəp ^h a(good)=kəʃi kəp ^h a(good and bad) k ^h əuŋ(coming)+k ^h əva(going)=k ^h əuŋ k ^h əva(coming and going) məyər(lad)+ŋəla(lady)=məyər ŋəla(youth) avuu(mother)+ava(father)=avuu ava(parents) haŋʃok(say out)+haŋzəŋ(say in)=haŋʃok haŋzəŋ(be open/frank) ŋəʃun(day)+ŋəya(night)=ŋəʃun ŋəya(day and night)

Tangkhul extensively makes use of this form which is not found in English.

4.8. Rhyme motivated Compounds

Sometimes two words which rhyme are taken together to make another word. They may or may not have meaning of its own. They are put together largely due to their rhyming capacity. Tangkhul makes use of many expressives(exp) here. Some examples are:

Table 14.

Tangkhul	English
kəfai(eat)+kəfək(exp)=kəfai kəfək	teeny+weeny=teeny weeny
zik(black)+rik(exp)=zikrik	brain+drain=brain drain
huŋ(red)+piŋ(exp)=huŋpiŋ	ragbag
sat ^h ei(do+know)+vat ^h ei(go+know)=sat ^h ei	flower+power=flower power
vat ^h ei(overconfident)	chick+flick=chick-flick
acəm(behaviour)+arəm(exp)=acəm arəm(behaviour and the likes)	hoity+toity=hoity toity
aku(insect)+akai(exp)=aku akai(insect and the likes)	walky+talky=walky talky
k ^h əməfʊŋ(truth)+k ^h əmərɔŋ(exp)=k ^h əməfʊŋ	hotch+potch=hotch potch
k ^h əmərɔŋ(truth and the likes)	
aʃui(rotten thing)+arui(exp)=aʃui arui(rotten thing and the likes)	

4.9. Ablaut motivated Compounds

Another way of forming compound words is by putting together words differentiated by their vowels. This compound type is found in English but not in Tangkhul. Some examples are:

Table 15.

English
flip+flop=flip flop
mishmash
zig+zag=zig zag
tick+tock=tick tock
pitter+patter=pitter-patter
mingle mangle
shilly+shally=shilly shally

5. Conclusion

This paper examined the similarities, dissimilarities and identities between Tangkhul and English compound word formation. They are discussed under form classes and semantic cri-

teria, including some other compounding processes found in the two languages. With respect to noun compound, noun is found to be a very productive word class in both the languages. There are similarities in terms of N+N, N+V, Adj+N combinations. We find a few examples for V+V construction. However, English is more productive for V+N. Tangkhul has additional N+Adj, Adj+Adj, N+Adv patterns while English has V+Adv, P+N, V+P additional patterns. Compound words are mostly composed of free roots in English whereas Tangkhul is sometimes constituted by bound and free roots. The right hand head rule is also applicable for both the languages.

Verb is a productive word class in a Tibeto-Burman language like Tangkhul. There are similarities in N+V and V+V patterns. English is more restricted in compound verb formation as compared to Tangkhul. There are few cases of V+Adv/P, Adj+V, P+V, Adj+N occurrences in English as contrast to N+Adj, V+Adj in Tangkhul.

Regarding adjective compound, English has far richer compound adjectives than Tangkhul. We find very few examples of adjective compounds in Tangkhul. In contrast to N+Adj and V+Adj occurrences in Tangkhul, English has N+Adj, V+Adj as well as N+Adv, Adj+Adj, Adv/P+Adj and Adj/Adv+Past participle.

Based on semantic criteria, Tangkhul and English make extensive use of Endocentric right headed compounds. Left headed endocentric compounds are more restricted in English than Tangkhul. Exocentric compounds are also employed in both the languages to a considerable extent.

In other compound types, there are similarities in terms of extended compounds like three-root compounds, reduplication, recursive, copulative and rhyme-motivated compounds. Whereas Tangkhul has the unique features of co-ordinate, synonym and antonym compounding, unique feature of English compound is ablaut motivated compound.

References

- Ahum, Victor. 1997. Tangkhul-Naga Grammar: A Study of Word-Formation. Unpublished Doctoral dissertation submitted to JNU, New Delhi
- Benedict, Paul. K. 1972. Sino-Tibetan: A Conspectus. Cambridge: Cambridge University Press
- Shafer, Robert. 1974. An Introduction to Sino-Tibetan. Wiesbaden: Harrassowitz

Snyder, William. 2016. Compound Word Formation. In Jeffrey Lidz, William Snyder, and Joseph Pater (eds.) *The Oxford Handbook of Developmental Linguistics*. Oxford: Oxford University Press.

www.census2011.co.in/census/district dated 13/02/2019 at 02:54pm

Integrating Culture into EFL Teaching

A Study of Yemeni EFL Teachers' Perceptions and Actual Practices

Sabri Thabit Saleh Ahmed

Ph.D. Research Scholar, Department of English – Dr Babasaheb Ambedkar Marathwada University, Aurangabad – India & EFL instructor, Department of English – University of Aden – South Yemen. Corresponding Author: sabri-t2010@hotmail.com

Bushra Thabit Ahmed Qasem

Ph.D. Research Scholar, Department of English – Dr Babasaheb Ambedkar Marathwada University, Aurangabad, India

Dr. Sunil V. Pawar

Principal & Research Guide in English, S.M.D.M. College, Dr Babasaheb Ambedkar Marathwada University, India

=====

Abstract

Teaching a foreign language does not merely involve teaching its linguistic system but also its cultural system. A native speaker of English may tolerate EFL speaker's grammatical or phonological errors in communication, but cultural errors may not be tolerated and may create serious problems which lead to communication failure. Therefore, English culture should be given an adequate place in EFL teaching and syllabi if we want to produce competent users of English who can use it effectively and appropriately for communication with English people. For this reason, this paper aimed at raising Yemeni EFL teachers' awareness towards integrating English culture into their EFL classes. It explored Aden University EFL teachers' perceptions of the importance of integrating English culture into their EFL teaching and the actual practices they utilize for integrating English culture into their teaching. Data were primarily collected through a questionnaire webbed to 56 teachers (n=56) and then analysed by using SPSS. Findings have revealed that Yemeni EFL teachers held positive attitudes towards integrating English culture into their EFL teaching as their overall attitude was more than 4 (out of 5). There were significant differences in teachers' attitudes which were gender-based as female teachers showed a higher overall positive attitude than their male counterparts. Other variables such as major, years of experience and academic level showed slight statistical differences. On the other hand, findings have shown a low level of integrating culture into actual teaching by both male and female teachers. Slight differences were found among their actual practices that can be attributed to teachers' major and teaching experience. As per the findings, the study has provided some recommendations that may help Yemeni teachers to go beyond teaching linguistic skills and to integrate culture into their teaching of English.

Keywords: *Yemeni EFL teachers, Teachers' Perceptions, Actual Practices, Intercultural Communicative Competence (ICC); EFL teaching.*

I. Introduction

Teaching a foreign language does not merely involve teaching its linguistic system but also its cultural system. Intercultural competence has become an important component of language learner's communication competence (ICC) and without which language learning will be incomplete. A native speaker of English may tolerate EFL speaker's grammatical or phonological errors in communication, but cultural errors may not be tolerated and may create serious problems which lead to a communication failure. Therefore, English culture should be given an adequate place in EFL teaching if we want to produce competent users of English who will be able to use it effectively and appropriately for communication with English people. The various models of communicative competence (Hymes, 1972; Canale & Swain 1980; Savignon 1983; Bachman 1990; Byram 1997; Alcon 2000 as cited in Jorda 2005; Ahmed & Pawar 2018) have emphasized the interaction of various components in communication such as linguistic competence, sociolinguistic competence, strategic competence, discourse competence, sociocultural competence and language macro skills...etc.

A new development in some recent models has been the focus given to the cultural background or intercultural competence. There is an emphasis that cultural awareness and cultural aspects are of high significance for the learner of the target language especially as cultural errors are less tolerable in comparison with grammatical errors in today's communication. In the words of Fantini (2006) "grammatical errors are less likely to offend than cultural gaffes" as cited in Garrett-Rucks (2017:5). For this reason, developing intercultural communicative competence has become a primary aim in teaching English as a foreign language.

Intercultural communicative competence, according to Deardorff (2006), is the "ability to communicate effectively and appropriately in intercultural situations based on one's intercultural knowledge, skills and attitudes" (p. 247). This competence doesn't require only language proficiency but intercultural competence as well. Fantini (2000: 28) describes five dimensions in the construct of intercultural communicative competence: awareness, attitudes, skills, knowledge and language proficiency. This five-dimension construct includes linguistic and cultural dimensions. If we ignore the cultural aspects in our teaching of a target language, the overall intercultural communicative competence will be incomplete, and our learners will be interculturally incompetent or "fluent fool" in the words of Bennett (1997: 16). It is for this reason that this paper aims at raising EFL teachers' awareness towards the significance of integrating culture in their teaching of English language.

We hereby emphasize that integrating English culture into our EFL classroom teaching is a must if we want to prepare our students for using English in real communication with English native speakers. Without cultural understanding, communication in English will encounter many difficulties and cultural misunderstanding may create a lot of problems. For example; in the Yemeni culture, it is common to ask a new friend you have just met whether he is married or not, how many children s/he

=====

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Sabri Thabit Saleh Ahmed, Bushra Thabit Ahmed Qasem and Dr. Sunil V. Pawar

Integrating Culture into EFL Teaching –

A Study of Yemeni EFL Teachers' Perceptions and Actual Practices

has, his/her political views...etc. while such questions may be considered offensive or of high privacy in English and western cultures. In the Yemeni and Arab Muslim cultures, when students meet in class, library or public places, male students greet and shake hands with male students and female students greet and shake hands with female students. It may be considered offensive in some conservative areas for a male student to greet a female student even from distance while an English or western female student may feel annoyed if her male Arab classmate greets male students surrounding her and shakes hands with them without paying equal attention to her. Major examples of cultural differences between Arabic culture and English culture can be summed up in the degree of politeness when making requests or apologies...etc., the level of voice while talking, exchanging greetings when meeting, degree of being direct in speech and expressing emotions, religious beliefs, political views, daily life routines, food habits ...etc. Therefore, these English cultural elements should be reflected in EFL syllabi and in EFL teaching if we want our students to be culturally competent in English.

a. Statement of the Problem

Integrating culture into a foreign or second language teaching is an area in language research that attracted the attention of many scholars and researchers during last decades(e.g. Lessard-Clouston, 1996; Bada, 2000; Byram, 2008; Byram & Kramsch, 2008; Tran, 2010; Dai, 2011; Zhao, 2011; Amin, 2011; Liddicoat & Scarino, 2013; Alzayyat, 2014; Choudhury, 2014; Byram, 2015; Farooq, Nguyen, Harvey & Grant, 2016; Soomro & Umer, 2018; Rezaei & Naghibian, 2018; Koutlaki & Eslami, 2018; Edi, 2018; Weda & Atmowardoyo, 2018). As this issue is related to foreign cultures that some students and teachers, in certain communities, may have their own opinions about, the most important thing to be investigated is how teachers and learners in certain communities perceive integrating foreign cultures in their target language classrooms as this will be a first step towards integrating culture in language teaching and producing culturally competent learners. Therefore, the researchers have seen a huge need for a study in the Yemeni context to investigate EFL teachers' perceptions about integrating English culture in their EFL classes and the current situation of teaching English culture with the English language they teach as there was no study dealt with this issue in Yemeni context and there is a gap that should be filled.

b. Significance of the Study

This study is significant because it is the first study in the Yemeni context, according to my knowledge, to investigate the importance of integrating English culture into EFL teaching and among few studies dealing with this topic in Arab Muslim context. As many people in Arab Muslim communities may be very strict in dealing with cultures other than their own native culture and afraid of cultural invasion, it is important to know to what extent English culture is integrated into their EFL classrooms and what should be done to help incorporating English culture in EFL classrooms as students of English should be linguistically and culturally competent. As a starting point, we should first understand EFL teachers' perceptions of English culture and its significance to their students. So this study will provide a detailed account of teachers' perspectives regarding integrating English culture into their EFL teaching and the actual practices they utilize in teaching culture. It will also contribute to the literature written on intercultural communication competence

and integrating culture into language teaching as it fills the gap by providing a picture of ICC teaching in the Yemeni context and Yemeni EFL teachers' perceptions of integrating English culture into EFL teaching. Its findings will be used to support previous studies that claimed the significance of integrating culture in foreign language teaching and provide some recommendations for how to integrate cultural elements into EFL teaching.

c. Objectives of the Study

This study aims at raising Yemeni, particularly Aden University, EFL teachers' awareness towards the significance of integrating English culture into their EFL classrooms. It attempts to achieve the following objectives:

- To investigate Aden University EFL teachers' perceptions about integrating English culture into their EFL classroom teaching.
- To investigate the extent to which Aden University EFL teachers reflect English culture in their actual classroom practices.
- To investigate teachers' attitudes towards integrating English culture into EFL teaching in relation to some variables such as gender, major, years of experience and academic level.
- To investigate teachers' actual practices of integrating English culture into EFL teaching in relation to variables such as gender, major, years of experience and academic level.

To suggest some recommendations for better integrating of English culture into EFL classrooms of Aden University

II. Literature Review

a. What is 'Culture'?

Culture is a set of beliefs, values, customs, traditions and ways of behaviour that characterize a particular community or a particular group of people; i.e. it is a way of thinking and a way of acting that a group of people are committed to. It is not a thing that is easy to be defined as it includes so many aspects of our lives and different people may have different definitions for it. One of the most quoted discussions about culture is that given by Chastain (1988) who distinguished between capital "C" culture and smaller "c" culture where the capital 'C' culture mainly includes literature, fine arts, and some general themes, whereas small 'c' culture mainly includes daily routines, greeting, shopping, marriage.

According to Lado (1957: 111) "cultures are structured systems of patterned behaviour". It means that culture is a system that patterns the behaviours of the individuals. Veronica has defined culture from anthropological perspective as a "product of what man believes and does. It is very rich, very variable, very malleable and very large" as cited and translated in Ryan (1998: 144).

Kramsch (1993: 205) defined culture as "a social construct, the product of self and other perceptions". McCarthy and Carter (1994) have viewed culture from a social discourse perspective as "social knowledge and interactive skills which are required in addition to knowledge of the

language system" (p.151-152). They emphasized that culture is social as it relates to society and includes the rules of social life. It is also a skill for interacting with each other as such a kind of communication can't be achieved through language alone.

b. Culture, Communicative Competence and Classroom Teaching

"Language is not a culture-free code, distinct from the way people think and behave, but, rather it plays a major role in the perpetuation of culture, particularly in its printed form" (Kramsch, 1998, p. 8).

Developing learners' communication competence in the target language requires an integration of language and culture (Alptekin, 2002:58-59). Therefore, foreign language teaching and foreign language syllabi should entail cultural elements if we want to enable FL learners to achieve communication competence that enables them to communicate effectively and appropriately. Byram and Flemming (1998) asserted that a target language culture should be taught along with language and there are also some other researches e.g.(Damen, 1987;Lessard-Clouston, 1996;Kramsch, Cain, & Murphy-Lejeune,1996; Stapleton, 2000;Bada, 2000;Secru, 2002; Byram & Kramsch, 2008; Ho, 2009; Tran, 2010; Zhao, 2011; Byrd, 2014;Almujaiwel, 2018) that highlighted the importance of integrating culture in foreign language classroom and recommended various techniques for doing so. These studies seek for giving more attention and space to culture in language classroom teaching and, in the syllabi as well.

Intercultural competence has recently become one of the main components to be taken into consideration when we teach a foreign language. Hymes (1972) stressed the appropriateness 'sociocultural significance' of a linguistic utterance in a specific context. Canale and Swain (1980) and Canale (1983) created a model of communicative competence that comprises four components: linguistic competence, sociolinguistic competence, discourse competence and strategic competence. Though previous models of communicative competence implicitly referred to the importance of culture and cultural context, Van Ek (1986) and Byram (1997) identified culture as one of the elements that an FL learner needs for communication. Van Ek (1986: 33) as shown in Byram (1997) presents what he calls a framework for comprehensive foreign language learning objectives in which he emphasizes that ELT is not just concerned with training learners in communication skills but also with the personal and social development of the learner. He adds two more competencies to the ones mentioned by Canale and Swain which are 'sociocultural competence' and 'social competence' and considers them as independent components of what he calls 'communicative ability'. According to Byram (1997), Ek's (1986) model of 'communicative ability' comprises six elements:

- **Linguistic Competence:** The ability to produce and interpret meaningful utterances which are formed in accordance with the rules of the language.

- **Sociolinguistic Competence:** The awareness of ways in which the choice of language forms is determined by such conditions as settings, relationships between communication partners, communicative intention, etc.
- **Discourse Competence:** The ability to use appropriate strategies in the construction and interpretation of texts.
- **Strategic Competence:** The strategies we employ for ‘getting our meaning across’ or ‘finding out what somebody means’ when communication is difficult due to limited linguistic knowledge; such as, rephrasing, asking for clarification.
- **Socio-cultural Competence:** The familiarity with the sociocultural context of the target language i.e. the ability to function in other cultures.
- **Social Competence:** involves both the will and the skill to interact with others, involving motivation, attitude, self-confidence, empathy and the ability to handle social situations.

Then, Byram (1997) has introduced the term intercultural communicative competence as comprising both communicative competence and intercultural competence. His model was developed from Ek’s (1986) communicative ability and Canale and Swain’s (1980) communicative competence. Byram’s model of intercultural communicative competence (see fig. 1) comprises four main components; viz, linguistic competence, sociolinguistic competence, discourse competence and intercultural competence. These competencies are interrelated and interact with each other to form the overall intercultural communicative competence. In this model linguistic competence, sociolinguistic competence and discourse competence are similar to Ek’s model of communicative ability while intercultural competence can be seen as a competence that comprises five sub-elements. These five elements are explained by Byram (1997: 34) as follows:

- **Savoir** refers to learners’ knowledge of the various aspects of one’s own culture and foreign language culture that s/he brings to communication. It includes knowledge “of social groups and their products and practices in one’s own and in one’s interlocutor’s country, and of the general processes of societal and individual interaction” (p. 51)

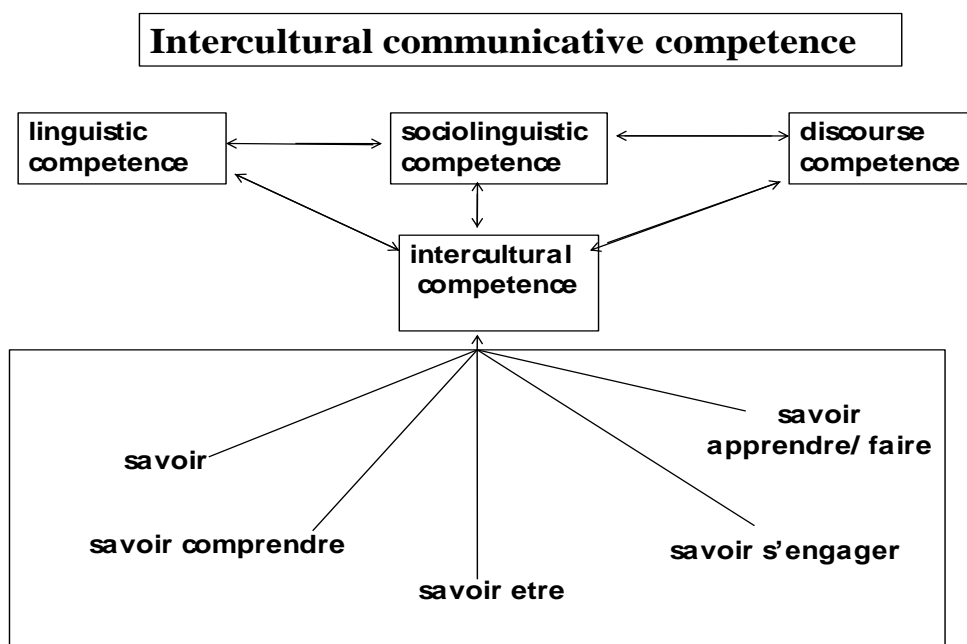


Fig. 1: Byram's model of ICC

- **Savoir être** refers to learner's "attitudes towards people who are perceived as different in respect of the cultural meanings, beliefs and behaviours they exhibit, which are implicit in their interaction with interlocutors from their own social group or others"(p.34).
- **Savoircomprendre** refers to learner's skill to interpret a document from another culture and to compare it to documents from one's own culture.
- **Savoir apprendre/ faire** refers to learner's skill of discovery and interaction. It is an ability to acquire new knowledge of a culture or cultural practices and to operate knowledge, attitudes, skills in real-time communication and interaction. This skill is more related to interaction with the interlocutor.
- **Savoir s'engager** refers to learner's critical cultural awareness. It is an ability to evaluate critically on basis of explicit criteria, perspectives, practices, products in one's own culture / other cultures.

The discussion above shows that language and culture are interconnected and should be both taken into consideration in the various stages of building up EFL learners' communicative competence. This conclusion goes in line with Buttjes' (1990: 55) note that:

Communicative competence — especially in inter-cultural interaction — must be seen as more than a purely linguistic decoding facility. Since language and culture are so intimately interrelated in the experience of both native and foreign speaker, cultural competence must be involved at all stages of such an encounter.

III. Research Methodology

a. Participants

This study has been conducted at the University of Aden during the academic year 2018. The sample of the study are 56 teachers of English departments of the concerned university ($n=56$). The sample has been selected based on their availability and willingness to participate in an online questionnaire. The sample consists of 42 male teachers and 14 female teachers.

b- Data collection instruments

For the purpose of collecting data for this study, a five item Likert questionnaire (*strongly agree* = 5, *agree* = 4, *neutral* = 3, *disagree* = 2 and *strongly disagree* = 1) has been adapted from Secru (2005) to investigate teachers' perceptions of the significance of integrating English culture into EFL classroom and their actual practices. The questionnaire consists of four sections that deal with participants' personal details, EFL teachers' perceptions of integrating English culture into their EFL classrooms and classroom practices teachers use to incorporate English culture in their teaching. The questionnaire ends with two open questions requesting teachers to mention why they didn't integrate culture, to a high level, in their teaching in case they didn't do so, and which cultural inputs they think their learners need to learn. The questionnaire was piloted to three Arab experts in EFL teaching and modified according to their inputs and then webbed online through Google Drive to the participants. Ten teachers were also interviewed for triangulation and getting more ideas about the findings. Data were analysed by using SPSS.

IV. Findings

After analysing the data collected by the questionnaire, findings showed that 56 EFL teachers of Aden University have participated in this study. The teachers hold different academic degrees; viz, B.A., M.A. and Ph.D. Their fields of specialization are applied linguistics and English literature, and their experience ranged between 2 and 25 years as table no. (1) shows:

<i>Table no. 1 shows general details about the participants</i>				
Variables	Gender	Major	Academic Level	Years of experience in teaching English
Total no.	56	56	56	56
Missing	0	0	0	0
	M = 42 F = 14	Literature = 13 Applied Linguistics = 43	B.A. = 6 M.A. = 35 Ph.D. = 15	1-5 yrs = 2 6-10 yrs = 16 More than 10 yrs = 38

Findings, as showing the table no. (2), reveal that the participants have positive attitudes towards integrating culture into their English classes. Teachers have also shown different attitudes

towards the various items, reflecting their perceptions, ranged from 3.5 to 4.4 points which are all reflecting a high level of positivity. The highest positive attitudes were given to the items such as “understanding English culture helps students to understand English literary text, motivates students to learn English and the importance of including culture in English classroom” while the least level of positivity, which is considered more than medium as it’s more than being neutral “3” and less than agree “4”, was given to the item “English culture should be introduced to the students from the first year they start learning English language”.

<i>Table no. 2 shows teachers' attitudes towards integrating culture into their EFL teaching</i>					
Item	N	Minimum	Maximum	Mean	Std. Deviation
1- I think it is important for EFL teachers to include aspects of English culture in their classroom.	56	2.00	5.00	4.3571	.64466
2- Teaching English culture motivates students to learn English language	56	3.00	5.00	4.4643	.63143
3- Teaching English culture to my students will help in developing their openness and tolerance towards English people and culture and make them global citizens.	56	3.00	5.00	4.1071	.62315
4- Students' overall proficiency in English may be improved by integrating English language and English culture in classroom teaching.	56	2.00	5.00	4.1071	.80178
5- Learning about English culture doesn't place students' own culture at risk.	56	2.00	5.00	3.9464	.69856
6- English culture should be introduced to the students from the first year they start learning English language.	56	1.00	5.00	3.5357	1.15938
7- The British and the American cultures are both important and should be represented to some extent in our university syllabi.	56	2.00	5.00	3.8214	.99283
8- Learning English culture can help my students in developing critical thinking regarding English culture, their own culture.	56	1.00	5.00	3.9821	1.22832
9- Understanding English culture will help my students in understanding English literary texts and developing their appreciations of English literature.	56	3.00	5.00	4.4464	.60059
10- Understanding English culture will enhance my students' understanding of their cultural identity.	56	1.00	5.00	3.8393	1.05790
	56			Mean =4.0606	

So far as attitudes and gender are concerned, findings, as shown in the table no. 3, reveal that female teachers have higher positive attitudes towards integrating culture into their teaching than male teachers as their overall positive attitude was (4.4429) as compared to their male counterparts whose overall average was (3.9333). It has also been shown that the longer the teaching experience,

the more positive attitudes teachers showed towards integrating culture into language teaching. For teachers' academic levels in relation to their attitudes, findings showed that B.A. holders have lower average attitudes = (3.35) as compared to M.A. and Ph.D. holders. There are also slight statistical differences in attitudes that can be attributed to their major (literature or applied linguistics).

<i>Table no. 3 shows teachers' attitudes towards integrating English culture into EFL teaching in relation to some variables</i>		
Correlation between teachers' attitudes and gender		
Gender	Frequency	Mean
Male	42	3.9333
Female	14	4.4429
Correlation between teachers' attitudes and academic level		
Academic level	Frequency	Mean
B.A.	6	3.3500
M.A.	35	4.1943
Ph.D.	15	4.0333
Correlation between teachers' attitudes and their major		
Major	Frequency	Mean
English Literature	13	4.1000
Applied Linguistics	43	4.0488
Correlation between teachers' attitudes and their years of teaching experience		
Years of experience	Frequency	Mean
Less than 5 yrs	2	3.6
5 - 10 Yrs	16	4.0464
More than 10	38	4.1474

When analysing teachers' actual classroom practices of integrating culture in their teaching, findings showed that teachers do not integrate culture in their teaching to the level that meets their perceptions of its significance for their learners. Most of the activities given in the questionnaire (table no.4) are rarely and never used by the teachers in their actual teaching. When comparing teachers' actual practices with some variables as shown in the table no. (5), it has been found that teachers' gender has no effect on their actual practices as there are no significant differences between the overall means of male and female teachers. Teachers' academic level shows an effect on teachers' classroom practices of integrating culture in teaching as Ph.D. holders were found integrating culture in their teaching rather than M.A. and B.A. holders. Teachers of literature were also found integrating culture in their teaching rather than teachers of linguistics, and those who have longer teaching experience integrate culture in their teaching rather than their short experience counterparts.

<i>Table no. 4 shows teachers' actual practices for integrating English culture into their teaching</i>					
Item	N	Minimum	Maximum	Mean	Std. Deviation
11- I share with my students, in my class, my personal experiences in English countries.	56	1.00	3.00	1.1071	.36574
12- I talk with my students about what I heard or learned about English countries and English culture.	56	1.00	5.00	2.6429	.86189
13- I invite English persons to my classroom and organize visits for my students to places where they can meet English people	56	1.00	2.00	1.1607	.37059
14- When I teach English, I include some cultural information about English people and English-speaking countries.	56	1.00	5.00	2.6071	.92792
15- In my classroom teaching, I focus on cultural differences between English and students' own culture.	56	1.00	5.00	2.6607	.93957
16- I introduce my students to English culture as presented in the syllabus prescribed.	56	1.00	5.00	2.9107	.90004
17- I try to give my students more details about English culture than that prescribed in the syllabus.	56	1.00	5.00	2.6964	.98939
18- I involve my students in discussions about differences between their culture and English culture.	56	1.00	5.00	2.6429	1.15095
19- I use videos to show my students situations where foreign speakers encounter cultural problems in their communication with native English speakers or to show them some aspects of English culture.	56	1.00	11.00	2.3214	1.61928
20- I usually ask my students to explore English culture and to share such cultural information in classroom.	56	1.00	5.00	2.6607	1.03180
21- I decorate my classroom with posters illustrating particular aspects of the foreign culture	56	1.00	5.00	2.1607	1.04057
	56			2.3246	

<i>Table no. 5 shows teachers' practices of integrating culture into their EFL classes in relation to some variables</i>		
Correlation between gender and integrating culture into EFL classes		
Gender	Frequency	Mean
Male	42	2.3485
Female	14	2.3247
Correlation between academic level and integrating culture into EFL classes		
Academic level	Frequency	Mean
B.A.	6	1.666
M.A.	35	2.189

Ph.D.	15	2.908
Correlation between major and integrating culture into EFL classes		
Major	Frequency	Mean
Eng. Literature	13	2.6993
Applied Linguistic	43	2.2114
Correlation between year of teaching experience and integrating culture into EFL classes		
Years of experience	Frequency	Mean
Less than 5 yrs	2	2.1364
5 - 10 Yrs	16	2.1023
More than 10	38	2.4282

So far as cultural elements that should be taught in the Yemeni context are concerned, participants' responses to the open questions of the questionnaire and their inputs to the interviews showed that those cultural aspects related to how one communicates politely i.e. doing polite requests, apologizing, suggesting, inviting, greeting...etc. that are viewed as basics for daily communications should be given a high priority in English language teaching. They have also mentioned some aspects of English culture that should be more integrated in the syllabi and teaching such as daily life routines, living conditions, food and drink habits, education and professional life, history, geography and English literature. Then, some other cultural aspects come next; such as, religions, politics, ethnic and social groups, tourist attractions, international relations...etc.

V. Discussion, Conclusion and Recommendations

The findings presented above have shown a good predictor for the possibility of integrating culture into language teaching within the context of Aden University. EFL teachers of Aden University have shown positive attitudes as the majority of them believe that integrating English culture into EFL classes is very important and helps in developing learners' proficiency in English, their openness and tolerance towards English people as well as enhancing their critical thinking and their understanding of their cultural identity. Only a few teachers who have negative attitudes towards integrating culture into their EFL classes and object integrating culture from an early school as they consider integrating English culture into teaching a source of risk towards students' native culture. Teachers' positive attitudes towards integrating English culture in EFL teaching shown in the outcomes of this study are similar to other studies carried out in the same field in other contexts; such as, Bada (2000), Sercu (2002), Atay (2005), Önalın (2005), Sarıçoban & Çalışkan (2011), Luk (2012) and Kahraman (2016).

There is a significant correlation between teachers' attitudes and gender variable as female teachers showed higher positivity than male teachers and there are also differences in attitudes that negatively distinguished B.A. holders and shorter teaching experience from the rest of the sample as B.A. and less than 5 years teaching experience showed lower attitudes when compared to their M.A., Ph.D. and longer experience counterparts. This can be justified in their knowledge of English culture as those beginners with low qualification might themselves lack understanding of English cultural

experience and this has been reflected in their responses to the open questions of the questionnaire and questions of the interviews.

The study has also shown that there is a gap between teachers' attitudes towards the importance of teaching culture and their actual practices for integrating culture into their classroom teaching. Such a gap can be explained in terms of time limitations, the amount of culture in the syllabi and teachers' familiarity with the culture. From the interviews and questionnaire's open questions, it has been noticed that most of the courses taught in these departments of English in the colleges of education are related to linguistic skills and teaching pedagogies while only a few courses in literature and no courses in cross-cultural studies. English literature courses play a role in reflecting English culture and that is why teachers of literature were found incorporating culture into their classes rather than their counterparts from applied linguistics. Teachers' academic level also has an effect on how teachers reflect culture in their teaching.

The study hereby urges EFL teachers of Aden University particularly and Arab world generally to go beyond teaching linguistic skills and to reflect English culture in their teaching of English as cultural knowledge and linguistic knowledge are both important in language learning. Teachers should do their best to invest their classroom time for introducing English culture with the English language they teach through giving more attention to the cultural elements included in the syllabi and some other cultural aspects from their own experience. They should decorate their classrooms with some drawings and pictures that reflect aspects of English culture as this may also help in making classroom a more English environment. There are many other activities that teachers should employ in their classrooms for integrating culture into their EFL teaching; such as, sharing their cultural experiences in English countries with their students, asking students to share their experience if they have, asking students to investigate some English cultural aspects and to share them in their classroom, attracting students' awareness to the cultural differences between English culture and their own Arab culture, utilizing ICTs in teaching culture as displaying English movies, dialogues, dramas ...etc can be effective in exposing EFL students to English culture, motivating students to watch English dramas, read English literary texts and get benefits from English media as these sources contain an abundance of cultural inputs, talking in classroom about some aspects of English culture such as education, sport, religion, politics whenever time allows, and organizing educational visits to places where students can meet English people and get in touch with natural English language and culture.

This study recommends EFL teachers of the concerned university, and Yemeni universities generally, to get access to English movies, literature and media and to exploit any opportunity for getting in touch with English people as such activities will help them in developing their intercultural competence. It also recommends Aden University to organize educational excursions for its EFL teachers to English speaking countries to participate in conferences, visit historical and literary places and get in touch with English societies as such visits will be very effective in developing their knowledge of English language and its culture. It also recommends Aden University, particularly English departments; to organize training, workshops and conferences on English culture,

=====

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Sabri Thabit Saleh Ahmed, Bushra Thabit Ahmed Qasem and Dr. Sunil V. Pawar

Integrating Culture into EFL Teaching –

A Study of Yemeni EFL Teachers' Perceptions and Actual Practices

intercultural communicative competence and culture teaching as such training and workshops may help in refreshing and enhancing EFL teachers' and students' knowledge and providing new trends in teaching English and its culture. Finally, the study recommends the curriculum designers of Aden University to re-evaluate the syllabi prescribed for the undergraduate stage in terms of its inclusion of sufficient English cultural inputs and to add cross-cultural courses to the syllabi. These cross-cultural courses should be taught with an emphasis on what students need as a student who is planning to go to U.K. or U.S. in future, s/he needs to understand more about the details of the culture of those two countries while a student who is planning to join international business career, s/he needs more cultural aspects related to how to communicate with people from different countries and cultures. In such a case, basic elements of many cultures other than English should be taught as English is an international language today and reflects multi-cultures rather than a specific English-speaking country culture. The study hereby emphasizes that an English learner should be a multicultural person and EFL teaching should help him to achieve such a goal.

References

- Ahmed, S. T. S. & Pawar, S.V. (2018). Communicative Competence in English as a foreign Language: Its Meaning and the Pedagogical Considerations for its Development. *The Creative Launcher*, Vol.2 (4), 301-312.
- Almujaiwel, S. (2018). Culture and Inter-culture in Saudi EFL Textbooks: A Corpus-Based Analysis. *The Journal of Asia TEFL*, 15(2), 414-428.
- Alptekin, C. (2002). Towards Intercultural Communicative Competence in ELT. *ELT Journal*, 56(1), 57-64.
- Alzayyat, F. (2014). *Problems of Teaching English Language Culture in Jordanian Public School*. (Doctoral dissertation, Middle East University).
- Atay, D. (2005). Reflections on the Cultural Dimension of Language Teaching. *Language and Intercultural Communication*, 5(3-4), 222-236
- Bachman, L. F. (1990). *Fundamental Considerations in Language Testing*. Oxford University Press.
- Bada, E. (2000). Culture in ELT. *Cukurova University Journal of Social Sciences*, 6, 100-110.
- Bennett, M. J. (1997). How not to be a Fluent Fool: Understanding the Cultural Dimensions of Language. In A. E. Fantini, (Vol. Ed.) & J. C. Richards (Series Ed.). (1997). *New ways in teaching culture. New ways in TESOL series II: Innovative classroom techniques* (pp. 16–21). Alexandria, VA: TESOL.
- Bennett, M. J. (2004). Becoming Interculturally Competent. *Toward Multiculturalism: A Reader in Multicultural Education*, 2, 62-77
- Buttjes, D. (1990). Teaching Foreign Language and Culture: Social Impact and Political Significance. *Language Learning Journal*, 2(1), 53-57.
- Byram, K., & Kramsch, C. (2008). Why is it Difficult to Teach Language as Culture? *The German Quarterly*, 81(1), 20-24.

- Byram, M. (1997). *Teaching and assessing intercultural communicative competence*. Clevedon: Multilingual Matters Ltd.
- Byram, M. (2015). Culture in Foreign Language Learning—The Implications for Teachers and Teacher Training. *Culture and foreign language education: Insights from research and implications for the practice*, 37-58.
- Byram, M., & Flemming, M. (Eds.). (1998). *Language Learning in Intercultural Perspective*. Cambridge: Cambridge University Press.
- Byrd (2014). Learning to Teach Culture in the L2 Methods Course. *Electronic Journal of Foreign Language Teaching*, 11(1):76–89.
- Cannale, M. (1983). From Communicative Competence to Communicative Pedagogy. *Language and Communication*. London: Longman, 2-27.
- Chastain, K. (1988). Developing Second Language Skills. *Theory and practice*, 3, 23-29.
- Choudhury, R. U. (2014). The Role of Culture in Teaching and Learning of English as a Foreign Language. *International Journal of Multi Disciplinary Research*, 1(4), 1-20.
- Damen, L. (1987). *Culture Learning: the Fifth Dimension in the Language Classroom*. Reading. Mass.: Addison-Wesley.
- Deardorff, D. K. (2006). Assessing Intercultural Competence in Study abroad students. In Byram, M. and Feng, A. (eds.) 2006. *Living and Studying Abroad: Research and Practice*. Clevedon: Multilingual Matters: 232-256.
- Edi. (2018). Developing Intercultural Communicative Competence Model for English Students in Indonesia University Context. *The Asian EFL Journal*, vol. 20(11): 174-198.
- Fantini, A. E. (2000). A central concern: Developing intercultural competence. *SIT Occasional Papers Series*, 1, 25-42.
- Farooq, M. U., Soomro, A. F., & Umer, M. (2018). English Language Teaching and Cultural Implications in Saudi Arabia. *International Journal of English Linguistics*, 8(3), 177-185.
- Garrett-Rucks, P. (2017). Fostering Learners' Intercultural Competence with CALL. *Foreign Language Education Research*. vol.20. 1-15.
- Ho, S. T. K. (2009). Addressing Culture in EFL Classrooms: The Challenge of Shifting from a Traditional to an Intercultural Stance. *Electronic journal of foreign language teaching*, 6(1), 63-76.
- Hymes, D. H. (1972). On Communicative Competence. In Pride, J. B., & Holmes, J. (Eds.). *Sociolinguistics*, 269-293.
- Jiang, W. (2000). The Relationship Between Culture and Language. *ELT journal*, 54(4), 328-334.
- Jordà, M. P. S. (2005). *Third language learners: Pragmatic production and awareness*. Multilingual Matters.
- Kahraman, A. (2016). Teachers' and Learners' Attitudes Towards Culture and Culture Learning in a Turkish Context. *Journal of Language and Linguistic Studies*, 12(2), 1-12.
- Koutlaki, S. A., & Eslami, Z. R. (2018). Critical Intercultural Communication Education: Cultural Analysis and Pedagogical Applications. *Intercultural Communication Education*, 1(3), 100-109.
- Kramsch, C. (1993). *Context and Culture in Language Teaching*. Oxford, Oxford University Press.

- Kramsch, C., Cain, A., & Murphy-Lejeune, E. (1996). Why Should Language Teachers Teach Culture? *Language, culture and curriculum*, 9(1), 99-107.
- Kramsch, C. (1998). *Language and culture*. Oxford University Press.
- Lado, R. (1957) How to Compare Two Cultures. IN LADO, R. (Ed.) *Linguistics Across*.
- Lessard-Clouston, M. (1996). Chinese Teachers' Views of Culture in their EFL Learning and Teaching,' *Language, Culture and Curriculum*, 9(3), 197-224.
- Liddicoat, A. J., & Scarino, A. (2013). *Intercultural Language Teaching and Learning*. John Wiley & Sons.
- Luk, J. (2012). Teachers' Ambivalence in Integrating Culture with EFL Teaching in Hong Kong. *Language, Culture and Curriculum*, 25(3), 249-264.
- McCarthy, M., & Carter, R. (1994). *Language As Discourse: Perspectives for Language Teaching*. Longman.
- Nguyen, L., Harvey, S., & Grant, L. (2016). What Teachers Say about Addressing Culture in their EFL Teaching Practices: The Vietnamese Context. *Intercultural Education*, 27(2), 165-178.
- Önal, O. (2005). EFL Teachers' Perceptions of the Place of Culture in ELT: A Survey Study at Four Universities in Ankara/Turkey. *Journal of Language and Linguistic Studies*, 1(2).
- Rezaei, S., & Naghibian, M. (2018). Developing Intercultural Communicative Competence through Short Stories: A Qualitative Inquiry. *Iranian Journal of Language Teaching Research*, 6(2), 77-96.
- Samovar, L. A., Porter, R. E., & Jain, N. C. (1981). *Understanding Intercultural Communication*. Belmont, CA: Wadsworth Publishing Company.
- Sarıçoban, A., & Çalışkan, G. (2011). The Influence of Target Culture on Language Learners. *Journal of Language and Linguistic Studies*, 7(1), 7-17
- Savignon, S. (1983). *Communicative Competence: Theory and Classroom Practice*, Reading, MA: Addison-Wesley Publishing Company.
- Sercu, L. (2002). Autonomous learning and the Acquisition of Intercultural Communicative Competence: Some Implications for Course Development. *Language culture and curriculum*, 15(1), 61-74.
- Sercu, L. (2005). *Foreign language teachers and intercultural competence: An international investigation*. Clevedon: Multilingual Matters.
- Tran, T. H. (2010). Teaching Culture in the EFL/ESL Classroom. *Online Submission*.
- Weda, S. & Atmowardoyo, H. (2018). Cross – Cultural Competence (CCC) and Cross – Cultural Understanding (CCU) in Multicultural Education in the EFL Classroom. *The Journal of English as an International Language*, Vol. 13 (2.2) 9-31.
- Zhao, B. (2011). How to Enhance Culture Teaching in English Language Classes. *Theory and Practice in Language Studies*, 1(7), 847-850.

Implications of Feminine Perceptive in Anita Nair's *Ladies Coupé* and *Lessons In Forgetting*

Dr. A. Saburunnisa

Research Advisor

Asst. Professor of English

PG and Research Department of English

Kunthavai Naacchiyaar Government Arts College for Women (Autonomous)

Thanjavur – 613007

nishaeng@gmail.com

S. Manjula

Research Scholar

PG and Research Department of English

Kunthavai Naacchiyaar Government Arts College for Women (Autonomous)

Thanjavur – 613007

rmanjuraja@gmail.com

=====

Feminism is a criticism of the prevailing social conditions, Which have excluded women from the dominant male culture, social, political and intellectual pursuits. Feminism offers an explanation of the political, economic and social situations of women and it puts forward an explanation of their history with oppression. Post-colonial Feminist literature has always carried the heavy burden of dealing with, not to say unravelling layers of misinterpretation of traditions and religions. The centre of this dilemma is the role of women and her economic and social independence. In the traditional post – colonial society, the problematic questions is of women's emancipation and its women writers are more passionate and serious about it. In this writing, Post – Colonial Indian Women authors have not only exhorted an exposition of the patriarchal ideologies and their oppressive tendencies towards feminist growth and expression but have also envisioned way of counteracting those attitudes. They analyze their varying ideals of feminist emancipation in relation to the roles, the communities play in aiding or in obstructing feminist freedom of all contemporary Indian English novelists, Anita Nair is perhaps, the most perspective explorer of women's world, a writer with the works endorse female experience.

Keywords: Anita Nair, *Ladies Coupé*, *Lessons In Forgetting*, Feminism, Search for self, Self-identity, Suppression.

Introduction

In Anita Nair's fictions, her characters step out, and there are stereo types in their search for self. Her writings explore the freedom of the women to fulfill herself basically as a human being.

This present paper tries to focus how Anita Nair projects the concepts of feminism and attitudes of women, their characters and their upcoming by overcoming their suppressions in her novels.

Implications of Feminism in Ladies Coupe

Anita Nair is a well – known and renowned Indian English Writer. She concentrates mainly on feminism and exposes the condition of women especially in Indian Society with wit and humor. Her novels portray all facts of the lives of women.

In “Ladies Coupe” Anita Nair taken up for treatment the theme of estrangement in marriage, issues of pre – marital and extra – marital affairs. **Ladies Coupé** is a very powerful novel delineating feminine sensibility, despite the fact that this delineation is chiefly expressed through the projection of the crisis of social norms and inner urge of freedom. The Brahmin heroine Akhila, whose life has been taken out of her control, is forty-five years old ‘spinster’, daughter, sister, aunt, and the only provider of her family after the death of her father. Getting fed up with these multiple roles, she decides to go on a train journey away from her family and responsibilities, a journey that ultimately make her a different woman. She tries to change the course of her life and family substantially. But it is not possible as she lives in a predetermined world. Neither she is free to realize her goals, nor to translate her dreams into realities. Akhila with son’s husband, children, home & family is dreaming of escape into space. Hungry for life and experience, she sets out for a journey. Anita Nair chooses ladies only, train compartment as the setting of the novel in “Ladies Coupe” she meets five other women, each of whom has a story to tell. Each of the chapter of the novel is devoted to one of the women’s story; **Janaki**, the old woman whose relationship with her husband, is a friendly love, **Margaret**, the chemistry teacher who succeeds disciplining her husband, **Prabha** the rich submissive wife who loves swimming because it metaphorically gives her a sense of achievement; **Sheela**, the fourteen year old whose understanding of her dying grandmother paves the way for her own future liberation; and **Marikolanthu**, whose rape, literally and metaphorically, coupled with extreme poverty and class- exploitation is the culmination of all other stories.

Ladies Coupé is the story of Akhila, who happens to be most subdued, rather crushed member of the family. Akhila is like catalyst whose presence is never noticed, never appreciated and yet whose absence may make all the difference. **Akhila** is a woman lost in the jungle of her duties; sometimes to her mother at other times to her brothers and still at other times to her sister. She is expected to be an obedient daughter, affectionate and motherly sister and everything but an individual. She lives a life designed by the society or family. Like Akhila’s the other characters are also questioning the system and are “searching for their identities and their status both in the family set-up and large social structure”.

Ladies Coupé deconstructs that which is taken for granted the sacred, the traditional, and the ideological. **Akhila** is not given the opportunity by her family to get married and have a family, she is still a spinster as she has to provide and the Brahmin traditions in this case become flexible. **Marikolanthu** a low caste woman is raped and unsurprisingly, she is to blame; “Why does a young woman walk alone?” It is pleasing to note that Anita Nair observes the uneducated, poor and rural women, like Marikolanthu, who boldly reject traditions that define their lives in dependent

relationship with men more strongly than the educated and urban women reject those traditions. Through this depiction Nair Criticizes the formal education reinforces the patriarchal conditioning in men and women. She asserts that education can empower and liberate women only when it is aimed at changing social attitude.

The struggle of educated and rich women for emancipation is not the same like that of an uneducated and poor woman. Marikolanthu's greatness lies in her struggle for emancipation in spite of being poor and illiterate. She can be called as an Indian version of Ibsen's Nora. None can fail to admire her gradual growth through experience from docility to defiance to full confidence. Though not formally educated in school or college, She is rigorously trained in the University of Adversity. Thus she succeeds in her flight with the preconceived notions of gender – roles and develops the existential. In spite of the difficulties and obstacles caused by the patriarchal society, these five women endeavor to channelize their emotions in different ways because of their strong urge to survive. Thus, Anita has offered an affirmative vision thereby upholding the ultimate goodness, beauty and truth of life in *Ladies Coupé*.

Implications of Feminism in *Lessons In Forgetting*

Anita Nair is a prolific Indian writer in English, who has been writing novels, short stories, poems, essays, children stories, plays, travelogues and editing works since 1997. She is best known for her novels - *The Better Man* and *Ladies Coupe*. She is a bold and straightforward writer. Her novels depict the real life of her characters. Her novels reveal the effect of social conditioning on women. They break the chains of social standards and do not confine themselves to the boundaries which limit women. It is evident that Nair breaks the chains of society in portraying her women characters. She never hesitates to tell the truth however bitter it is. Her novels are the social document of the twenty-first century. The question she raises in the novel, *Lessons in Forgetting* makes us rethink about the ideological ground of man's patriarchal role in the traditional society and think about the existence of alternative reality. The novel describes how a woman has to make painful choices in order to assert and retain her sense of self. In spite of their oppression, women resolve to redefine their identity in patriarchal social order. Savitha Singh opines that Anita Nair has done a commendable job in bringing out the positive role and positive transformation of women in the on-going battle of establishing female selfhood. (29)

Lessons In Forgetting narrates the tale of Meera, the protagonist who lives in Lilac House with her grandmother, Lily, her mother, Saro and two children – Nayantara and Nikhil. In 1930s her father Raghavan Menon begins his life in Calcutta. He falls in love with Charo, a Bengali woman, marries her and has a girl child, Leela. Charo dies earlier, therefore Raghavan Menon sends Leela to Shantiniketan where a well-known Bengali director spots her. She becomes a part of the Hindi cinema as a famous actress with the name of Lily. She marries Sandor, a Hungarian painter. They come to live in Bangalore in Lilac House that Raghavan Menon has found them. Saro is their daughter. She grows independent and considers herself to be a woman of a unique taste. She falls in love with her best friend's brother and marries him. They have a daughter, Meera, the protagonist of the novel. Saro's husband dies earlier and she seeks refuge for herself and her daughter, Meera in Lilac House. After her father's death Meera has some hard years which make her to lead a simple

life. Meera's life is changed when the Lilac house is chosen for photo shoot. Giri, being the shooting crew happens to meet her and falls in love with her. He becomes intimate with her and her family too. Giri is swayed by the richness laid before him. For him, she is a bride with social grace and a beautiful old home. Giri, being a calculative persona of his future predicament from the village, Palakkad has found a job for him in the corporate world yet searching for the opportunity to reach the zenith of life. He wants to forget the reminiscences of his father in his yellowing banian and dhoti and the old decrepit house and relatives. He wants to acquire the polished lifestyle. So, he marries Meera hoping to free of the yellowing past. With this intention of social status he marries her, but she is unaware of it : "With Meera, he would be able to move on. Finally, he would be free of the yellowing past and the stench of making do. His. Like the lilac house, L'air du temps" (37). She considers herself as Hera, the Greek goddess sincerely waiting for the love of her Zeus, Giri. They have two children, Nayantara and Nikhil. He suggests her to be socialized and soon she becomes a cookbook writer. Her life is led by him completely.

Giri wants to start his own business to achieve his dream so he wants to sell the Lilac House but Meera rejects it. He is worried about his place on the corporate world and wants more than enough. Hence one day, in a party, he deserts Meera and disappears from her life, leaving her with two children and her mother and grandmother. Meera finds it difficult to manage, financially in Giri's absence. She finds her life full of clichés. She does not agree to sell the Lilac house because she cannot sell the house as her grandfather has taken the house on ninety-nine years lease. The house has to surrender to the original owners after forty-five years. She now realizes that Giri has accepted her as a package.

After Giri's departure Meera's life becomes miserable which she shares as, "We may starve to death, but it will be in gracious surroundings" (111). So, she takes up a job as a research assistant to Jak, the cyclone expert. Giri starts a new life and demands divorce. So Meera decides to give up her old identity of Hera as there is no Zeus in her life. She starts her second life as Giri does. She does not change anything, her hair, home, dreams, herself, as Giri comes in her life. Now, he has left her so she wants a change, which would give her feelings of new woman, "Now that Meera has known it again, she finds strength" (186). She learns to burden Giri less with the demands of fatherhood. So she takes the responsibility of her children. She attends party on her own. She does not need anyone with her. She does not feel awkwardness in the party, which Nair writes: "A woman by herself at a party is like a man by himself" (183). Her realization comes in the way of her decision to start the second innings of her life with Jak, "... she has become will wither and die forever. She will be there for him, Meera decides" (325).

Smriti is the second most important character who rebels against the existing social orders such as dowry system, female feticide, etc. Anita Nair writes:

Despite the laws and regulations, women still find a way of discovering the sex of their unborn babies. If not the women, their families. They abort the foetus if it's a girl. Soon there may come a day when there are no women left. (285)

She makes her life down for the noble cause. The novelist, through Smriti, presents the image of a new woman who is educated, courageous and capable of creating a path of their own in his patriarchal world and moreover her plight cautions the young mind against the containment and exploitation. Smriti, the daughter of Jak and Nina resides with her father after the legal separation of her parents. Inspired by her father's Indian stories, She comes to India in pursuit of her higher studies. She represents the mistaken identity. India makes her an active member of the forum inspired by the slogans of the forum like "The dying daughters of India need you" (153) which creates awareness on dowry, burning the women and female feticide in little towns. For an awareness campaign she goes to her father's village, Minjikapuram in Tamil Nadu with her friend, Rishi Soman. When she visits a hospital there for treating glass injury, she is shocked to see there, many pregnant women who have come for scanning to find the sex of the foetus. If it is a girl child, they do abortion either willingly or forcefully. Smriti finds it illegal and wants to stop it:

'It's illegal!' Smriti's voice rose. They do it here. Why do you think we came here? The scan doctor is not from this town. They bring him from somewhere else, and he tells us if we ask him, the woman whispered ... 'All these pregnant women, they come from various parts of the district... It's because of the scan doctor. And then, if you want it, they'll do the abortion here as well!' (292).

She tries to collect proof against all this for making a report. She meets a woman, Chinnathayi whose daughter dies at the nursing home after an abortion. Smriti wants some paper regarding this issue from her. Dr. Srinivasan and his men pass a wrong message to Smriti using Chinnathayi's name and call her at sea beach. When Smriti comes there, three of them destroy her. They were animals, these men. They tore at the girl and it seemed the more she screamed, the more excited they became... It was the smell of blood" (317). She becomes a motionless, pathetic and frozen figure. Smriti, a girl brought up in the United States has got into the troubles when identifying herself with the fellow Indian woman; she considers it as her duty to amend the social injustice. In the words of Maya Vinay,

Smriti in *Lessons in Forgetting* is a victim of such a mistaken identity. Men in India are still unequipped to face such a kind of modernity, which is an off shoot of progressive western education and upbringing. Smriti with all her frivolousness is also a girl who wants to bring about a reform in the society by her social activism. She is cruelly punished by the male society for her interference in local matters...she appears freak in the eyes of her community since she demonstrates the possibilities of her society to a group of people who are not yet ready to either grasp these possibilities or acknowledge them. (118-119)

Nair writes about how women want to be free to unburden their life through Jak's mother, Sarada. Her husband deserts her with a son for attaining sainthood and her parents blames her for that starts to live on her own with her son Kitcha, i.e. Jak as," Appa's dissatisfaction with everything

around him-his home, his wife, his son” (149). She begins to work in a small school as a primary teacher in Math in the neighbourhood and later completes B.Ed. to be economically independent. When her husband sends her a letter narrating the impossibilities of his return, she understands the real facet of her life and determines to lead a life for hers. So, she remarries a physics teacher from Hyderabad. Thus, Sarada stands as a fine epitome of woman’s struggle to lead a life of her.

Kala Chithi is another example of woman’s confrontation against ancient traditions. She is renamed as Vaidehi after her marriage to represent the ideal qualities of woman and wife. She is a rational woman who raises the question when her sister, Sarada, is considered responsible for her husband’s desertion of home and its duties as: “But how can you blame Akka? Athimbel is the one who went away, all of us know that!” (195). She subdues her pain with the help of Jak. She feels relieved of her pain when washing her hair in the waves as, “For the first time, I felt weightless. On an impulse I opened my hair and let the sea seep through it. My hair rose and neck ceased to ache. I began to laugh” (198). When she cuts hair as how she desires to be Ambi, her husband punishes her by not speaking to her. He becomes normal when she gets back a long strand of hair. When Ambi, her husband decides to remarry, because after seven years of marriage they do not have a child. Kala Chithi leaves him a long braid woven with jasmine and kanakambaram and her married name, Vaidehi. She cuts her hair and offers to him as, “This is all you ever wanted of me. Keep it. And let me go, I said, walking out” (206). She starts to live with Sarada resuming her old name, Kala Chithi.

Meera’s grandmother Lily, after her daughter’s death, becomes lonely. She advises Meera: “I don’t want to talk about the wind or the trees. If they bother you so much, chop them down!” (269). Meera finds Lily’s views as right as men and trees are the same. She no longer worries about pleasing her Zeus, Giri. Lily suggests Meera to start a new life if she has a chance: “It isn’t about cutting your hair or acquiring a new wardrobe... A new look that turns you into a new woman. Get real, Meera. Get real before your life slips away from you” (274). She advises her to be honest with herself and to have her own dreams. It inspires her to dream once more. Lily was proud of her being a national award-winning actress. She wants to help Meera by easing some of the burden on her as she has the responsibility of all family members. Lily decides to go to her friend Zahira, the actress, who gives it all up some years ago and lives in Mysore now with a house full of animal whose son is a very successful television producer and he wants Lily to act in a new series. Lily is too old but excitement in her voice shows how happy she is to work. Thus, she identifies herself with her role for T.V programmer and she is very independent in her decision as, “You don’t have to say anything. I am not asking you for permission. I am informing you of my decision” (273).

Lessons in Forgetting is a story of women’s quest to move on in life. Moreover, they design their future for themselves. Meera, by becoming an assistant of Prof. Jak becomes financially independent, adjusts expenditures and takes the responsibility of her family. She decides to start a new life with Prof. Jak. Sarada becomes a teacher in the school. She also becomes independent. She marries her colleague and starts a new life. Kala Chithi leaves her husband and a name after marriage, Vaidehi. She continues to resume her life with her old name, Kala Chithi. She cuts her hair, which causes weight to her. It shows her resistance against her suffering and emergence as a

revolutionist. She lives with Jak to take care of him. Meera's grandmother, as she remains alone due to Saro's death, decides to stay at her friend house. Smriti's life causes misery is revealed to her father Jak who considers it as his sole responsibility to fight against evil prejudices in India especially in his home town, Minjakapuram. The novel ends with a new beginning and learning a lesson in forgetting to move on life. In short, Anita Nair writes about the search of self of her woman characters and their assertion of the individual self.

Conclusion

To conclude thus Anita nair focuses the concept off feministic issues for her women characters to overcome their suppression to enhance the challenge of facing the male dominated society in their lives.

Work Cited

- Beauvoir, Simone de. *The Second Sex*. Trans. & ed. Chatterjee, Margaret. Philosophical Inquiries. Delhi: Motilal Banarsidas, 1968. Print.
- H. M. Parshley. London: Vintage. 1997. Print.
- Nair, Anitha. 2001, **Ladies Coupé** Penguin Books, New Delhi
- Nair K. Pramod. 2008, **"Post-Colonial Literature – An Introduction"**, Pearson
- Nair, Anita. *Lessons in Forgetting*. India: Harper Collins, 2010. Print.
- Sinha, Sunita. *Post-Colonial Women Writers New Perspectives*. New Delhi: Atlantic Publishers & Distributers, 2008. Print.
- Vinai, Maya. *Interrogating Caste and Gender Anita Nair's Fiction*: Prestige Books International, New Delhi, 2014. Print

Search for Identity in Chitra Banerjee Divakaruni's *Queen Of Dreams*

Dr. A. Saburunnisa

Research Advisor

Asst. Professor of English

PG and Research Department of English

Kunthavai Naacchiyaar Government Arts College For Women (Autonomous)

Thanjavur – 613007

nishaeng@gmail.com

B. Priya

Research Scholar

PG and Research Department of English

Kunthavai Naacchiyaar Government Arts College For Women (Autonomous)

Thanjavur – 613007

snsugani@gmail.com

=====

Abstract

Identity is an intriguing concept in psychology and literature. An identity crisis is a period of serious personal questioning where an individual makes an effort to determine one's own value and sense of direction. The main focus of immigrant literature is often directed at the act of migration to another land, issues of rootlessness, nostalgia and longing. Immigrants undergo the plight of identity crisis, cultural dilemmas and displacement. In *Queen of Dreams*, Divakaruni deals with identity crisis with the character of Rakhi. The struggle of Indian women in the US to reclaim their identity and self-worth is depicted increasingly through the struggle of Rakhi.

Identity is a very intriguing concept both in psychology and literature. Many medium and literary texts revolve around this concept. A number of themes in literature centre on identity. An identity crisis is a period of serious personal questioning where the individual makes an effort to determine one's own value and sense of direction. If an individual having satisfied all his needs and playing an important role in the society, his identity can be said to have been established.

The quest for identity contains the twin aspects of individual self and its relatedness to others. The search for identity is dealing with desire and reality in one hand and the other dealing with the east-west encounter. So the identity crisis can be divided in to two kinds- individual identity and cultural identity. Individual identity refers to qualities that make one person feel unique, differentiates him from others. It tells him who he is and how he relates to others, what ways he is the same or different from others in the world he lives in.

Bharathi Mukherjee, Chitra Banerjee Divakaruni and Jumba Lahiri, the three diasporic writers have taken up the issues of identity as a subject matter in their works. While Divakaruni deals with the theme in more intense manner than Mukherjee, Mukerjee taken up the matter more seriously than Lahiri. Mukherjee and Divakaruni centre their attention on women striving hard to achieve their position as an individual and female. Divakaruni exposes the abusive aspects of marriage shown through domestic violence and patriarchy.

Readers can identify the cultural identity crisis experienced by the second-generation immigrants in Divakaruni's novel *Queen of Dreams*. In this novel Rakhi's dilemma of America-born Asians whose divided identities make it difficult for them to locate and place themselves. They do not know when, where and how to relate and belong. Rakhi who has always considered America as her home is made to recognize her real identity that is Indian not American. She does not find it appropriate to put a flag outside her Chai House just to tell that she is an American which of course she is as she is born here.

In *Queen of Dreams*, Divakaruni deals with Indian American experiences and focuses on characters balancing two worlds, particularly Indian immigrants struggling for a peaceful life in America. While depicting the common experiences of the Indian diasporic community, *Queen of Dreams* synthesizes an Indian American experience. The major problems faced by the immigrants are those of their search for identity and a sense of emotional fulfillment.

The struggle of Indian woman in the US to reclaim their identity and self-worth is depicted increasingly through the struggle of Rakhi. By representing the experiences of Indian women in the US, she has taken account of the need to interpret to her community predicament the alienating Americans. The novel brilliantly claims out the question of cultural identity, family and redemption. It is satisfying as well as consolatory.

Having imbibed the American culture by birth and Indian culture through blood Rakhi trapezes between the two cultures. Tossed to and fro, Rakhi does not know who she actually is or where she actually belongs to. Born and educated in America Rakhi perceives America as her home, and she wants to be accepted on her own terms.

After the death of her mother in the mysterious car accident, her father volunteers to help resuscitate the chai House into an Indian snack shop, a 'chaer dokan', as it would be called in Calcutta. The intermingling of two cultures is strongly felt in the new emergence of the resplendent coffee shop under the banner 'kurma shop'. The success of the 'Chai House' and its survival was so crucial to Rakhi because the trustee ship of her daughter Jona depended on it.

Rakhi's mother advised them, before she was killed in an accident, to do something "authentic" at the chai house to meet the challenge from Java. Doing authentic is interpreted by Rakhi's father Mr. Gupta, who actively involves in the affairs of the chai house after his wife's death, as returning to the pure native preparations of food and service. As a result they started

making pure Indian dishes for the customers of the Chai house specially a Bengali dish called Kurma which was thought to be authentic and unique. Rakhi's father also gives the Chai House its new name after it, the Kurma House, to mark the authenticity of the Indian dish and to accentuate the difference between the Chai House and Java.

Rakhi desperately wants to succeed as a painter or as a lucrative shop owner. Rakhi as a diasporic subject is compelled to live in a perpetual state of tension and irresolution because she is unable to serve her ties with the imaginary homeland though she has accommodated into the host culture.

The violence unleashed in the American society on account of the bombing of the world trade centre takes a great toll on the lives of the immigrant. Branded as terrorists for keeping the shop open they are thrown into a nightmare where they start to question their identity. Being a very good friend to rakhi, Belle advised her when Rakhi is in the need of advise and console her in her bad days. 'It's a soulless world out here, Rikki. No one wants people like us, with our enriching and impractical liberal education' (QD 159). Belle asked her to put a flag in their shop on that terrible night. But Rakhi told;

'Bella, I don't have to put up a flag to prove that I'm American! I'm American already. I love this country-hell; it's the only country I know. But I'm not going to be pressured into putting up a sign to announce that love to every passerby'(QD).

As this terrible event disturbs Rakhi's search for identity and as vicious attack on her friends and family puts their very concepts of citizenship at stake and they get threatened. Obscene words are healed at them.

"looked in the mirror lately? One of them spits. You ain't no American! Its fuckers like you who planned this attack on the innocent people of this country. Time someone taught you faggots a lesson" (QD 267).

Ruminating over these words Rakhi reflects "But if I wasn't American then what was I?" (QD 271). All the built in feeling of being American is lost on that day of great loss to many people as they realize, "And people like us seeing ourselves darkly through the eyes of stranger who lost a sense of belonging" (QD 272). Rakhi, thus, suffers from multiple stresses and is forced to construct a gender identity where she has to locate herself.

As Rama Nair puts it, "acculturation and adoption of changes in external behavior begin early but assimilation or the ability to react instinctively and emotionally to a culture is a far slower process. Breaking away from one's ethnicity and absorbing a new couture is the only way of survival" (Nair 82). Rakhi adoption to America starts as early as her birth but her assimilation to American culture is a highly difficult one. Yet, living as an immigrant after her immense possibility

of creativity and she is empowered enough to create new narratives of belonging and identity as according to Nair:

“Through assimilating and acculturation an Indian immigrant woman in America can create an identity for herself. But this is an identity that is constantly evolving being open to change and perpetual motion (QD 83).

However, Rakhi’s problem of complete assimilation to the host culture and tradition is complicated and complex. Though born in a America, America does not offer her the passport of being an American. Yet, the stamp of a true American is seen in her. Her resilience of spirit while facing odds in life and accepting challenges creatively reflect the individualistic trait of the American. She makes acculturation her strength, as towards the end of the novel she learns to appreciate Indian instruments produce music that is not purely Indian but an American mix. She moves from here to a deeper philosophy of life which equips her to set right her strayed life with Sonny, her husband, in the dance hall. “on the web of the world where Sonny and she have touched orbits once more” (QD 307). Paring the way for an integrated family life, very much similar to that in an Indian setup.

By adopting American ways, Rakhi moves towards success and stability in life, although temporarily she suffers a setback due to doubts about her sense of belonging and identity. Her mother, Mrs. Gupta, on the other hand, chooses to adopt, to keep herself Indian to the core on American soil, to merely adjust to the American ways for a cause- a cause that is important to her, a high cost that she is willing to pay in order to preserve the power of dreams that enable her to reach out to people around her, whether Indian or not, and help people with their problems. Her stance of adopting, though it breaks her normal home life, becomes the channel of building up the homes of all and scenery.

Rakhi attempts to divine her identity, knowing little of India but drawn inexorably into sometimes painful history she is only just discovering her life is shaken by new horrors. In the wake of the terrorist attack of 11 September 2001 she and her friends must deal with dark new complexities about their acculturation. The ugly violence visited upon them forces the reader to view those terrible days from the point of view of immigrants and Indian Americans whose only crime was the colour of their skin or the fact that they wore a turban. As their notions of citizenship are questioned, Rakhi’s search for identity intensifies. Haunted by her experience of racism, she nevertheless finds unexpected blessings the possibility of new love and understanding for her family.

She tries to locate the difference in her “reflection in the glass-the brown skin, the Indian features, the dark eyes with darker circles under them, the black crinkles of my hair. It’s familiar and yet, suddenly, alien” (QD 271). She feels as if she is misfit into both the identities Indian and American. Rakhi suffers because of her racial identity.

The Chai House, on the other hand, looks for a typical ethnic sensibility in its customers. Rakhi's reflects that at the Chai House we insisted that "our customers allow us into their lives just as we've invited them into ours. That our shop stays with them even after they leave it" (QD 95). When transcoded in terms of the problematic of the "other", the chai house presents us with new complexities of identity and acculturation of Indian American community at the beginning of the new millennium in America.

Rakhi feeling too American and seeking out a more authentic Indian identity is a manifestation of her love and loyalty torn between her imagined homeland and the country of her birth. However, a careful analysis of the novel reveals that Rakhi's obsession with India is only for its myths and mystery intertwined with her mother's unspoken past. In her real self and things concerning day-to-day life and loyalty weigh in favour of her birth country. The sight of the remains of her mother in an urn taken for scattering in the river make her profess the hidden American identity inside her, wrapped in enticing India.

The harsh reality strikes her only when her family and the tea shop become the target of the brutal attack by self-possessed patriots who doubted them as non-Americans. Rakhi's feelings about being treated as a hostile alien are poignantly delineated. Identity crisis after September eleventh attack not only disturbs the life of Rakhi and the Indian immigrant community but also the entire immigrant community who develop a strong sense of exile and homelessness.

Sonny brings in copies of e-mails that are being circulated by Indian organizations. The notes caution them not to go anywhere alone. Don't wear your native clothes. 'what native clothes? She wonders, looking down at her pants'. Put up American flags in prominent locations in homes and business place. When she listens to the president's military plans, she feels a need for prayer, but she doesn't know toward which deity, American or Indian, she should aim her supplications. She grows almost accustomed to suspicious glances on the street. A couple of times people cross over to the other side, so they won't have to walk near her. How is it, she wonders, that one can become, overnight, both so frightening and so vulnerable.

In a tragic way of aftermath of September eleventh pushes Rakhi into maturity and new vision for herself Indian becomes little more than a myth after the terrorist attack on the world. She and her family know and love and yet it is also the key to their past and present lives. Now, Rakhi and her friends are forced to deal with dark new complexities about their acculturation. It is the only way to escape the status of an outsider. The act of acculturation usually involves a conscious creature of one's identity in order to merge with the main stream.

The process of acculturation is successful only when it follows the painful erasure of the cultural hangovers. In *Queen of Dreams* the Indian-American community encounters severe identity crisis because of the too much of ethnic characters with them. Towards the end, Rakhi begins to question her most basic assumptions and motives, the true nature of love and capacity to forgive, to rekindle her love for her husband and her family and eventually her own immigrant community.

References

- Divakaruni, Chitra Banerjee, *Queen of Dreams*. London: ABACUS Publishers:2005.
- Kezia, Doris. "Self- Identity Through Adapting and Adopting of Host culture by immigrants: A study of Chitra Banerjee's *Queen of Dreams*." *Poeterit* 22, 1 (Jan 2009):53-60. Print.
- Mandal, Somdatta, "Chitra Banerjee Divakaruni," *South Asian Writers in English* MI: Thomas Gale,2006.
- Vijay, Kalpana," The Question of Identity Post 9/11: Divakaruni's *Queen of Dreams*" *Contemporary Discourse* 6.2 (Jul 2015): 110-115. Print.
-

Unheard Voice and Identity Crisis of Shakuntala: A Study of *Abhijnanashakuntala*

Mrs. Sampa Paul

M.A. (Sanskrit), B.Ed., UGB

WBSET-2017 Qualified

UGC NET Qualified (Double, Dec.2017, July-2018))

paulsampa006@gmail.com

=====

Abstract

Abhijnanashakuntala also known as The Recognition of Shakuntala or The Sign of Shakuntala is the best work of Kalidasa. The Sanskrit title Abhijnanashakuntala means pertaining to the recognition of Shakuntala. It is one of the great plays in classical Indian literature. The story of the play is adopted from the epic *Mahabharata*. Kalidasa has dramatized the story of Shakuntala narrated in the epic *Mahabharata*. But Kalidasa has presented the story of Shakuntala with minor changes to the plot. Kalidasa has divided the play Abhijnanashakuntala into seven acts. Act I. The Hunt, Act II. The Secret, Act III. The Love-Making, Act IV. Shakuntala's Departure, Act V. Shakuntala's Rejection, Act VI. Separation from Shakuntala, Act VII. Reunion. It is the first Indian play to be translated into a Western language, i.e. English by Sir William Jones in 1789. The play deals with an accidental love affair between Dushyanta and Shakuntala. The entire atmosphere in the play Abhijnanashakuntala is surcharged with divine love. But love has brought a disaster in Shakuntala's life. A curious undertone of melancholy sounds when Shakuntala says: "You must appoint him crown prince, just as you promised before, when we met." Misunderstanding takes place. When Shakuntala tells Dushyanta all about their love, Dushyanta denies to recognize her any more. Her voice is not heard. Suffering and calamity ultimately result in identity crisis of the protagonist, Shakuntala. Fate, whose wheel turns again and again, vindicates the merry heart. The peculiar circumstances prove fatal for the protagonist, Shakuntala. Finally, Dushyanta realizes his guilt but it is too late. He accepts Shakuntala as his wife and Bharatha as his son to repent and amend his sin. There is much tear and sight before the final union takes place. The reconciliation and reunion of husband and wife lead to happy ending to the play Abhijnanashakuntala. The paper examined how Shakuntala had been neglected in her life and she fought for an identity. This is a battle of dignity.

Keywords: Abhijnanashakuntala, play, Kalidasa, Shakuntala, Dushyanta, Classical Indian Literature, Epic, Atmosphere, Divine Love, Rejection, Suffering, Calamity, Reunion.

Research Methodology

This work is mainly based on secondary source of information, such as published documents, books, literary reviews, autobiography, journals, critiques etc. I have collected some selected documents and records as the major sources of data collection for the study. I have involved myself in intensive and critical reading of *Abhijnanashakuntala* written by Kalidasa, which enabled me to collect information about the heartrending story of the protagonist, Shakuntala. The play centres round love, separation and union and various facts and points relevant to the study. Curses play very significant role in the play. The unheard voice of Shakuntala immediately causes a temporary disturbance of identity crisis. The study has used critical discourse analysis (CDA) as a research tool to know how the voice of Shakuntala is rejected when she is fighting for her rights in the palace of Dushyanta, and she faces the challenges to establish her identity. The departure of Shakuntala from the hermitage rouses deep sympathy for her in the hearts of the readers. The feelings of the readers for Shakuntala climb up to a pitch of great intensity.

Introduction

Abhijnanashakuntala written by great ancient poet of Indian, Kalidasa is one of the most famous literary works in the Sanskrit literature. It is the best play in the Sanskrit literature. Kalidasa has adopted the story of Shakuntala from the epic *Mahabharata*. But he added much to the epic tale of Shakuntala with a new dignity. But his use of the original story is remarkably minute and evergreen. The development of the story reaches to its end in the same way as it described in the epic *Mahabharata*. Kalidasa made the story more appealing to the audience adding some new element in it. The play is a journey full of ups and downs and twists and turns. In a way, it is a view of life and a vision of love. The circumstances transformed Shakuntala into a soft and docile woman. She quested for her identity when she voiced: “You marry me & I am a wife of you.”(Act.V) She went through a test of fire. Though her husband rejected her, she didn’t show any sign of hatred to him; rather she left the palace with the hope of true poetic justice. She lived in the forest dedicating her life to her husband. She hoped that her misery must have come to an end as the wheel of fate moves continuously.

The birth of Shakuntala is a tragedy. Shakuntala is the daughter of the saint, Vishwamitra and Menoka. Vishwamitra had become completely mesmerized by splendid beauty of Menoka. They were busy in love making. Menoka had become pregnant. When Vishwamitra regained his sense, he realized that Menoka had cheated him and spoiled his meditation. Their meeting wasted his meditation. He ordered Menoka to leave the place at once otherwise he would curse her. Menoka asked forgiveness for his misdeed. Menoka was very upset and requested Vishwamitra to allow her to stay there as she was going to give birth to her baby. But Vishwamitra turned his ears to listen to her any more. Menoka was forced to leave the hermitage. Indra, the god of heaven denied to allow Menoka in his palace. She gave birth to a beautiful baby girl and named her Shakuntala. She left Shakuntala with another sage, Kanwa. There Shakuntala

grew up with others children under the protection of Kanwa. In the woods Shakuntala grew up amidst beautiful butterflies, colour birds, friendly rabbits and deer. She possessed peerless beauty and lived in woods. She was so beautiful that anyone who saw her for the first time was taken aback with her great beauty.

One day, Dushyanta, the king of Hasthinapura, came to the forest on a hunt. He entered into the deep woods with his troops and his chariots. Suddenly his eyes fell on a handsome male deer. He pursued the deer to capture it. A hermit stopped him from the cheese and warned that all animals were under the protection of a hermitage. As the place was under the protection of the hermitage, any animal that entered the place should not be harmed. Dushyanta honoured the words of the hermit and took back his arrow and put it back into the quiver. The hermit blessed the king with a boon to have a noble son and asked him to visit the hermitage of Kanva. Dushyanta reached to the ashram of Kanwa, where Shakuntala lived. It was a beautiful hermitage on the bank of the sacred river Malini. Dushyanta determined to meet the great sage Kanwa, rich in holiness. He laid aside the insignia of royalty and went on alone but did not see the austere sage in the hermitage. He felt a sudden vibrant in his right arm which indicated fortune of getting a woman. The hermitage was almost deserted. The king heard the sweet voice of Shakuntala and other companions at the right end of the ashram, where they were pouring water on the trees in the garden. Dushyanta decided to hide behind a tree and observed the beautiful maidens. When he was Shakuntala, he was stunned to see the beauty, youthfulness, and innocence of Shakuntala. Shakuntala possessed graceful mind and body in her youth. The king fell in love with Shakuntala at first sight. He wanted to know identity of this beautiful girl: “Can this be the daughter of Kanwa?”(Act.1)

Shakuntala, Priyamvada and Anasuya conversed with each other in the garden while a bee troubled Shakuntala. Seeing this, Dushyanta came out from hiding place to save Shakuntala from the foraging thief. Shakuntala got scared of seeing a man whom she had not seen in the hermitage before; she tried to run away from there at once. Dushyanta revealed his true identity to the ladies. Dushyanta was graciously invited to the hermitage. Dushyanta went into the hermitage. Shakuntala fell in love with the king as his delightful words and his face attracted her very much. She welcomed Dushyanta warmly in the hermitage and took care of him: “Sakountala: My movements are no longer under my own control.(Aloud) Pray, what authority have you over me, either to send me away or keep me back?”(Act.1)

Dushyanta was captivated with the charm of Shakuntala. Dushyanta’s affection for Shakuntala grew into love: “King: My limbs drawn onward, leave my heart behind like silken pennon borne against the wind.”(Act.-1, Page.33) He gave Shakuntala his own ring as a token of love. Soon they came close to each other. Dushyanta could not resist himself from visiting to the hermitage to see Dushyanta. He could get as close as possible to the beautiful lady, Shakuntala.

He often hid and watched the beautiful lady, Shakuntala and her companions. Shakuntala often lost herself with the thought of Dushyanta and she began to sing of love. Other hermit girls slipped away leaving the pair in solitary independence. Finally, they got married and Shakuntala found a loving husband. Dushyanta stayed with her for few days. Shakuntala had become pregnant. Dushyanta had to return to his kingdom. He returned with the promise of quick return making all arrangement so that Shakuntala would be received in the traditional manner befitting a queen. Shakuntala immersed in the thoughts of her husband's quick return.

After Dushyanta's return to his kingdom, Shakuntala felt for solitariness in the hermitage. She often lost in the deep thoughts of king Dushyanta. She was in her own world and deeply disturbed by the sweet memories of love. She was thinking of Dushyanta's quick return. One day the guest Durvasa, a great saint with intense anger visited the ashram of sage Kanwa. Shakuntala did not see the sage Durvasa as she was completely absorbed in her thoughts of Dushyanta. Durvasa became frustrated to see Shakuntala not receiving him properly and cursed her as thus:

“You who do not notice me,
A hoard of holy merit standing at your door,
Because you are lost in thoughts of one.
To the exclusion of all else,
You shall be lost in his thoughts:
Though you goad his memory hard,
He shall fail to remember you,
Even as a man drunk remembers not
Thereafter, the tale he told before.”(Act.-IV)

Shakuntala came back to her senses when she heard this curse. Shakuntala realized her fault and asked for forgiveness. As Durvasa is very powerful, there was nothing anyone could do about the curse. So, Shakuntala pleaded for consolation. Durvasa said that the curse would be removed if she showed Dushyanta the ring which he had given to her. This token of the king (the ring) would enable the king to restore all the lost memories about Shakuntala and his swears.

Days turned into months and still Dushyanta did not return. Shakuntala was deeply worried. Shakuntala was deeply disturbed. Her husband was not with her and she was expecting a child. Shakuntala heaving waited for so long for her husband, decided to meet her husband in the palace of king Dushyanta. Shakuntala took her belongings and left the Ashram. On the way she had to travel by a boat to reach the kingdom. She was carried away with the beauty of the clear and colourful water of the river. She began playing with the water, dipping her hands in it. The ring which king Dushyanta gifted her slipped and fell into the water. But Shakuntala did not know it. When she reached Dushyanta's palace, she was expecting a warm reception from

Dushyanta. She forgot all the suffering she had undergone in his absence. Because of sage Durvasa's curse, Dushyanta had completely forgotten what he had done with Shakuntala. He did not even recognize Shakuntala. Shakuntala made Dushyanta aware of the secret marriage and her pregnancy: "Do you remember me? I am your wife, and this is your son. Accept him as your heir." (Act.V) Dushyanta was so busy to perform his royal duty that he told Shakuntala not to embarrass him anymore. He could not remember anything and refused to acknowledge her. Human emotions like tear, grief, pity etc. do not soft him. Then Shakuntala tried to produce the ring which the king had given her as token of love. But the ring surprisingly was not on her hand. Shakuntala shattered by the absence of the ring and stood in the court without any proof. Shakuntala left the palace with broken heart and went into the nearby forest, near the hermitage of sage Maricha, where she lived alone. She hoped to restore the memories of her husband someday and would accept her with honour and dignity. After a month Shakuntala gave birth to a boy of unmeasured power. The hands of the boy were marked with the wheel, and he quickly grew to be a glorious boy. She named the boy Bharatha. Mother and son lived in the forest amidst the wild animals. The boy rode on the backs of lions, tigers, and boars near the hermitage, and tamed them, and ran about playing with them. Shakuntala dreamt that Dushyanta must come one day to take them to his kingdom.

One day a fisherman caught a fish in the river and found a ring with the royal signet in the stomach of the fish. As it had the king's emblem on it, he handed it over to king Dushyanta. As soon as king Dushyanta saw the ring, everything he had forgotten as a result of the sage's curse, came rushing back to him. But it was too late. Dushyanta felt sorry for his misdeed. Dushyanta expressed his grief to Madhavya, the court-jester. The thought of his pregnant wife who was about to produce the heir of his family and the future king of Hasthinapura disturbed him. He lamented heavily for the loss of Shakuntala and his unborn child.

Dushyanta heard a cry of anguish and found Madhavya is taken by a demon form. He chased the demon and freed his friend only to find that the demon was Matali who had come to take Dushyanta to assist in battle against demon Kalanemi. Later it was revealed that Matali intentionally apprehended Madhavya to distract king Dushyanta from his misery. Both Matali and Dushyanta mounted the chariot as the act ended. After the defeating the demons, Dushyanta and other warriors returned. As they travelled through the path of Heaven, Dushyanta expressed his desire to pay homage at the hermitage of Maricha. Matali took king Dushyanta to the hermitage and left the king in the serene place. Suddenly the king's eyes turned toward a young boy playing with lion cube. The boy tried to open the mouth of the lion cube so that he could count the number of teeth. King Dushyanta surprised seeing that the boy felt comfort with the wild animals. He eagerly waited to know the true identity of the brave boy. Dushyanta enquired about his parents to the young boy and found that the boy - Bharata was indeed his own son. King Dushyanta immediately recognized the identity of the strange boy. However, Dushyanta

and Shakuntala united in tears. The king explained how his lost memory got restored once he saw the signet ring found by a fisherman. Though the play moves towards the happy ending at last, Shakuntala had to fight a lot to establish her identity.

Conclusion

In Abhijnanashakuntala, Kalidasa has presented his protagonist Shakuntala as an embodiment of pain, hardship and helpless woman. She was a poor woman who struggled for her identity. She is a representative of a typical Indian woman. Here Love is a test. True love ennoble mankind. But the path of true lovers is beset with difficulties. The play ends not with the celebration of reunion, but with a message to the readers, i.e. true love is spiritual. It is the union of great mind and great heart. Shakuntala is an embodiment of those noble qualities of head and heart. The king took the faultlessly graceful maiden by the hand and dwelt with her. She didn't curse her husband even after the king rejected her. The union of love at the end of the play lifts Dushyanta and Shakuntala to a richer life. Redemption takes place. Dushyanta looks back to glimpse his love affair with Shakuntala, whom he has promised to accept as his life. The tragic note does not dominate and the play ends on the note of joy. Though it is late, all these complications and difficulties are unexpectedly removed by the benign power of fortune. Dushyanta and Shakuntala unite in a blissful reunion and the family is seen to return to the palace of Hasthinapur.


Acknowledgement

I convey my deep sense of gratitude to all the Teachers, P.G.Department of Sanskrit, University of Gour Banga, Malda, West Bengal, India for suggesting the way I may find suitable for the development of my research paper, valuable guidance, constant help and continuous encouragement in the preparation of this manuscript. I owe to them in every sense for providing me with the facilities throughout the course of investigation. I am grateful to all my friends & classmates for their warm co-operation in winter.

References

1. Jones, William (1789). Sacontalá or The Fatal Ring: An Indian Drama by Cálidás, Translated from the Original Sanskrit and Prakrit. Calcutta: J. Cooper. On-line versions: 1792 (3rd. ed., London): *Internet Archive*.
2. Kale, M.R. (Ed). (1997). The Abhijnanasakuntalam of Kalidasa. New Delhi: Motilal Banarsidas. Kalisada. (1980). Shakuntala. Translated by Ghulam-Sarwar Yousof.
3. Kalidasa (2000). Shakuntala Recognized. Translated by G.N. Reddy. Victoria, BC, Canada: iUniverse. ISBN 0595139809.
4. Ryder, Arthur W. Translations of Shakuntala and other works. London & Toronto, J. M. Dent & sons, Ltd. 1928. online

5. Williams, Monier. Sakountala or The Lost Ring: An Indian Drama by Kalidasa. Hertford:Stephen Austin, year.*Online*
 6. [https://en.wikipedia.org/wiki/Shakuntala_\(play\)](https://en.wikipedia.org/wiki/Shakuntala_(play))
 7. <https://classicalartsuniverse.com/abhijnanasakuntalam-a-summary-of-kalidasas-play/>
-

	<p>Mrs. Sampa Paul M.A. (Sanskrit), B Ed., UGB WBSET-2017 Qualified UGC NET Qualified (Double, Dec.2017, July-2018) paulsampa006@gmail.com</p>
---	--

Promoting Self-Directed Learning through G-Suite or Google Classroom at Undergraduate Level - A Study

K. Saranya, II M.A. English

Chevalier T. Thomas Elizabeth (CTTE) College for Women, Chennai 11

=====

Background of the Study

Computer Assisted Language Learning is the general term for the range of processes and activities that employ computers in the teaching and learning of a new language (Stevie n.d). It is often perceived as an approach to language teaching and learning in which a computer is used as an aid to the presentation, reinforcement and assessment of material to be learnt, usually including a substantial interactive element (Davies n.d).

The history of CALL is often divided into three phases:

- Structural CALL
- Communicative CALL
- Integrative CALL

Structural / Behaviourist CALL by Warschauer started in the '50s and developed through the '70s. This marked the era of Stimulus and Response. The computer prompts the student with a question, and the student gives an answer by filling in the blanks or choosing from a given set of choices. The method is based on Grammar-Translation and Audiolingual methods. Language is seen as made up of discrete units which are closely interconnected and interacting according to a predictable and explainable set of rules. Teachers teach grammar rules and repetitively drilled their classes on different ways the rules can be correctly applied. An example of this are the "listen-and-repeat" programs used in language labs.

Communicative CALL became popular in the '80s and '90s. Communicative Approach to language teaching came into being as a reaction to Grammar-Translation and Audiolingual methods. This time, instead of teaching the language—its rules, syntax, phonemes and morphemes—teachers found ways to provide opportunities for students to actually use the language. They gave students tasks that can only be completed by using language. Communication and interaction were important. And because such technology always comes in service of the language paradigm of the day, computers were used to reflect these ideas.

The next phase of CALL is the Integrative Phase which reigns from 2000 onwards. It includes the drills of the structural approach, followed by the skills in the communicative approach. Critics of the second phase say that the skills taught may be limited to the number and types of

situations that may be presented to students. There needs to be an integration of the knowledge presented in the first phase as well as the communicative skills of the second phase.

Integrative phase blended the virtues of previous decades into a technology that, for its part, has found its stride. The development of the Internet and hypermedia that can integrate video and audio streaming, graphic-interactive content, and virtual worlds have redefined how learning is done (Stevie n.d).

Mobile Assisted Language Learning

Mobile Assisted Language Learning (MALL) is language learning that is assisted or enhanced through the use of a mobile device. MALL is a subset of both Mobile Learning and Computer Assisted Language Learning. MALL has evolved to support students' language learning with the increased use of mobile technologies such as mobile phones, MP3 and MP4 players, PDAs and devices such as the iPhone or iPad. With MALL, students are able to access language learning materials and to communicate with their teachers and peers at anytime, anywhere.

Most schools have access to technology. From computers to tablets, students are able to access high quality internet access for teaching and learning purposes. Today's connected classrooms provide both teachers and students easier, faster, and more affordable access to information, learning resources, experts, peers, and a wider community of educators. Teachers and professors are using social media channels like *Facebook* to connect with other schools and individuals who can help them adapt their teaching practices to make the most of the digital tools. On the other hand, students are using digital technologies to connect with other students, not only in their country but across the globe, to engage in self-directed learning in areas of personal expertise and interest (Arora n.d.).

Verso

Verso is an online resource designed for K-12 teachers to maximize impact. Verso makes it quick and easy to boost student engagement, increase classroom collaboration, improve literacy outcomes and develop students' critical and creative thinking while measuring student progress and growth to enable personalisation of learning (*Versolearning.com*).

Verso can be accessed by students through the mobile app installed on their smartphones or tablets, and through the web browsers on their computers at home. All the comments in Verso can be viewed in real time. Not only that, every flip comes with a flip report which measures all participants' engagement, helping the teachers determine who among their students are contributing to the discussion most and who needs more support.

Socrative App

Socrative app offers an interactive environment for students and teachers to share their learning. It is easy-to-use and fun to implement. Teachers can ask questions, conduct polls, and conduct assessments with real-time data displayed during the session. Gauging student understanding and ideas has never been so easy.

=====

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

K. Saranya, II M.A. English

Promoting Self-Directed Learning through G-Suite or Google Classroom at Undergraduate Level - A Study

Teachers begin by setting up their classroom and receiving a room number. Students can use their devices to enter the room and interact. Pre-designed questions can be open for students, or the teacher can ask questions and conduct polls. The variety of questions include true/false, multiple choice, short answer, and more.

Graphs displaying student answers will be generated for the teacher during the session, and results can be emailed afterwards. This takes the routine process of assessment and makes it more engaging for students. Showing comprehension of their reading can occur straight through their handheld device, and they are able to receive feedback quickly. Students will love the workflow with this app.

Edmodo

Edmodo is a full-featured social learning platform designed to connect and collaborate within the educational environment. It is a social media network which is not only perfect for teachers and students but also for parents or guardians to receive school related information. It collaborates and connects, shares content, and gives access to homework, school notices, and grades.

Mostly teachers can use *Edmodo* as an online blackboard and inbox. They can post polls, quizzes, and assignment guidelines, and invite students to submit finished assignments. Students can collaborate on projects, asking questions and working together.

There are various ways to use Edmodo as teacher including to communicate with students when they are out of the classroom, provide updates to students who are absent from class, and facilitate project-based learning in classroom by leveraging Edmodo's small-group feature.

G-Suite or Google Classroom

To make teaching and learning productive, collaborative, and meaningful, Google team worked with educators across the country to create *Google Classroom*: a streamlined, easy-to-use tool that helps teachers manage coursework. With *Google Classroom*, educators can create classes, post assignments, grade and send feedback, and view the scores in the same platform.

- Tackle administrative tasks more efficiently

With simple setup and integration with G-Suite for Education, *Google Classroom* streamlines repetitive tasks and makes it easy to focus on what teachers do best: teaching.

- Work anywhere, anytime, and on any device

With *Google Classroom*, teachers and students can sign in from any computer or mobile device to access class assignments, course materials, and feedback.

- The best in learning management

Google Classroom is free for students if the school or college signs up for G-Suite education license. Like all educational tools, *Google Classroom* meets high security standards.

- More time for feedback

Educators can track student progress to know where and when to give extra feedback. With simplified workflows, more energy can be focused on giving students constructive, personalised feedback (*edu.google.com*).

Self-Directed Learning

Approximately 70 percent of adult learning is self-directed. About 90 percent of all adults conduct at least one self-directed learning project a year. Self-Directed Learning (SDL) is a process in which individuals take the initiative, without the help of others in planning, carrying out, and evaluating their own learning experiences. In essence, SDL is an informal process that primarily takes place *outside* the class-room. What qualifies learning as “self-directed” is who (the learner) makes decisions about content, methods, resources, and evaluation of the learning. Individuals take responsibility for their own learning process by determining their needs, setting goals, identifying resources, implementing a plan to meet their goals, and evaluating the outcomes (*TEAL*).

The benefit of SDL is that learning can easily be incorporated into daily routines and occur both at the learner’s convenience and according to his/her learning preferences. It can involve the learner in isolated activities, such as researching information on the Internet; it also can involve the learner in communication with experts and peers, as in a traditional class-room.

SDL can be difficult for adults with low-level literacy skills who may lack independence, confidence, internal motivation, or resources. Not all learners prefer self-directed option, and many adults who engage in SDL also engage in more formal educational programs, such as teacher-directed courses. Within the adult education setting, the teacher can augment traditional classroom instruction with a variety of techniques to foster SDL for individuals or for small groups of learners who are ready and willing to embark on independent, self-directed learning experiences.

In Self-Directed Learning (SDL), the teacher can help the learners to

- conduct self-assessment of skill levels and needs to determine appropriate learning objectives
- identify the starting point for a learning project
- negotiate a learning contract that sets learning goals, strategies, and evaluation criteria
- acquire strategies for decision-making and self-evaluation of work
- develop positive attitudes and independence relative to self-directed learning
- reflect on what he/she is learning
- encourage and support learners throughout the process
- help them recognise their thought processes and strategies

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

K. Saranya, II M.A. English

Promoting Self-Directed Learning through G-Suite or Google Classroom at Undergraduate Level - A Study

- offer evidences of successful learning outcomes (*TEAL*)

Need for the Study

Digital Learning plays an important role in today's education. Higher Education Council (HEC) of India insists on using educational technology in promoting teaching and learning at college level. Many colleges have started using educational technology tools like *Verso*, *Socrative Learning*, *G-Suite*, and *Edmodo*.

Objectives of the Study

The objectives of the study are:

- to find if the students prefer technology-based teaching
- to examine the use of *Socrative Learning* app
- to evaluate the use of *G-Suite* or *Google Classroom*

Location of the Study

The location of the study is Chevalier T. Thomas Elizabeth (CTTE) College for Women, Perambur, Chennai.

Samples of the Study

The samples of the study are III B.A. (English) students of Chevalier T. Thomas Elizabeth (CTTE) College for Women, Perambur, Chennai.

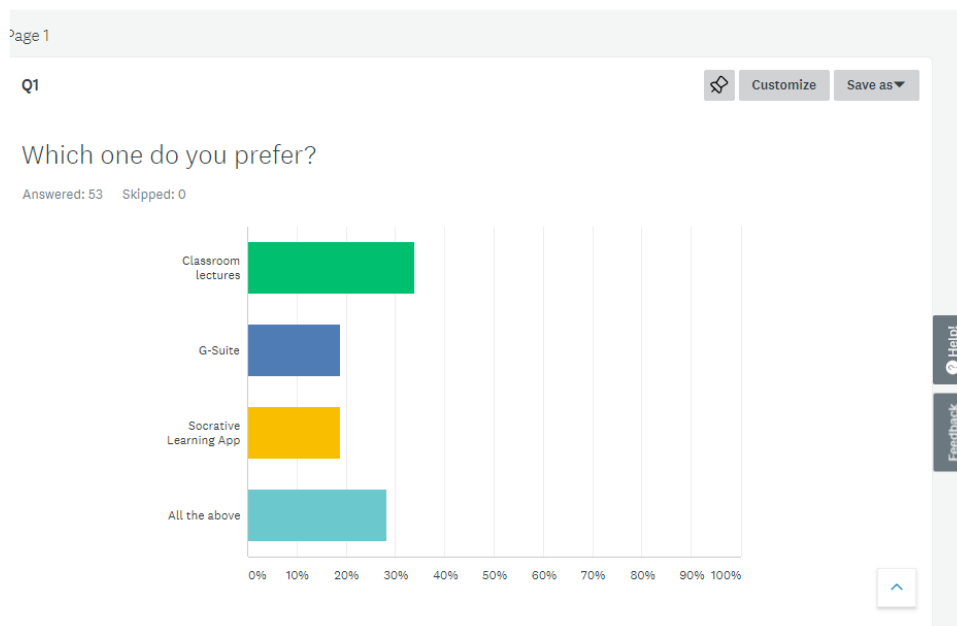
Research Tool

- A survey questionnaire with 10 multiple-choice questions is designed using *Survey Monkey*.

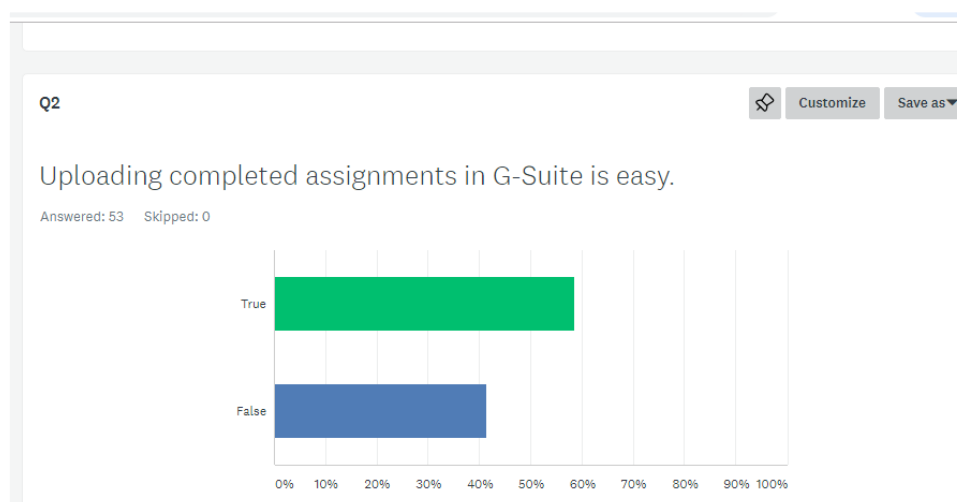
Steps Involved in the Study

- III B.A. English students who use *G-Suite* or *Google Classroom* as a part of their regular learning are chosen as the samples for the study.
- The survey questionnaire with 10 multiple-choice questions (designed using Survey Monkey) is sent to the samples through their class *WhatsApp* group.
- The samples click on the link and complete the survey questionnaire.

Data Analysis and Interpretation

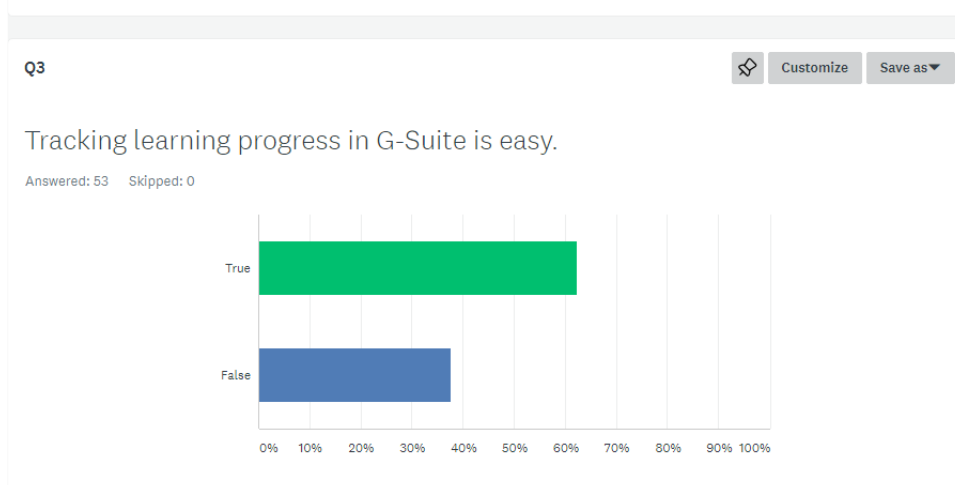


- Out of 53 students, 18 students (34%) like classroom lectures.
- 10 students (19%) prefer *G-Suite*.
- 10 students (19%) like *Socrative* Learning app.
- 15 students (28%) prefer classroom lectures, *G-Suite*, *Socrative* Learning app.
- 18 Students (34%) prefer classroom lectures.



ANSWER CHOICES	RESPONSES	
True	58.49%	31
False	41.51%	22
TOTAL		53

- Out of 53 students, 31 students (58%) state that uploading completed assignment in *G-suite* is easy.
- 22 students (42%) state that uploading completed assignment in *G-suite* is difficult.



- Out of 53 students, 33 students (62%) state that tracking lesson progress in G-Suite is easy.
- 20 students (38%) state that tracking lesson progress in G-Suite is difficult.

Q4 Save as ▼

What do you like the most in G-Suite?

Answered: 53 Skipped: 0

RESPONSES (53) WORD CLOUD TAGS (0)

☐ Apply to Selected ▼ Filter by tag ▼

Showing 53 responses

<input type="checkbox"/>		3/2/2019 2:36 PM	View respondent's answers	Add tags ▼
<input type="checkbox"/>	Paperless assignments	3/2/2019 12:57 PM	View respondent's answers	Add tags ▼
<input type="checkbox"/>	It easy to upload our assignment and whn we want to read again the same assignment which we dome before r able to read in G-suit.	3/2/2019 12:05 PM	View respondent's answers	Add tags ▼
<input type="checkbox"/>	All notes are available in exam timings.Easy to submit our assignments	3/2/2019 11:52 AM	View respondent's answers	Add tags ▼

Qn. 4. What do you like the most in G-Suite?

- Videos uploaded by teachers help in understanding the lessons better
- Easy to read and upload assignments
- Submitting assignments online saves time
- Easy to track information and notifications in *G-suite*
- Uploaded lessons and assignments can be referred during exam preparation

Q5

Save as ▼

What do you hate the most in G-Suite?

Answered: 53 Skipped: 0

RESPONSES (53) WORD CLOUD TAGS (0)

☐ Apply to Selected ▼ Filter by tag ▼

Showing 53 responses

<input type="checkbox"/>	some time...data not support...and it was struggle for us and we unable to submit our assignment before the due date...we unable do in offline..	3/2/2019 7:40 AM	View respondent's answers	Add tags ▼
<input type="checkbox"/>	Nothing	3/2/2019 7:18 AM	View respondent's answers	Add tags ▼
<input type="checkbox"/>	The due date n the attachments which is to be attached is hard	3/1/2019 10:45 PM	View respondent's answers	Add tags ▼

Qn. 5. What do you hate the most in G-Suite?

=====

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

K. Saranya, II M.A. English

Promoting Self-Directed Learning through G-Suite or Google Classroom at Undergraduate Level - A Study

- Assignments with due date
- Consumption of more data while watching videos
- Assignments shown as ‘missing attachment’ even after uploading correctly

Q6 Save as ▼

What do you like the most in Socrative Learning app?

Answered: 53 Skipped: 0

RESPONSES (53) WORD CLOUD TAGS (0)

☐ Apply to Selected ▼ Filter by tag ▼ Search responses 🔍 ⓘ

Showing 53 responses

☐ Re doing the quiz
3/5/2019 10:32 AM View respondent's answers Add tags ▼

☐ Quizzes.. we can do those quizzes for several number of times
3/4/2019 5:44 AM View respondent's answers Add tags ▼

☐ This app makes learning fun, the videos and quiz are very interesting.
3/3/2019 5:43 PM View respondent's answers Add tags ▲

☐ The quice questions

Qn. 6. What do you like the most in Socrative Learning?

- Helps in preparing for objective-type questions
- Understanding and remembering the lesson concepts
- Solving quizzes as many times as possible
- Doing quick revision before the exam

Q7 Save as ▼

What do you hate the most in Socrative Learning app?

Answered: 53 Skipped: 0

RESPONSES (53) WORD CLOUD TAGS (0)

☐ Apply to Selected ▼ Filter by tag ▼ Q

Showing 53 responses

<input type="checkbox"/> So far nothing 3/3/2019 5:43 PM	View respondent's answers Add tags ▼
<input type="checkbox"/> I don't hate 3/3/2019 5:16 PM	View respondent's answers Add tags ▼
<input type="checkbox"/> I don't hate 3/3/2019 5:15 PM	View respondent's answers Add tags ▼

Qn. 7. What do you hate the most in Socrative Learning?

- Quizzes can be done only when the teachers log-on to the classroom.

Q8 Save as ▼

Besides G-Suite and Socrative Learning apps, have you used any other app for learning? If yes, mention the name(s) of the app(s).

Answered: 53 Skipped: 0

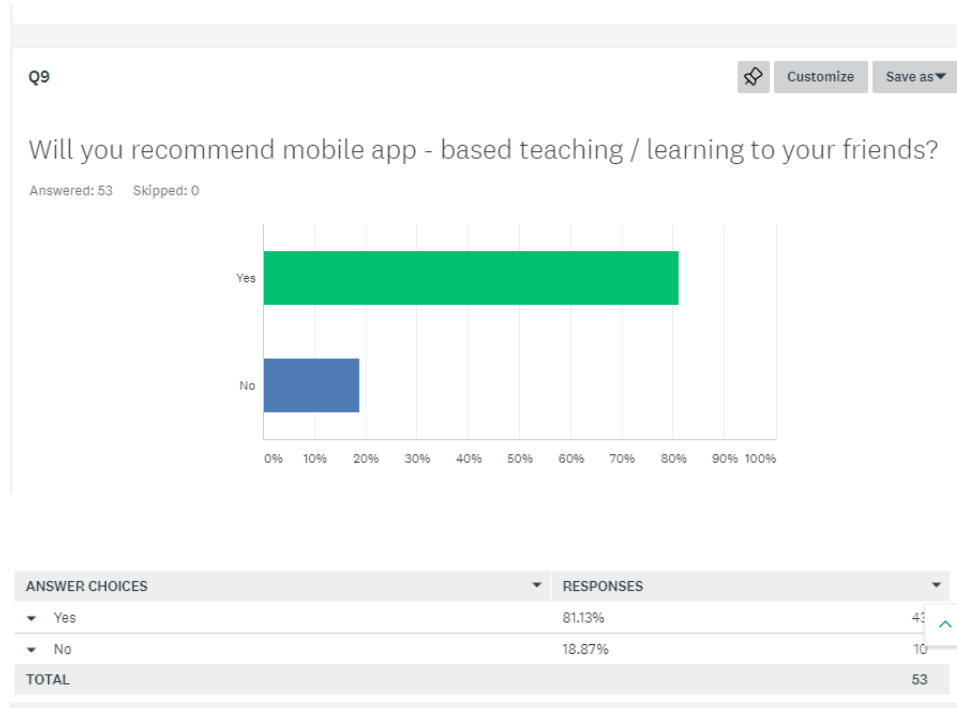
RESPONSES (53) WORD CLOUD TAGS (0)

☐ Apply to Selected ▼ Filter by tag ▼ Q

Showing 53 responses

<input type="checkbox"/> Edmodo 3/2/2019 11:52 AM	View respondent's answers Add tags ▼
<input type="checkbox"/> Edmodo 3/2/2019 11:48 AM	View respondent's answers Add tags ▼
<input type="checkbox"/> no 3/2/2019 11:48 AM	View respondent's answers Add tags ▼

- Students have used Verso and Edmodo other than *G-Suite* and *Socrative* Learning.



- Out of 53 students, 43 students (81%) recommend mobile-app based learning to their friends.
- 10 students (18%) do not recommend mobile-app based learning to their friends.

Q10 Why do you like / hate mobile app - based teaching / learning?

Answered: 53 Skipped: 0

RESPONSES (53) WORD CLOUD TAGS (0)

☐ Apply to Selected Filter by tag Search responses

Showing 53 responses

☐ It's very easy and interesting
3/4/2019 5:44 AM [View respondent's answers](#) [Add tags](#)

☐ What I like about It is , its easy to access. A fun way of learning. In today's world we spend so much time on social media so instead of wasting our time it's much profitable to use my time for learning more through these learning apps. What I hate about these apps is some times they don't work properly .
3/3/2019 5:43 PM [View respondent's answers](#) [Add tags](#)

Qn. 10. What do you like / hate about mobile-app based teaching / learning?

- Promotes independent learning
- Interesting to view lesson-based materials
- Videos and PPTs are useful in understanding lesson concepts

- Useful to remember and understand
- Fun way of learning
- Easy access
- Less tedious than handwritten assignments

Major Findings

- Mobile-app based learning promotes independent learning.
- Self-Directed Learning is promoted by educational tools like *G-Suite* or *Google Classroom*.
- *G-Suite* or *Google Classroom* helps the students learn anytime, anywhere.
- *G-Suite* and *Socrative* Learning create a fun way of learning.

Recommendations

- Assignment tracking can be made easy in *G-Suite* or *Google Classroom*.
- *Socrative* Learning quizzes can be made available to the students even if the teacher is offline.

Limitations of the Study

- Samples are chosen from only one college.
- The sample size is limited to 53 students only.

Scope for Further Research

- Further research can be conducted to find if mobile-app based learning helps the students in improving their test scores.
- The research can be extended to various colleges which use mobile-app based learning at undergraduate level.

ANNEXURE

Survey Questionnaire

- Which one do you prefer?
 - Classroom Lectures
 - G-suite
 - Socrative Learning App
 - All the above
- Uploading completed assignments in G-Suite is easy.
 - True
 - False
- Tracking learning progress in G-Suite is easy.
 - True
 - False
- What do you like the most in G-Suite?
- What do you hate the most in G-Suite?

6. What do you like the most in Socrative Learning app?
7. What do you hate the most in Socrative Learning app?
8. Besides G-Suite and Socrative Learning apps, have you used any other app for learning? If yes, mention the name(s) of the app(s).
9. Will you recommend mobile app-based teaching / learning to your friends?
 - a) Yes
 - b) No
10. Why do you like / hate mobile app - based teaching / learning?

Works Cited

- "Adult learning theories." TEAL (*Teaching Excellence in Adult literacy*), 2011, Accessed 13 Jan. 2019
- Arora, Vikas. "Why Digital Learning is so Important for Teachers and Students." *TECHCO*, 2017, www.tech.co/digital-learning/. Accessed 15 Nov. 2018.
- Celine. "Differences between IBT and CBT." *DifferenceBetween.net*, 19 Feb. 2013, www.differencebetween.net/miscellaneous/career-education/differences-between-ibt-and-cbt/. Accessed 11 Nov. 2018.
- Davies, Graham. "CALL (Computer Assisted Language Learning)" *LLAS*, www.llas.ac.uk/resources/gpg/61. Accessed 8 Nov. 2018.
- "Digital Learning." *Renton School District*, www.rentonschools.us/Page/2584. Accessed 16 Nov. 2018.
- "Digital Learning: Advantages and Disadvantages." *MsConneally'sEDRE5jBlog*. 2013, www.5j2014msconneally.wordpress.com. Accessed 21 Nov. 2018.
- "Manage Teaching and Learning with Classroom." www.edu.google.com/classroom. Accessed 15 Dec. 2018.
- "Kahoot." *Educational app store*, www.educationalappstore.com/app/kahoot. Accessed 23 Nov. 2018.
- Stevie, D. "Computer-Assisted-Language-Learning." *fluentu*, www.fluentu.com. Accessed 8 Nov. 2018.
- "5 Digital Platforms Leading the Future of Ed-Tech." *Mc Graw Hill Education*, March 2015, [www.mheducation.com/5-digital-platforms-leading-future-ed tech.html](http://www.mheducation.com/5-digital-platforms-leading-future-ed-tech.html). Accessed 17 Nov. 2018.
- "10 Ways to Use Near pod in the Classroom." August 2015, www.nearpod.com/10-ways-to-use-nearpod-in-the-classroom Accessed 24 Nov. 2018.

Sunny Leone: Sensation, Objectification and Body Genre

Satyendra Kumar Prasad

Ph.D. Research Scholar
Pondicherry University
kashyapsatyen@gmail.com

Dr.V. Santhi Siri, Assistant Professor

Department of Electronic Media and Mass Communication
School of Media & Communication
Pondicherry University
Puducherry, India

=====

Abstract

Sunny Leone is a former porn star turned mainstream actress in Hindi film industry. Her entry into popular Indian reality shows *Big Boss 5* (2011) and Bollywood director Mahesh Bhatt's offer of *Jism 2* on that show made a cultural shock to the nation's moral fabric that sparked protest throughout the country by social conservatives. This article aims to map the success of adult star Sunny Leone in Bollywood and the acceptance of porn star in the conservative society. I will analyze, how the film industry exploited the sex image of her and vice versa. I have chosen Sunny Leone's three films *Jism 2* (Pooja Bhatt, 2012), *Ragini MMS* (Bhushan Patel, 2014), and *Mastizaade* (Milap Milan Zaveri, 2016) to discuss the sexual pleasure on screen, double entendre and the objectification of women body. I argue that the study of Sunny Leone's popularity and her films, where she played sexually liberated characters can stage a dialogue between deep-rooted patriarchy, taboo, taste, and public secret.

Keywords: Sunny Leone, adult start, body genre, objectification, stardom

Introduction

One will be surprised that porn star turned Bollywood actress Kareenjit Kaur Vohra better known by her stage name Sunny Leone is the most searched person in India¹. Even Prime Minister Narendra Modi and Bollywood superstar Salman Khan are left behind her in Google trends. Whatever the reason behind the popularity of Leone, it's very interesting to see that our

¹It has been widely reported by Indian national media. See for details –
<http://www.newindianexpress.com/lifestyle/tech/2017/dec/23/sunny-leone-not-narendra-modi-google-reveals-what-indians-searched-for-in-2017-1735448.html>

conservative society has accepted the former porn star of the US. She was born in Ontario, Canada to Punjabi Sikh parents and started her career as a nude model for Penthouse magazine at the age of 20. And eventually, she entered into the adult film industry as an actor in California. She has not only acted in the adult films but also produced and directed adult films under her production company Sun Lust Pictures. She came to India to participate in a popular reality show *Big Boss* in 2011 which aired on *Colors* Hindi language channel. She entered on the 49th day of *Big Boss* show; few people knew that she is a porn star as she was introduced as American model on the show. When Indian media revealed that she is an adult actor, she became very popular and she added 8000 followers on twitter handle within two days of participation in the show. Eventually, a case has been filed against entertainment channel *Colors* on behalf of that it is affecting the culture of the country.² During the show Bollywood popular film producer and director Mahesh Bhatt offered a film *Jism 2* (Pooja Bhatt, 2012) on the show, she accepted the film without any hesitation. After the success of her first Bollywood film, she has taken retirement from the adult film industry in 2013 and started focus on her mainstream film career in Bollywood. She has now 1.5 million followers on Sunny's facebook and over 12 lakh people followers on Twitter. I situate my analysis of the popularity of Leone and her acceptance in society. I suggest that her success should be read between the cultural transaction and economic exchange between two big industries American porn and Bollywood.

Sunny Leone Playing Sunny Leone

Sunny came into mainstream Hindi film industry with erotic thriller film *Jism 2 (Body 2)* and acted in multiple films with the sexualized image of her body. Here, interesting thing is that most of the times she plays the character of herself on the screen. In *Jism 2*, she played the character Izna, who is a former porn star. In her next hit film *Ragini SMS* (2014), she played the character of her as herself. She has entered the Bollywood industry after her brief stint at Hollywood B grade films. In those films too she played the character of herself. For instance, in 2004 romantic comedy film *The Girl Next Door* (2004), she made a guest appearance as porn star Leone. In 2010 film *The Virginity Hit*, she again played the role of Sunny. I suggest that Sunny Leone has a strong image as an adult actor. The audiences look at her as a porn star and they might not except as a character which is different from the actual persona of Leone. I argue that her film *Jism 2*, *Ragini MMS* and *Mastizaade* (2016) portrays the desire and fascination of the audience who wants to see sunny as sunny on screen. Her first film *Jism 2* was a sequel of *Jism* (2003) and made on the budget of 7 crores. It performed well on the box office, earned around 35 crores. It was an erotic thriller genre film. The film revolves around a porn star and her ex-boyfriend and one intelligence officer. It received mixed reviews by the critics and the audience. The selling point of this film was Sunny Leone and her revealing promotional film poster. Her film poster suggests that it is a poster of some porn film. The first poster shows a

² See for details –<http://indiatoday.intoday.in/story/bjp-leader-tv-channel-sunny-leone-bigg-boss/1/162383.html>

naked girl lying on the floor covered by slight transparent wet white clothes. This poster attracts a complaint from the right-wing group –“Leone promotes obscenity in society through porn videos on her website” said Hindu activist Anjali Palan.³ Later, the film poster was removed by the Municipal authority. Another film poster has both Sunny Leone and her co-actor Randeeep Hooda. The film performed well on the box office only because of the sensational image of Leone. Pooja Bhatt once said that in the promotional interview that *Jism 2* “will be mentioned in Sunny Leone’s obituary.”⁴

In *Ragini MMS 2*, Sunny play the role of herself a real-life porn star. The film was commercially successful at the box office. Times of India journalist Madhureeta Mukherjee writes about the film and said,

The film provides the usual creepy cliches – creaking windows, ghostly shadows, and bedraggled ghosts. There are a few spooky moments, but fewer leap-out-of-your-seat scenes. Sunny looks deathly desirable and plays the sexed-up baby doll with abandon. While her 'act' is good, her 'performance' doesn't really climax. Yet, she gives us a 'drool-worthy' adult-horror film – one of its kinds for Bollywood.⁵

The film was promoted as ‘horrex’ (horror and sex) genre film. In one scene, when Leone mocked by the fellow actor that she does not know the acting, she responded by playing herself as a porn actor on the sets and fakes an orgasm to show her porn performance, leaving film crew, actor and director shocked. She challenged to the fellow actor to do this act again, he gives up then she replied that “I admit that adult films don’t make you an actor...but you couldn’t do that much either” Here, the problem with Leone is that her porn persona is so strong that she can’t connect with the audience as a character rather than her as a character. That’s the reason the film director exploits the pornographic image of her. The film’s one item number *Baby doll* became a super hit in the disco, parties, marriage ceremony, etc shows that the power image Leone.

Mastizaade (“Fun lovers”) is yet another film of Leone, where she played a double role of twin sisters who run a medical clinic for sex addicts. The film was on average hit. Film critic Namrata Joshi writes that “only question left to ask after two hours...would you call this a film?”⁶ The film is full of double meaning comedy that doesn’t make sense at all irrespective of objectifying and degrading women on the screen for the sake of the men’s pleasure. Anupama

³ See - <https://timesofindia.indiatimes.com/entertainment/hindi/bollywood/news/Mumbai-woman-files-FIR-against-Leone-for-destroying-Indian-culture/articleshow/47303642.cms>

⁴See- <http://www.filmfare.com/interviews/pooja-bhatt-jism2-will-make-it-to-sunny-leones-obituary-1272.html>

⁵ See – <https://timesofindia.indiatimes.com/entertainment/hindi/movie-reviews/ragini-mms-2/movie-review/32423360.cms>

⁶ See - <http://www.thehindu.com/features/cinema/cinema-reviews/Mastizaade-Would-you-call-this-a-film/article14028600.ece>

Chopra criticized this film and said “this film isn’t just bad, it’s soul-crushingly bad. I was depressed for hours after seeing it. I felt like all the color and magic had been sucked out of my life”⁷. I think this genre called adult comedy has not matured in India. In the name of sex comedy, Bollywood is producing gleefully misogynist content. Indian censor board does not allow much for visual sex on screen and our society is somewhere a sexually repressed. These double meaning adult comedies are the product of our repressed society, where society expresses their sexual anxieties by double entendre dialogue and dehumanizing women.

Pornographic Image and ‘Body Genre’

Sunny Leone image entirely revolves around her pornographic image; I called as ‘pornographic body’ which is suitable for condom advertisements and other products. Her sexualized image is exploited by the industry and she also exploited her image to get success in the mainstream film industry. Linda Williams argues in her popular book *Hard Core: Power, Pleasure, and the “Frenzy of the Visible”* (1989) that “film pornography would simply demonstrate all of the above with the sensationalism endemic to the genre, illustrating a total objectification of the female ‘film body’ as object of male desire.” (xvi) “Foucault reminds us, to further incite—the desire not only for pleasure but also for the “knowledge of pleasure,”. He further argues that “the question I would like to pose is not, Why are we repressed? but rather, Why do we say, with so much passion and so much resentment... that we are repressed? By what spiral did we come to affirm that sex is negated? What led us to show, ostentatiously, that sex is something we hide, to say it is something we silence?” (1978)

Ira Trivedi, the author of *India in Love: Marriage and sexuality in the 21st century* said “She’s part of the sexual revolution in India, where sex is coming out of the closet and people are becoming more curious and accepting of it,”⁸ Micheal Foucault argues in his essay ‘The Repressive Hypothesis’ that 18th century was the beginning of the repression of sexuality which is very similar to the contemporary bourgeois society. He says that the investment of energy of purely pleasurable activities is a waste. Sex was always treated as private affairs that existed only between a husband and a wife. As a result, sex outside of this area is prohibited in fact repressed by society. At the same time, any kind of discourse around sex is denied in society. This condition is also applicable to contemporary India, where physical intimacy is denied in the public space and moral regime of society always works in the public sphere. In that context, I see Sunny Leone as sex symbol figure that translates cultural anxiety in the repressed society. She is like a rebel personality where porn star wants to explore in the mainstream entertainment

⁷ See - <http://www.hindustantimes.com/movie-reviews/mastizaade-review-by-anupama-chopra-this-film-is-awful-and-depressing/story-DtXV17ufyU6nWe5IyD3RSJ.html>

⁸ See- <http://www.latimes.com/world/la-fg-c1-india-porn-sunny-leone-snap-story.html>

business. It's interesting to see the recent phenomenon where mainstream entertainment and adult entertainment is merging and complementing each other. The acceptance of Sunny Leone in India has been scrutinized and has been debated around her persona as a lesbian porn actor in American adult business. I placed my analysis in terms of the transnational transaction between American porn film to mainstream Bollywood success and around stardom, gender studies, and body genre. It is to be noted here that making pornography and circulations of it is illegal in India. I suggest that this illegality issues related to porn film are an example of one sort of sexual control by the government that led to the success of Sunny Leone.

I situate my analysis not on the old paradigms of objectification of women but on the openness of the society where sunny like figure can be acceptable in our rigid society. I argue that Sunny Leone is a figure of sexual anxieties over her pornographic body and desire. But the body is itself a construct and cannot be said to have a signifiable existence prior to the mark of gender. Linda Williams in her essay 'Film Bodies: Gender, Genre, and Excess' argues that 'body genre' consists of three elements of sex, violence, and emotion. She analyzes three genres of films that is pornography, horror, and melodrama which comes from the body pleasures. These emotions portray generally through women body as she argues "...women figured on the screen have functioned traditionally as the primary embodiments of pleasure, fear, and pain" (373)⁹. In all three genres especially pornography genre features the "excess of the body" where the body is shown as the spectacle of pleasures. In all the films of Sunny Leone, her body has reached the point of what Williams called as "maximum visibility" and it is through her "sexual saturation of the female body that audiences of all sorts have received some of their most powerful sensations" (373).

Unusual Female Stardom

Sunny Leone has earned an unusual female star in India. She is not just popular but the audience has accepted and welcomed her. This is a unique phenomenon for the study of female stardom where Leone has carved out the different space for herself compare to the earlier or contemporary female star. Neepa Majumdar has studied the female stardom in India in her book *Wanted Cultured Ladies Only!: Female Stardom in India 1930s-50s* (2009). She argues that female stardom is the constant battle between the screen image and her off-screen persona. Taking reference from the works of Richard Dyer, Rosie Thomas, Majumdar asserts that the star image derives from a complex relationship between multiple personae constructed through film text and extra-filmic discourses. Indian audience has only given star status to only so called cultured women only. In that sense, Leone stardom is different from the earlier female actress. Her approach to understanding female stardom in India goes back to the star discourse in the 1930s where stardom was seen as feminine and implicit equivalences were made between stardom, nation, cinema, and femininity. She asserts that a "star system" did exist in India but

⁹ See - <http://yunus.hacettepe.edu.tr/~jason.ward/ied240popularliterature/GENRE12pgsWilliamsBodyGenres.pdf>

without a printed discourse on the private lives of Indian stars. She states that early film actresses are seen as the object of fascination and moral censure, who take on the burden of generalized anxiety regarding increased female participation in the public sphere. She argues that the early star culture in India was also always already known. Some of the clichés regarding this period include social taboo on acting, recruitment first of prostitutes, then of Anglo-Indian women and only later of respectable women. These accounts do not make a distinction between actors and stars or popularity and stardom. This drives her to ask a few questions to investigate the discourse of stardom – what is a star? How was the idea of the star understood in India? How was knowledge about stars prompted, shaped and controlled? Earlier film actresses get stardom through their off-screen image of domesticity and maintain the ethos of traditional women, who is innocent and maintain one's virginity. That's the primary reason generally film actresses get retired and do the duty of housewife after the marriage. Even the audience does not accept the married actress. Some contemporary heroine like Vidya Balan and Kareena Kapoor has broken this stereotype but that's a different story. Here, I am focusing on the stardom of Leone, who does not maintain her sexual innocence, in fact, she is a porn star and had sex with multiple men or women on the film screen, which is very far from the idea of so-called 'cultured woman'. Still, she has managed a star status in Bollywood. *Mastizaade* film producer Rangita Prithvi Nandy said. "Sunny is hugely popular and she is a phenomenal human story," Nandy said. "There's curiosity, morality, fan-love, a whole host of emotions at play even for the interviewer."¹⁰

Conclusion

Sunny Leone emerged as a feminist queen in one particular interview with correspondent Bhupendra Chaubey.¹¹ That interview was the part of a promotional campaign of *Mastizaade* film. CNN-IBN journalist Chaubey was only interested in her past career of adult films and has not asked any question related to her mainstream films. He probably had an impression that Sunny might have been indulged in pornographic business due to some financial circumstances or someone had forced herself into it and she would be regretted about her past career. Some of the questions he puts like that

What is your greatest regret? Kapil Sharma has said that he cannot have you on his show because of "family audiences". Does this upset you? Do you think Aamir Khan would work with you? Do you think your past will continue to haunt you? How many people would grow up thinking of becoming a porn star? There are lots of married women who look at Sunny Leone as a threat to their husbands. You do you not care about all this? Am I being morally corrupted because I'm interviewing you?¹²

¹⁰ See - <https://thereel.scroll.in/802011/she-is-nice-she-is-not-like-her-videos-sunny-leone-charms-the-media-ahead-of-mastizaade>

¹¹ Watch the interview here <https://www.youtube.com/watch?v=PA66yrZt6FY>

¹² Ibid

Sunny has neither denied her past nor is guilty about it. She always embraces her past and she made her decision to enter the porn industry with a conscious decision. In one interview, she talks about the infamous interview with Chaubey and said,

I'm not sorry for who I am or for what I have done and I believe no one can push you down and make you feel like that. I tried my hardest not to let it show. There were moments where I did not know what to do, though I was hurt and upset, I just continued with it. I thought people would be upset with me but the opposite of it happened."¹³

She remained calm and composed in the interview and replied with intelligence. The people surprisingly applauded the Leone after the interview gets aired. For years, her male fans have asked for an autograph but when a family with a baby approached her to pose for a photo, she “knew that everything was changing: her life, definitely. And India, too.”¹⁴

References

Bengali, Shashank. 2016. ‘Can porn star-turned-Bollywood actress Sunny Leone teach India to be cool about sex?’ *Latimes.com*. <http://www.latimes.com/world/la-fg-c1-india-porn-sunny-leone-snap-story.html>

Butler, Judith. “Subjects of Sex/Gender/Desire” From *Gender Trouble*, Routledge 1990, pp 1-34.

Chaubey, Bhupendra. 2016. ‘Sunny Leone | Bhupendra Chaubey | Interview | Indian media | Bollywood | Adult film star | Big Boss.’ At9 Media. Accessed Dec 29, 2017. <https://www.youtube.com/watch?v=PA66yrZt6FY>

Chopra, Anupama. 2016. ‘Mastizaade review by Anupama Chopra: This film is awful and depressing’ *Hindustan Times*. <http://www.hindustantimes.com/movie-reviews/mastizaade-review-by-anupama-chopra-this-film-is-awful-and-depressing/story-DtXVI7ufyU6nWe5IyD3RSJ.html>

Foucault, Michel. 1978. *The History of Sexuality, Volume 1: An Introduction*.

Gupta, Pradeep. 2015. ‘Mumbai woman files FIR against Leone for 'destroying Indian culture'’ TNN. <https://timesofindia.indiatimes.com/entertainment/hindi/bollywood/news/Mumbai-woman-files-FIR-against-Leone-for-destroying-Indian-culture/articleshow/47303642.cms>

¹³ See - <https://www.scoopwhoop.com/sunny-leone-after-chaubey-interview/#.m5nix6l5z>

¹⁴ See- <https://www.theglobeandmail.com/arts/film/why-this-canadian-porn-stars-past-isnt-holding-her-back-in-bollywood/article4098382/>

- Joshi, Namrata. 2016. 'Mastizaade: Would you call this a film?' *The Hindu*.
<http://www.thehindu.com/features/cinema/cinema-reviews/Mastizaade-Would-you-call-this-a-film/article14028600.ece>
- Kandpal, Kathika. 2012. 'Pooja Bhatt: Jism-2 will make it to Sunny Leone's Obituary'
<http://www.filmfare.com/interviews/pooja-bhatt-jism2-will-make-it-to-sunny-leones-obituary-1272.html>
- Majumdar, Neepa. 2009. *Wanted Cultured Ladies Only! Female Stardom in India 1930s-50s*.
 Champaign: University of Illinois Press.
- Manayath, Issac James. 2017. 'Sunny Leone, not Narendra Modi: Google reveals what Indians searched for in 2017' *Express News Service*.
<http://www.newindianexpress.com/lifestyle/tech/2017/dec/23/sunny-leone-not-narendra-modi-google-reveals-what-indians-searched-for-in-2017-1735448.html>
- Mukherjee, Madhureeta. 2016. 'Ragini MMS 2 movie review'. *The Times of India*.
<https://timesofindia.indiatimes.com/entertainment/hindi/movie-reviews/ragini-mms-2/movie-review/32423360.cms>
- Nandini, Ramnath. 2016. 'She is nice, she is not like her videos': Sunny Leone charms the media ahead of 'Mastizaade' *scroll.in*. <https://thereel.scroll.in/802011/she-is-nice-she-is-not-like-her-videos-sunny-leone-charms-the-media-ahead-of-mastizaade>
- Nolen, Stephanie. 2012. 'Why this Canadian porn star's past isn't holding her back in Bollywood' *The Globe and Mail*. <https://www.theglobeandmail.com/arts/film/why-this-canadian-porn-stars-past-isnt-holding-her-back-in-bollywood/article4098382/>
- Pillai, Shruti. 2016. 'Sunny Leone Finally Opens Up About Her Infamous Interview with Bhupendra Chaube'
<https://www.scoopwhoop.com/sunny-leone-after-chaubey-interview/#.m5nix6l5z>
- Srivastava, Aatish. 2011. 'Sunny Leone in 'Bigg Boss': BJP youth wing president seeks action against Colors'
 New Delhi, December 1, 2011. <http://indiatoday.intoday.in/story/bjp-leader-tv-channel-sunny-leone-bigg-boss/1/162383.html>
- Williams, Linda. 1999. *Hard Core: Power, Pleasure and 'Frenzy of the Visible'*. Berkeley: University of California Press.
- Williams, Linda. 2004. *Porn Studies*. Durham, NC: Duke University Press.

=====

Success or Failure of Learners in Selecting the Right Approach to Learning

Shanjida Halim, M.A. in ELT, M.A. in English Literature

Tanzina Halim, M.A. in English Language and Literature

King Khalid University, Abha, Saudi Arabia

shalem@kku.edu.sa, thlem@kku.edu.sa

=====

Abstract

There are various forms of learning, and different learners apply different learning processes to organize learning. Approaches to learning describe what learners do when they are learning and why they should do it. The basic distinction is between a Deep approach to learning (*Holistic way*) and a Surface approach to learning (*Atomistic way*). These concepts having been developed in the 1970s and 1980s are now well-established in the higher education literature. In the deep approach to learning (learning with understanding), learners aim towards understanding that allows them to use and reuse the information in a variety of situations. In a surface approach to learning (rote learning), learners primarily memorize material for the tests and exams so that they can pass assessment. There are some factors which influence student learning including perception of the learning situation, background, prior knowledge and experience, motivation, role of teachers and educational context. In this paper, the investigators have focused on the reasons as to why most of the learners apply the surface approach to learning rather than the deep approach. For this purpose, the undergraduate students of a university in Saudi Arabia were chosen as participants in carrying out the study. Some suggestions are there in this paper for both teachers and students focusing on the role of good teachers who understand teaching, what it takes to learn, how to encourage and support deep approaches to learning.

Keywords: Approaches to learning, Deep and Surface Approach, Holistic and Atomistic learning, Motivation, Teachers' role, Complexity of Teaching/Learning Factors

Introduction

Learning is dependent on a complex interaction of factors and hence there are different approaches to learning which are conditioned by concepts of learning. The surface and deep approaches to learning form a cognitive doctrine developed by language researchers Saljo (1976) and Biggs (1999). They were the innovators who began to study an apparent difference in learning outcome achieved by different individuals. According to them, the differences between surface and deep learning are as follows:

Surface and Deep Learning: Surface learning (as its name implies) involves simply 'scraping the surface' of the material being studied, without carrying out any deep processing of the material. There are many students who complete the minimum tasks, memorize what is needed for an exam and nothing more. In this approach, students see learning tasks as enforced work. These students are passive learners, working in isolation, and see learning as coping with tasks so they can pass assessment.

By contrast a student who adopts a deep approach to learning seeks to understand meaning. They have an intrinsic interest and enjoyment in carrying out the learning tasks, and have a genuine curiosity in the subject and connections with other subjects and with building on their current learning. These students may enjoy social learning, including discussing different points of view.

According to Saljo (1976), deep approach requires holistic learning. A learner should be able to decompose the knowledge and possess the ability to grasp new parts by relating to knowledge at hand. The holistic approach implies systematic organization. A holistic way is helpful in developing complex understanding. Students who see learning in an atomistic (limited) way are likely to be those who do not adopt deep approaches. In the opinion of Chalabine (2004), a transition from the atomistic to holistic approach is one of the most important improvements in one's learning experience.

Objectives of the study: In this paper, the investigators have focused on the reasons as to why most of the learners apply the surface approach to learning rather than the deep approach. For this purpose, the undergraduate students of a university in Saudi Arabia were chosen as participants in carrying out the study. The research paper aims to find out answers of the following research questions:

1. Are universities and administration responsible in any ways to make the learners choose the surface approach to learning rather than the deep approach to learning?
2. Are the learners solely responsible for their wrong choice of adopting the learning approaches?
3. Can teachers help the learners in following the right approach to learning?

Literature Review

There are a lot of studies on the approaches to learning, so a few of them have been reviewed here. Research by Marton and Saljo (1997) distinguished between two learning approaches which were the surface approach and deep approach to learning. The surface approach was characterized as 'reproducing' in tendency where the learners focused on memorization of segments of tasks rather than on meaningful relationships between parts. As a result, although they had concentrated on remembering facts and details, these students were less likely than another group in the study to remember the facts and ideas.

In contrast, the learners who followed the deep approach focused on 'actively making sense' of the task. These students looked for 'connections', 'underlying structure' and relationships to real world examples. Therefore, they both understood the task better overall and could recall ideas and evidence more successfully than the other group (Ramsden 2003:43). It is the linguist Ramsden who outlined the differences in how students organize information in the 'atomistic' way and the 'holistic' way. He stresses that both learning approaches are generic: 'everyone is capable of both deep and surface approaches, from early childhood onwards'. He adds that the approach adopted is highly dependent on the educational setting and its learning tasks.

The characteristics and factors that encourage deep and surface approaches to learning are compared by Houghton (2004) in his study compiled from Biggs (1999), Entwistle (1998) and Ramsden (1992). Houghton shows the role of teachers in helping students adopt the deep approach by engaging students in active learning as opposed to passive learning. Some researchers such as Naiman, et al. (1978), Rubin and Thompson (1982) found some broad strategies which were shared by learners adopting the deep approach to learning.

In summing up it can be said that learning approaches adopted by learners depend on their choice and preference. The deep approach (holistic way) is preferred by highly motivated learners who are unlike the poorly motivated learners preferring to adopt the surface approach to learning (the atomistic way). However, the crucial role of teachers is undeniable in making students go for the right approach to learning.

Methods

As the investigators work at the tertiary level, they have employed qualitative research adopting observational, descriptive and analytical approaches to come to the conclusion about the major factors affecting the variation in learning and the chosen approach of learning of EFL/ESL learners. They have used their own observations, experiences and interactions with their EFL learners. The tool of the present study included a structured interview in a formal setting in the form of a discussion (which lasted from 8-10 minutes) with the students of level 7 (B.A. final year Honors) studying two Literature courses: Novel and Poetry. A total of 80 students participated in this study. The researchers recorded the key points of the discussion by taking notes.

Results and Discussion

Through observation and experience of the researchers, it is found that factors like lack of academic advising, studying under compulsion, employment of novice teachers in institutions, lack of knowledge of teachers about materials adaptation, inappropriate selection of materials for learners by untrained teachers, beliefs and attitudes of unmotivated learners, duration of the semester, etc., all contribute to make the learners see learning in an atomistic (limited) way. As a result, these learners do not adopt deep approaches to learning because they target their studies at simply passing the test rather than understanding the material in an aggregate way. The factors affecting the learners' choice of learning approaches are discussed below.

Lack of academic advising in some institutions

It is often observed that there are some institutions which do not provide academic advising in the right way. For instance, a student of level 2 or 3 takes courses of levels 5, 6 or 7 without having a clear idea about the courses. As a result, after a while these students cannot cope up with the materials of the courses for higher levels, and take recourse to the surface approach to learning.

Studying under compulsion

There are many cases of students who cannot get enrolled in the department of their choice, and hence they are sent to study a subject like English which they do not enjoy at all. In this case, those students have no motivation to study English Language or Literature, and that is why they are eager to complete their studies applying the wrong approach to learning which is rote learning.

No instrumental motivation

As some students choose a wrong subject as their major at the university, they do not have the instrumental motivation and prefer to be surface learners.

Inexperienced teachers

In some institutions, it is often found out that inexperienced teachers are asked to deal with courses which they themselves don't have a good knowledge on. For example, if the course is Novel, and if by chance, the course teacher/s of Novel has/have not read the particular text, then they opt for teaching their students only the summary of the novel rather than familiarizing the learners with the original language of the text. These teachers have the tendency to skip many parts of the original text due to their lack of knowledge of it. As a result, students don't bother to read the novel and do justice to the work of the great writers. It is these learners who accept information and ideas passively failing to reflect on underlying purpose or strategy.

Untrained teachers

There are many institutions which hire unskilled teachers paying low salaries to them. These teachers have no previous knowledge of teaching and training to deal with courses at the higher levels. They are ignorant about materials adaptation and are unsure about which items/materials need to be selected for the learners. For instance, if an untrained teacher of English Poetry is asked to deal with learners who have extreme low proficiency, s/he will not have the idea as to which aspects of poetry should be presented to those weak learners so that they can have a deep approach to the course. Many times, it has been seen that some teachers are eager to teach some difficult aspects of Poetry such as meter and types of meter of poetry to learners when the learners are unable to understand why the course Poetry is taught to them. In these cases, there is no doubt that many students target their studies at simply passing the test rather than understanding the material in an aggregate way.

Duration of a semester

Some universities in the Middle East have very short semesters having about just 14 -15 weeks in one semester. Teachers rush to cover too much material within such a short time, and hence the

learners are unable to learn the skills of analysis, synthesis and evaluation needed for deep learning. They concentrate purely on assessment requirements and memorize facts routinely.

Extremely negative attitude of the weak learners

Most of the time teachers find that it is the extremely weak learners in a course who concentrate on lower order cognitive skills such as memorizing facts. These learners see the course content simply as material to be learnt for the exam.

Recommendations/ Suggestions

Deep approaches to learning are related to high quality learning outcomes, while a surface approach is related to lower quality outcomes (Marton and Saljo 1984; Prosser and Millar 1989). There are some recommendations for both teachers and students which are given below:

Role of Teachers

All teachers need to help the learners become self-regulated, and encourage them to follow the holistic way of learning. In doing so, the teacher can help learners adopt '**SMART**' goals' (Doran, 1981), that stand for specific, measurable, achievable, realistic and relevant, and time bound. Once the learners have a good idea about the goals of their education, they will try to link the course content to real life and be deep learners.

Highly motivated and Self-regulated learners

Self-regulated learners are aware of their strengths and weaknesses, able to set goals to be achieved, and motivated to accomplish these goals, observe and evaluate themselves during the course of learning processes. These learners try to understand material for themselves interacting critically with content.

High quality teaching environment

If the teaching and learning environments are favorable for the learners, these will encourage deep approaches to facilitate higher quality learning than environments which encourage surface approaches.

Positive attitude of learners

It is extremely essential for learners to have a positive attitude towards learning and their academic environments to get their learning outcomes. They need to seek out the right conditions and materials for becoming deep learners.

Cognitive maturity of learners

Keeping in view the notion of Lightbown and Spada (2006), learners need to be advised that cognitive development is an important factor in determining the capability of them whether they are matured enough to handle courses which are designed for higher levels. For instance, learners of low levels like level 2 or 3 must not take courses of higher levels which need an appropriate background

knowledge for a sound foundation, otherwise those learners will have a cynical view of education and will see learning in an atomistic way.

Conclusion

Learning is the acquisition of new beliefs, and an assumption that is usually made is that these beliefs can be acquired one at a time. According to a linguist Tyler, (2013:284), 'If students are not able to transfer their teachings to their lives outside of school, then education is a failure.' Taba (1962), a curriculum theorist, a curriculum reformer, and a teacher educator, believes that educational curriculum should focus on teaching students to think rather than simply memorize facts. Therefore, all teachers should try to give their students the opportunity to become deep rather than surface learners by presenting clear goals and standards for what is to be learned. It is necessary for the deep learners to have both the study skill and the learning skill developed. Not only this, students can be motivated to use both deep and surface approaches to achieve their goals depending on what is required and the conditions under which they are learning.

References

- Biggs, J. (1999), Entwistle, N. (1988) & Ramsden, P. (1992), Compiled. Characteristics and factors that encourage deep and surface approaches to learning.
https://teaching.unsw.edu.au/sites/default/files/upload.../deep_and_surface_learning.pdf.
- Chalabine, M. (2004). *What a deep learner does that a surface does not*. Programming Environments Laboratory Department of Computer and Information Science Linkoping University, Sweden.
- Doran, G. T. (1981). There's an S.M.A.R.T. way to write managements' goals and objectives. *Management Review*, 70, 35-36.
- Lightbown, P.M. & Spada, N.(2006). *How Languages are Learned*.3rd ed. Oxford: Oxford University Press.
- Meador, D. (2018). *Real school issues that negatively impact learning*.
<https://www.thoughtco.com/issues-that-negatively-impacts-student-learning-3194421>
- Naiman, N., M. Frohlich, and A. Todesco, 1975. The good language learner. *TESL Talk* 6:58-75.
- Prosser, M. & Trigwell, K. (1999). *Understanding Learning and Teaching*. Buckinham: Open University Press.
- Ramsden, P.(2003). *Learning to Teach in Higher Education*.2nd edn. London: Routledge Falmer.
- Rubin, J.1975. What the 'good language learner' can teach us. *TESOL Quarterly*, 9/1:41-51
- Saljo, R. (1976). Learning in the learner's perspective. Some common-sense conceptions. In Reports from the Department of Education and Educational Research, University of Gothenburg.
- Surface, deep and strategic approaches to learning. Introduction to learning and teaching. UNSW SYDNEY.<https://www.futurelearn.com/courses/learning-teachinguniversity/0/steps/26384>
- Taba, H. (1962). *Curriculum Development: Theory and Practice*. Harcourt College Pub.
- Teacher Development. Edutopia: George Lucas Educational Foundation.
- Tyler, A. *Cognitive Linguistics and Second Language Learning: Theoretical Basics and Experimental Evidence*. New York/London: Routledge,2012.

A Rigor Anecdote of Tamil Dalit Woman: A Study of Bama's *Sangati*

V. Siva, M.A., M.Phil., B.Ed., NET & SET

Assistant Professor

Department of English

Don Bosco College

Athiyaman Bypass Road, Sogathur Post

Dharumapuri-636 809, Tamil Nadu

vsiva0001@gmail.com

=====

Abstract

India has produced many Dalit writers, and Bama stands at the forefront of Dalit literature after publishing her debut touchstone novel *Karruku*. Later she published yet another significant work *Sangati* which is also known as a strong Dalit feminine narrative in Tamilnadu. It projects the Dalit women's oppression during the 1960s in Tamilnadu; it also reveals the individual memories of Dalit women and deals with several generations of Dalit women. *Sangati* in which Bama unveils caste and gender bias faced by the Dalits right from their childhood, discloses the brutal atrocities that happened to children and women in her community, as she pinpoints the double oppression of Dalit women. Hence, this present paper is an attempt to scrutinize the hardships, sufferings, and pain faced by Dalit women right from their childhood. Besides, it also inspects Dalit marginalization, isolation, and dreadful conditions, particularly the tragic conditions of Dalit women in India. The paper investigates how Dalit and Dalit women are exploited in the name of caste.

Keywords: Bama, *Sangati*, Dalit Woman, Double Oppression, Gender-bias, Caste, Marginalization and Exploitation.

Introduction

The term *Dalit* comes from Sanskrit language that has various meanings: broken, scattered and so on. In India they have been given several names. For instance, M.K. Gandhi called them Harijans (Children of God), and the Indian Constitution calls them Scheduled Castes. In the Vedas they were named as Sandalan, Panjamar, etc. These people are called collectively as Dalits. Moreover, they are called as Chura in Punjab, Bhangi in North India, Mahar in Marathi in Central India, Mala in Telugu, Paraiyan, Chakkiliyar in Tamilnadu and

Pulayan in Malayalam. These names came under one umbrella Dalit, which reveals the hardships of their condition of life. The term is also a kind of expression of Dalit's identity.

The picture above describes the Hindu caste system in which the Dalits have been placed out of the system and they are called outcastes.

Bama

Dalits themselves write about their life experience and express their own feelings and pains. Dalit literature depicts anti-caste struggles, agitation for reserved places in the interests of social justice and political protests for economic equality.

Being one of the renowned female Dalit writers Bama has defined Dalit literature in which she says:

It is the literature of oppressed people, telling about their pains, agonies, disappointments, defeats, humiliations, oppressions and depressions. It also speaks about their vibrant culture, dreams, values, convictions and their struggle for annihilation of caste in order to build a casteless society. It reveals their resistant and rebellious character, their strength and stamina to live amidst all odds and their resilient nature to love life and live it happily. It brings out their inborn tendency to celebrate life and to fight against the caste ridden society by breaking through this inhuman system without breaking themselves. It liberates them and gives them their identity. It heals them and strengthens them to fight for their rights. (Bama 2)

Bama as a Tamil Dalit Writer and Her Writings

Bama is a distinguished Tamil Dalit writer; her works primarily focus on the suffering of the Dalit people in India, Tamilnadu in particular. She was born in a Tamil Dailt Christian family and experienced discrimination based on her caste identity. This drew her into the literary field. She believed that she could help bring the awareness to people, for which Bama contributed through literature. Her works mainly focus on freedom, social justice and Dalit identity. Being a Dalit woman, she is against patriarchy, caste and religion and questioned the position of women in our patriarchal society. Her *Karukku* (1992) is considered as a testimony of Dalit literature, which is her autobiography. *Sangati* (1994) is her second work, originally written in Tamil and later it was translated into English by Lakshmi Holmstrom. Moreover, she wrote *Vanmam* (2002). She also published two short story collections, *Kusumbukkaran* (1996) and *Our Tattvum Erumaiyum* (2003).

Bama and Sangati.

Sangati means news, stories, events, etc. The book presents interconnected anecdotes. It is a tale of individuals' struggles, sufferings and discrimination of Paraiya women, a group of

friends, a neighborhood, their relations, and their struggles. Thbout ese stories, anecdotes and memories talk much about Dalit women, not only about their unhappiness, but also about their identity, their livelihood and rebellious culture.

Bama's writes:

My mind is crowded with many anecdotes: stories not only about the sorrows and tears of Dalit women, but also about their eagerness not to let life crush or shatter them, but rather to swim vigorously against the tide; about the self confidence and self-respect that enables them to leap over their adversities by laughing at and ridiculing them; about their passion to live life with vitality, truth and enjoyment; about their hard labour. I wanted to shout out these stories. (xvi)

These stories, events, news, memories of individual experiences and anecdotes are narrated in the first-person. The events are narrated by Bama's mother and her grandmother and the latter part of the novel is narrated by the author with her reflections on the society. Moreover, it talks about social injustice, economic inequality, and traumatic situations of Dalit women, gender bias and their bitter experiences from childhood to old age.

Gender Bias

Bama vividly portrays a few major themes of gender bias in the opening line of the novel in which she projected the real picture of gender inequality in Tamilnadu. She writes that in her family and neighbours, there is not any great difference at birth between boys and girls but when they grow up, little by little discrimination is seen to be increasing. The family members had taken more care about male children than female children. In addition, she writes the people had gotten some stereotypical beliefs within their minds which say that for a male child belonging to the even or odd numbers is considered a lucky person, whereas a female child is lucky only with an odd number; this kind of discrimination still exists in many parts of the country particularly in villages. It clearly shows that the women have been looked upon with a different perspective than men have been, in the Indian context. The following passage portrays:

If the third is a girl to behold, your courtyard will fill with gold...My mother told me that in our village, they didn't make any difference between boys and girls at birth. But as they raised them, they were more concerned about the boys than girls. She said that's why they went about bossing over everyone. (3)

Bama recollects her grandmother's bitter experience as midwife while helping the women give birth to children; she did not face problems until taking care of the births among her own people. Though she was expert in delivering babies, she was not allowed, or attend upper caste people's child birth, the only reason behind being that of caste. Bama's grandmother

belongs to the lower caste community (Paraya) of Hindus, for which reason people denied her. She puts it in her novel, “in our village it was my grandmother who attended every child birth. Only the upper castes never sent for her because she was a paraichi” (3).

Sangati demonstrates the toil of the Dalit women and their lives, it proves that men are free and have not have any responsibility, whereas the women of this community have to do much work at home as well as in the field. They are self-dependent because they are Dalit women. *Sangati*, further depicts the childhood life of Dalit girls; they did not have enough time to play like the boys rather they have to look after their younger siblings. For instance, Maikkami experienced this difficulty during her life, she does not have any leisure time to share her feelings to others which results in making her lonely and hopeless. Maikkami works in her home around the clock; her responsibility increases when her mother gives birth to a baby, whereas the boys were not required to do these kinds of chores.

Double Oppression

Bama’s characters have encountered the double oppression since they came from a Dalit family. Dalit women have been faced with much more hurdles compared with other community women. They have been looked down upon as low caste characters by the other upper caste community people.

1) Casteism and Sexism

This novel has also portrayed the character Mariamma who experienced the double oppression and is the victim of casteism combined with sexual exploitation by the upper caste landowner Kumaraswami Ayya. She is humiliated, disgraced, cursed and fined by this upper caste landowner. The landowner Kumaraswami Ayya sexually harassed and tried seducing her while she was at the pump set where she went to drink water. This happened when she went out for collecting fire wood. When Mariamma went to drink water, the landowner came and pulled her and tried to molest her; after some struggle she escaped. When she shared this cruel incident with her friends and family, they ordered her not to share this with any other person, because the upper caste landowner is a mischievous, wicked man, having a large amount of money, and so he could do anything. Moreover, people might not accept the fact as truth, since she is a Dalit. Besides this, she would be humiliated and insulted. The thing is that the landowner was never punished, but Mariamma got punished and was fined for about Rs. 200. This happened because she belongs to the lower caste, a Dalit. She was treated like an animal in front of village people and abused with vulgar words.

Eventually, the village Nattamai finished the proceedings by saying, “it is you female chicks who ought to be humble and modest. A man may do a hundred things and still get away with it. You girls should consider what you are left with, in your bellies”. (26) This is clearly

stressed that man can do anything, get whatever they want. Nobody can question them, whereas women should be quiet and calm whatever a man might do against women. There is no way to raise their voices against such an inequality. In other words, it shows the patriarchal ideology imposed upon women.

Caste discrimination continues to oppress her life, she displays her agony seeing it in Indian churches. The society had marginalized communities like Pariaya, Pallars, Chakkiliyars and Koravars who had converted to Christianity, in order to reduce the pain born of caste discrimination. This conversion did not bring any great change to the Dalits, and they lost their special scholarships and job reservation. In addition, *Sangati* has contended that in India Churches are gender and caste based. In the churches, they were treated as low caste and seated separately from upper caste Christians in the early s. Bama experienced bitter gender and caste discrimination inside churches and she left. Then she started her writing against the evil practices. But Indian churches are not any more caste oriented within the sub caste of Dalit community. Nowadays the Dalit communities have built their own churches within the traditional church denominations. Among the born again believers' there is no caste discrimination anymore.

Dalit Women and Non-Dalit Women

Bama distinguished Dalit women and non- Dalit women. According to her Dalit women are far better than the upper caste women. Though they belong to the upper caste, they are exploited by men within the four walls and there is no room to express their emotions. Further, she felt happy for their women have got some economic freedom from their husbands. They are working in the fields and look after their children. In addition Dalit widows can be allowed to remarry. However, the upper caste women cannot do this, they are ignored, and restrained from their emotions within the four walls, whereas the Dalit women fight for it. This situation has changed somewhat these days, because many upper caste women have been educated and many of them now can work and stand on their own feet and not be too dependent on the men in their families as before. They also do fight for women's causes in this 21st century. Bama expresses:

Upper caste women, thought, keep it all suppressed; they can neither chew nor swallow. they lose their nerve, and many of them become have an abundant will to survive however hard they might have to struggle for their last breath...in the upper caste, too, a woman can't lead a life on her own if she has left her husband. (68, 95)

Conclusion

This paper investigated the various bitter experiences of Dalit women who try to be unleashed from class, caste and gender discriminations, get equal opportunities in the job markets, and educational rights. In the last twenty years or so many more educational rights and

job reservations have been given to Dalit men and women and many women have risen to great heights in politics, medicine, the corporate world and so on. Bama has well portrayed in this novel *Sangati*, the double oppression in the lives of Dalit women. It is evident that it is a strong Dalit feminist document in which Bama's women characters shared their joy and sorrow without any hesitation. Dalit women should not be any more afraid of the caste and gender inequality. *Sangati* vividly presented the physical violence such as lynching, raping, whipping and caning of the Dalit women.

Works Cited

- Bama. *Sangati*. Translated by Lakshmi Holmstrom, Oxford University Press, 2005.
- Bama and M. Vijayalakshmi. "Dalit Literature." *Indian Literature*, Vol.43, no. 5(193), 1999, Pp.97-98. *JSTOR*. www.jstor.org/stable/23342648. Accessed 6 Jan 2019.
- "Dalit Feminist Activist Writes Back: Bama Faustina in Conversation with Jaydeep Sarangi." *Writers in Conversation*, Vol.5, no. 1, Feb 2018. www.journals.flinders.edu.au.
- Kumar, Vignesh and Sabeetha. "Bama's *Sangati* as a Unique Dalit Feminist Narration from Subjugation to Celebration." *IJIRAH*, Vol. 2, issue.1, 2017, pp. 92-96. www.dypublication.com. Accessed 6 Jan 2019.
- Raj, Michael and Suresh Babu. "An Analysis of Dalit Women's Distress in Bama's *Sangati*." *Language in India*, vol.18, no 3 March 2018, pp. 432-438. www.languageinindia.com. Accessed 8 Jan 2019.
- https://www.goodreads.com/author/quotes/618535.B_R_Ambedkar

A Comparative Analysis of Consonant Clusters in English and Kashmiri Language

Sobial Jahane Gazzalie, B.Ed., M.A., M.Phil. English

Ph.D. Scholar, Gujarat University

sjgazzalie@gmail.com

=====

Abstract

Consonant cluster exists in morphology, impact on how sounds blend together and how words may be segmented into syllables. The phonetic peculiarities have always confused researcher's work in various theoretical models. In consequence, the irregularities have contributed to a great number of analysis and the development of many new theoretical concepts. The paper presents the comparative analysis of consonant clusters in English and Kashmiri. This paper will also deal the differences between both the languages on the basis of consonants.

Keywords: English, Kashmiri, Consonant Clusters, Syllable, Sequence, Onset, Phonetic, Morpheme, Phoneme, Nasal, Aspiration. Native language, Target language.

Introduction

Consonant cluster (cc) means the sequence of two or more consonants at the beginning (onset) or end (coda) of the syllable or between the vowels (medial). In other words, a sequence of two consonants will have to form part of the same syllable if it has to be considered as a consonant cluster.

Kashmiri Consonant Clusters

Kashmiri language has (c) (c) v (c) (c) syllable structure. The first consonant of the medial cluster is assigned to the preceding syllable and the remaining elements of the unit to the following syllable. In the following examples the syllable boundary is marked by “- ” sign.

Kashmiri words	meaning
nak-ši	map
mən-zil	destination

Word Initial Consonant Clusters

Word initial consonant clusters are not as frequent as the word medial consonant clusters. The second member of a consonant cluster which occur in the initial position as always / r /. The first consonant is a stop, affricate or a fricative.

Consonant clusters	Kashmiri words	Meaning
/pr/	prasun	to give birth
/phr/	phras	poplar tree
/br/	bram	Illusion
/tr/	tre	Three
/dr/	drog	Expensive
/ ʈr/	ʈrak	Truck
/ ɖr/	ɖram	Drum
/kr/	krakh	Cry
/khr/	khra:v	a wooden footwear
/gr/	gra:kh	a customer
/tshr/	tshraṭh	Mischief
/sr/	srod	joint, common
/šr/	šra:n	Bath

Word Medial Consonant Clusters

Consonant clusters occur frequently in word medial position in Kashmiri language. Most of these clusters are formed across syllable or morpheme boundaries. Some of them are broken optionally by insertion of the vowel /i/. There are two restrictions in the formation of the consonant clusters:

- (i) Two aspirated consonants do not combine to form a consonant cluster.
- (ii) / ch / is not combined to form a cluster.
- (iii) / ɖ / does not occur as the second member of the consonant cluster. Examples of these consonant clusters are given below:

Consonant clusters	Kashmiri words	meaning
/pt/	kapta:n	captain

/bn/	šabnam	Dew
/thk/	kithkin	How
/dph/	adphar	fragrance
/ḍp/	taḍpun	to suffer in pain
/kt/	maktab	School
/gr/	rangre:z	Dyer
/ck/	ackan	A long button-up coat
/jl/	khəjli:	Insult
/mṭh/	tsamṭhun	to shrink
/nt/	zanti	as if
/šm/	dušman	Enemy
/lb/	albə:n'	Plough
/rb/	gurbath	poverty
/zm/	azma:vun	to try
/hb/	rəhbar	Guide

There are only a limited number of consonant clusters of three consonants possible in Kashmiri language. In all such instances the first consonant is nasal / n /. For example,

Consonant clusters	Kashmiri words	meaning
ndr	əndrim	internal
ndk	andka:r	darkness
ndg	bandgi:	worship
nzr	gənzrun	to count

Word Final Consonant Clusters

There is a less frequency of occurrence of the consonant clusters in the word final position in Kashmiri. The first member of the consonants is any of the nasals / m, n /, or fricative /s, š/. The second consonant is any of the stops.

Consonant clusters	Kashmiri words	meaning
/ mp/	lamp	Lamp
/ mb/	amb	Mango
/nd/	dand	Teeth
/nḍ/	khanḍ	Sugar
/nk/	bank	Bank

/nʃ/	šankh	Conch
/ng/	rang	Colour
/st/	mast	carefree
/ʃt/	gašt	Round

English Consonant Clusters

In English upto three consonants can begin a syllable (as in *spleen* and *stream*) and upto four consonants can end a syllable (as in *texts* and *tempts*). Therefore, English has a syllable structure of (c) (c) (c) v (c) (c) (c) (c).

Word Initial Consonant Clusters

Initial CV-

/ŋ/ does not occur initially. /ʒ/ occurs initially before /i/, /i:/ and /a:/ in certain foreign words such as *gigolo*, *gigue*, *zhivago*, *jabat*, *genre*. The other consonants occur generally before every vowel, though marked deficiencies are evident before /uə, u, ʊ/.

Initial CCV-

Initial CC cluster pattern in English is as follows:

p + l, r, j
t + r, j, w
k + l, r, j, w
b + l, r, j
d + r, j, w
g + l, r, j, w
m + j
n + j
l + j
f + r, j, w
v + j
θ + r, j, w
s + l, j, w, p, t, k, m, n, f
ʃ + r
h + j

Initial CCCV-

Initial CCC consonant cluster pattern is as follows:

s + p + l, r, j
s + t + r, j
s + k + l, r, j, w

/ s / is the essential element of CCC clusters; the second element is a stop; the third element must be one of / l, r, j, w /.

Word Final Consonant Clusters:

Final –VC

/ r, h, j, w / do not occur finally in received pronunciation (RP). / ʒ / occurs finally only after / i:, a:, u:, ei / in words of recent French origin. no vowel occurs before all consonants.

Final –VCC

Word final CC consonant cluster pattern in English is as follows:

p + t, θ, s
t + θ, s
k + t, s
b + d, z
d + z
g + d, z
tʃ + t
dʒ + d
m + p, d, f, θ, z
n + t, d, tʃ, dʒ, θ, s, z
ŋ + k, d, z
l + p, t, k, b, d, tʃ, dʒ, m, f, v, θ, s, z, n, l

Final -VCCC

Final CCC consonant cluster pattern in English is as follows:

p + t, θ,
t + θ
k + t
m + p, f
n + t, θ
ŋ + k
l + p, t, k, θ, f
f + t, θ,
s + p, t, k

} + s

p + s
 t + s
 k + s
 d + s
 m + p
 n + s, tʃ
 ŋ + s, k + t
 l + s, p, k, tʃ
 s + p, k

n + d
 l + b, d, m, x } + z

n + dʒ, z
 l + dʒ, m, v } + d

k + s
 n + t
 ŋ + k
 l + f } + θ

Final –VCCCC

Final CCCC consonant clusters occur only rarely as a result of the suffixation to CCC or a / t / or / s / morpheme, for example, -mpts / *prompts, exempts*/, -mpsd / *glimpsed*/, -lpts / *sculpts* / -lfθs / *twelfths*, / -ksts / *texts*, / -ksθs / *sixths* / -ntθs / *thousandths*.

Syllable Structure of Kashmiri in Relation to Learning English

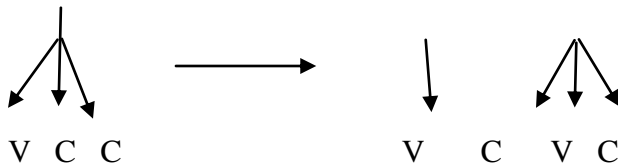
Kashmiri English can be described as a distinct because of the syllable structure of English words.

Simplification of Consonant Clusters

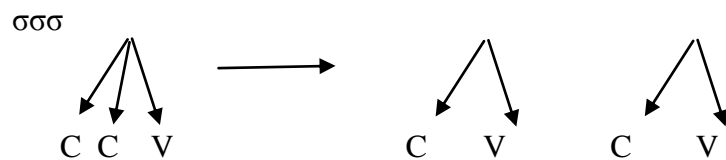
English Words	Kashmiri English
i. Help	heləp
ii. Backs	bækəs
iii. Asked	a:skəd
iv. Bags	bægəs

v.	Supports	spəʊ:təs
vi.	Texts	tekəstəs
vii.	Blood	bələd
viii.	Sports	səpɔ:təs
ix.	School	səku:l
x.	Play	pəlei
xi.	Stray	sitre

In the words given above a vowel is inserted between coda clusters as illustrated in (I to vi)



It is also inserted between onset clusters as shown in (vii to xi)



Formation of Consonant Clusters (addition of a vowel)

English words	Kashmiri words
city	sti
Examination	Igzæmneiʃn
cigarette	sigre:th
Separate	səpre:th
constituency	kənəscʹjuənsi

Kashmiri English is based on Arabic Persian: Persian has no diacritics in its orthography, thereby leaving some vowel sounds unmarked in the script, a Kashmiri speaker falls prey to such representations and omits the vowel sound; thereby forms a consonant cluster. All these problems pertain to syllable structure – its simplification and its formation.

As we know few linguists have worked on Kashmiri language. Most of the work is on sociolinguistic and syntax (grammar of Kashmiri). The phonetics and phonology has not been analyzed in detail.

The above-mentioned facts are some of the reasons why Kashmiri speakers become incomprehensive and unintelligible for the native speakers and the other speakers of non-native standards of English.

Problems of Kashmiri Speakers of English in Consonant Clusters

There are difficulties and problems a Kashmiri speaker/learner of English is facing while using English language. A lot of mother tongue influence of Kashmiri is seen while a Kashmiri speaker is using English. There are many consonants which are present in Kashmiri but are absent in English language e.g. /ts, ts^h, c^h, t^h, t^h, k^h/ and /ɲ/ and there are also many consonant clusters which are present in English but not in Kashmiri language. Although these sounds do not create many problems while speaking English, yet sometimes certain sounds do come in the way.

While coming to consonant clusters there are lot of problem Kashmiri speakers of English face. For example, sk, sl, kl, ml, lp, ks, kd, gs, ts, bl, sp, pl, stand lk. While using these consonant clusters most Kashmiris speakers decluster them by inserting a vowel in them. See the following data:

Skill	/sɪkɪl/
slip	/sɪlɪp/
clif	/kɪlɪf/
Milk	/mɪlɪk/
Help	/heləp/
Socks	/sɒkəs/
Logs	/logəs/
School	/səku:l/
reports	/rɪpɔrtəs/
Plate	/pələit/
Stay	/siteɪ/
Supports	/səpɔtəs/
Sports	/səpɔtəs/
Texts	/tekəstəs/
Institution	/ɪnɪstɪtʃʊʃən/

Constitution	/kʌnəstɪtʃʊʃən/
Blood	/bəlʌd/
Stray	/streɪ/

Conclusion

The consonants of standard Kashmiri are highly influenced by the Persianized variety of Kashmiri. As far as the phonology of Kashmiri is concerned, Kashmiri language consists of 31 consonants which have been described and classified on the basis of: presence and absence of voice, state of glottis, the place of articulation and the manner of articulation. In this paper a contrast has been done on the consonant clusters of both English and Kashmiri language. Consonant cluster means the sequence of two or more consonants at the beginning or end of the syllable. In other words, a sequence of two consonants will have to form part of the same syllable if it has to be considered as a consonant cluster.

From this paper we came to know that Kashmiri language does not use all the combinatorial (i.e. the potential combination) of its phonemes in the word and the syllable. There are certain consonants which have ability to combine together to form a consonant cluster. But there are also certain consonants which do not combine together, a vowel has to be put between them like sk, sl, ml, etc. And due to which (i.e. Kashmiri consonant clusters) Kashmiri speakers of English face many problems while speaking English.

Bibliography

- Balasubramanian, T. *A Text Book of English Phonetics for Indian Students*. Macmillan India Ltd, 2005.
- Ball, M.J. and J. Rahilly. *Phonetics: The Science of Speech*. Oxford University Press, 1999.
- Bhat, R. *A Descriptive Study of Kashmiri*. Amar Prakashan, 1987.
- Dar, B.A. *A Comparative Acoustic Analysis of The Duration of Vowels of English and Kashmiri*, Ph.D. Thesis. EFL-University, Hyderabad, 2007.
- Sethi, Jand P.V. Dhamija. *A Course in phonetics and spoken English*. Prentice Hall of India, 1999.

Mother Tongue Influence and Its Impact on Spoken English of Kashmiri Speakers

Sobial Jahane Gazzalie
Ph.D. Scholar, Gujarat University
sjgazzalie@gmail.com

=====

Abstract

Language is a medium of communicating information, ideas, emotions and desires by means of a system of arbitrarily produced symbols. In a multilingual Kashmiri Society, where English acts as a second official language, the teaching of English is not doing good to help the learners to overcome regional accents, wrong pronunciation and train them in proper articulation. The reason, mother tongue plays a vital role in deciding the proficiency level of the learner's target language. The researcher, while attempting to study the impact and interference of mother tongue on the English language, studies the MTI in phonological level. The present study also identifies the effect of the differences and/or similarities between the structures of L1 and L2 on the target language. The aim of this article is to discuss the mother tongue influence in the process of English Language proficiency and how a teacher can help to overcome some of the problem encountered by a Kashmiri learner of English as well as to improve his/her proficiency and articulatory level.

Keywords: Kashmiri Speakers, Mother Tongue Influence, Spoken English, competence, proficiency, multi-lingual, interlanguage, language transfer, native language, target language, consonant clusters.

Introduction

Due to Globalization every aspect of our world is undergoing a transformation. In the present scenario those who are well versed in English can reap its benefits, those who are not are marginalized. The changing and fast evolving times have witnessed the growing importance of English language in all spheres of life. Conscious and unconscious use of English words in our everyday conversation bears evidence to this fact. As we know very well that language learning is a great fascinated experience especially the learning of a foreign language or Second language, but the influence of mother tongue has become very important area and is usually referred to as "Language Interference, Transfer or Cross-lingual Influence." Language learning entails the successful mastery of steadily accumulating structural entities and organizing this knowledge

into coherent structures which lead to effective communication in the target language (Rutherford, (1987).

In the second language teaching learning context such as in Kashmir, pronunciation of the target language is generally not given adequate importance. But it plays a pivotal role in the entire process of language learning. It develops the communicative skills and helps the learners to acquire a good command of the language he learners. It is normally argued that to acquire command of a second language, a learner has to develop four basic skills listening, speaking, reading and writing. All these four skills interact with each other and they are essential for teaching and learning of second language. Even if the non-native speaker's vocabulary and grammar are excellent, but their pronunciation falls below a certain threshold level, they are unable to communicate efficiently and effectively. A second language learner has a tendency to transfer his habits from his mother tongue to the second language system. This transfer of L1 linguistic features to L2 is called Interlingual Interference. This interference can be of two types:

1. Interference of the First language items with the second language items where both possess certain similarities.
2. Interference of L1 items in L2 items which do not possess similarities.

A lot of Mother Tongue Influence (MTI) of Kashmiri is visible while a Kashmiri speaker is using English. This is also true with the educated Kashmiris, who are influenced by this MTI (Mother Tongue Influence) in their speech.

1. There are many consonants which are present in Kashmiri language but are absent in English language, e.g. / t⁵⁵ , t^{5H} , d^{5H}, ts, ts^h, cH and /ʃ/. Although these sounds do not create many problems while speaking English, yet sometimes certain sounds do come in the way e.g. many Kashmiri speakers of Kashmir use / t^{5H} / in place of /t/ in English. For example, many speakers pronounce English word 'Thomas' as / t^{5H}mas/ instead of /t⁵mas/.
2. In Kashmiri language there are two sounds /f/ and /ph/ as a fricative and stop respectively. But in English /f/ is a fricative. Many Kashmiri speakers use /ph/ in place of /f/ as in English word *fruit*, fat, food, feet etc as /pHru:t/, /pHæt/, /pHud/ and /pHr:□/ but not as /fru:t/, fæt/, /fu:d/ and /fɪ:□/.
3. Maximum speakers use sound /v/ in place of sound /w/ as in words like woman, watch, walk, waste, while, wear, web, weather, word and wedge, etc.
4. While coming to consonant clusters there are lot of problem Kashmiri speakers face in their English speech. In Kashmiri language we do not have many consonant clusters which are

present in English language. For example, sk, sl, kl, ml, lp, ks, kd, gs, ts, bl, sp, pl, st and lk. While using these consonant clusters most Kashmiris speakers decluster them by inserting a vowel in between them. See the following data:

Skill	/sɪkɪl/
slip	/sɪlɪp/
clif	/kɪlɪf/
Milk	/mɪlɪk/
Help	/hel↔p/
Socks	/sɒk↔s/
Logs	/log↔s/
School	/s↔ku:l/
reports	/rɪpɔrt↔s/
Plate	/p↔leɪt/
Stay	/steɪ/
Supports	/s↔pɒt↔s/
Sports	/s↔pɒt↔s/
Texts	/tek↔st↔s/
Institution	/ɪn ʃɒstɪtʃʊ↔n/
Constitution	/k ʃɒn↔stɪtʃʊ↔n/
Blood	/b↔l ʃɒd/
Stray	/streɪ/

5. A lot of Kashmiri speakers often get confused while using certain vowels. They cannot make the difference between them because of their mother tongue influence. Here are some examples:

Most of the speakers use sound /a:/ in place of sound /ɒ/.

e.g. Word like 'water' is pronounced as /wa:t↔r/ instead of /wɒt↔r/

'Walk' as /wa:l/ instead of /wɒl/

'Watch' as /wa:tʃ/ instead of /wɒtʃ/

'Talk' as /ta:k/ instead of /tɒk/

'On' as /a:n/ instead of /ɒn/

'Call' as /ka:l/ instead of /kɒl/

‘Salt’ as /sa:lt/ instead of /sɒlt/
‘Cot’ as /ka:t/ instead of /kɒt/
‘Caught’ as /ka:th/ instead of /kɒ:th/
‘Hot’ as /ha:t/ instead of /hɒt/
‘Hall’ as /ha: l/ instead of /hɒl/

Front half open long vowel /eɪ/ is used for the English /æ/, as in *black, catch, sack etc.* they will use /bleɪk/, /keɪtʃ/ and /seɪk/ instead of /blæk/, /kæɪtʃ/ and /sæk/. Sometimes speakers use sound /e/ in place of sound /æ/ e.g. In words like ‘alone’, they pronounce it as /elʊ:n/ instead of /ælu:n/ and word ‘ago’ is pronounced as /egæu/ instead of /ægæu/, etc. They have difficulty in using diphthongs as well, many speakers use wrong diphthongs at times. e.g. In word ‘goat’, they pronounce it as /gɒ:t/ instead of /gæut/; in word ‘sow’ they will pronounce it as /sɒ:/ instead of /sæu/. These speakers have also difficulty in diphthongs like /ɪæ/, /eæ/ they get confuse where to use which diphthong e.g in terms of words like: ‘here and hair’, ‘ear and air’ and ‘their and there’.

6. The importance of pronunciation in communication cannot be denied. In fact, it is as important as grammar and vocabulary. Yet, the evidence of *mother tongue influence* on English is very obvious. This manifests in the form of incorrect pronunciation. Pronunciation error may be due to many issues. Guesswork or vagueness of the correct form of a word or sentence, or a general ineptness of the language could be the reason of mispronunciation. The most common reason is transfer or interference from the mother tongue. Generally, errors made in pronunciation are due to difference in the sound system and spelling symbols between the mother tongue and English.

Some Suggestions

1. Bilingualism is gaining importance and good support. Using L1 is not a major issue, but the problem is when and how to use it. The target language must be used wherever possible, and L1 when necessary. In this regard, a good strategy, however, is to be proactive. This means that the teacher should actively control and influence how, when and where the mother tongue is used.
2. The second language teacher should present a good model of utterance. He should encourage the learners to speak in English as far as possible because for meaningful teaching learning, it is essential to develop the learner’s speaking and linguistic abilities.
3. To help reduce this problem in Kashmiri schools, it is vital that while on one hand spoken English be encouraged and promoted, on the other hand, such sound patterns as which are

likely to be confused and faltered be identified and drilled. The learners should be able to practice these sound patterns over and over again using a model voice to emulate.

4. It has been realized that such activities when done in digital language labs, not only help eliminate the mother tongue influence, but also hasten the acquisition of the target language. Digital language labs equipped with this facility allow learners to listen to correct pronunciation of a word and the check their own learning during the practice session.
5. As a regular practice, the teacher is seen as a model for correct speaking in class. The learners are expected to be introduced to the pronunciation of words in English by their teacher during the day-to-day interaction. It is when the teacher her/himself has colored pronunciation that the learners are unable to acquire correct skills in spoken English. The pronunciation samples they are exposed to in their classroom environment being inappropriate, the learners are most likely to adopt a similar pronunciation skill.
6. It is the challenge of the fossilized sound system of the mother tongue of the learners that inhibits the acquisition of the pronunciation and sound system of the second language. It is understood that if the second language is introduced to the learners before puberty, the chances of attaining a native-like pronunciation skill is easier. This challenge can surely be met by using the mother tongue removal tool offered in good digital language lab.

Conclusion

English is valued highly in the Kashmiri society with a lot of prestige being attached to the language. A lot of time and energy is dedicated to teaching or learning English in the schools. Despite this, not much attention is given to enhance the speaking skill in the average classroom. That the learner will pick up the skill from general classroom activities and instructions over a period of time is a false assumption made. As a result, the learners are not able to develop this skill and hence lack confidence while conversing in English.

Though articulation of individual sounds while teaching this language is addressed, teaching of pronunciation is not given much importance either. The areas of sound relating to spoken English and to pronunciation in the Kashmiri context need to be consciously addressed to counter this challenge. Enabling Kashmiri speakers to acquire native-like English accent is plausible.

Bibliography

- Aslam, Mohammad. *The Teaching of English*. Cambridge UP India private. Limited, 2003.
Bailey, T. Grahame. *The pronunciation of Kashmiri*. London: Royal Asiatic Society, 1937.

- Balasubramanian, T. *A Text Book of English Phonetics for Indian Students*. Macmillan India Limited, 2005.
- Bansal, R.K., and J.B. Harrison. *Spoken English for India*. Madras: Orient Longman, 1983.
- Dar, M. Bashir. *A Text book of phonetics pronunciation and spoken English*. Anmol Publications Private Limited, 2012.
- Ellis, Rod. *The Study of Second Language acquisition*. Oxford University Press, 1994.
- Kak, Aadil A. "Globalization of English and its Reflection on Kashmir." *South Asian Language Review*, Vol. 15, no.1, January 2005.
- Lyons, John. *Language and Linguistics: An Introduction*. Cambridge UP, March 5, 2012.
- Rajimwale, Dr. Sharad. *Elements of general linguistics*. Rama brothers, 1997.
- =====

Role of NPTEL in Developing Learner Autonomy in College Students - A Contextual Study

S. Sountharya, II M.A. English
Chevalier T. Thomas Elizabeth (CTTE) College for Women, Chennai 11

=====

Background of the Study: Learner Autonomy

Digital Age widely referred to as Information Age allows every individual to explore knowledge and develop learning in a connected society (Castells 150). In the field of lifelong learning, Learner Autonomy plays a pivotal role in motivating the learners to acquire knowledge (Smith 395).

Henri Holec is considered to be the father of Learner Autonomy. He coined the term in 1981 and defined it as the capacity to take control of one's own learning in a different situations and contexts (Meenakshi 935). According to Littlewood (1996), autonomy contained two key components: learners' ability and their willingness to make choices independently (qtd. Hu & Zhang 148). Ushioda (1996) considered the potential for developing effective motivational thinking as an integral part of Learner Autonomy. This has gained great popularity by taking a shift from teacher-centered instruction to learner-centered instruction (Hayta and Yaprak 57).

Technology as a Facilitator to Learner Autonomy

Whether the learner is at the age of five or ninety-five, the internet has a lot to offer. Computers and the Internet provide a wealth of resources to independent learners. The world of higher education has seen a massive shift over the past few years towards the realm of online education (Healey 3). As teachers and instructors become more familiar and confident with online learning and new technologies, there will be more innovative methods developing all the time (*BCcampus*).

Technology tools such as audio-lingual materials, streaming video platforms, web-conferencing, online chat environments, and discussion forums make learning possible to have a real time communication and active interaction by accommodating a wider range of learners even if separated geographically. In that way, MOOCs (Massive Open Online Courses) provide an affordable and flexible way to learn new skills, advance the career and deliver quality educational experiences at scale. MOOC is the acronym for Massive Open Online Courses which aimed at large-scale participation and open (free) access via the internet (*UAB*).

Some of the most prominent and popular MOOC courses such as *Coursera*, *Khan Academy*, *Open Culture*, *Udemy*, *Udacity*, *Academic Earth*, *edX*, *Futurelearn* provides people with guaranteed access to cutting-edge education by virtue of its tie-ups with leading global universities and

organisations, in order to provide quality education from India and abroad (Nagrle 2018). Moreover, the best of all high-quality sites is completely free and available with certification after the completion of course. But the certificates often require a fee, even if the course is free (*Edukatico*).

Major MOOC platforms under Indian Scenario

In recent years, the enrolment in Massive Open Online Course (MOOC) has increased tremendously. India is in fact second largest user country of MOOCs, next to the US (Chakravarty 14). Seeing the growth of enrollment from the country and to satisfy the need of education, India has started various projects for offering MOOC courses. Currently, *NPTEL*, *mooKIT*, *IITBX*, and *SWAYAM* are the platforms used in India for offering courses (Chauhan 111).

NPTEL

NPTEL stands for National Programme on Technology Enhanced Learning. It is a project funded by Ministry of Human Resource Development (MHRD) of India, initiated in 2003. This is a joint initiative by the Indian Institute of Science (IISc) and the Seven Indian Institute of Technology (IITs) to offer course contents on Engineering and Science, initially. Now this project provides e-learning through the internet and video course in different fields like Humanities, Management, Technology, Science and Engineering. It offers free course with nominal fees for certification (Chauhan 112).

Some significant details about NPTEL projects are:

- It has a curriculum framework designed by subject experts from IISc and IITs
- Each course offered for free under this project comprises of nearly 40-60 pre-recorded video lectures that extend for about one-hour duration.
- Evaluation done based on online assignments with due dates and computer-based tests.
- An internet-based discussion forum is also incorporated for enabling students to post comments and for reviewing questions.
- Workshops are regularly conducted for mentors, students and for institutes.
- They have a Local Chapter to encourage more students across colleges to participate in NPTEL initiative (Nagrle 2018).

CTTE College for Women as one of the NPTEL Local Chapters

Chevalier T. Thomas Elizabeth College for Women which is located at Perambur, Chennai 11, started a NPTEL Local Chapter in April 2018. Students from this college are actively engaged in doing online NPTEL courses hosted by Professors from IITs and IISc. This college has been rewarded as the 'Best New Local Chapter outside top 100' and recognised as an Active Local Chapter in Jul-Oct 2018.

During the term July-October 2018, nearly 800 students including the faculty members enrolled in NPTEL courses in different streams. Among them, 243 registered for the NPTEL exams

and 195 were certified. Their achievements include 10 Topper with Gold, 79 Elite, and 113 Successfully Completed certificates.

Need for the Study

NPTEL becomes an essential programme that provides e-learning through online video courses in various streams. It is important to examine whether NPTEL serves its purpose in developing Learner Autonomy in college students.

Statement of Problem

NPTEL courses are hosted by the Professors from IISc and IITs. The courses are highly informative, and the students gain in-depth knowledge in their areas of specialisation. The uploaded videos and lecture notes are monotonous and too long, and the students find it difficult to learn without the support of the Mentor.

Hypothesis of the Study

- NPTEL courses promote Learner Autonomy in college students at UG and PG Level.

Location of the Study

- The location of the study is Chevalier T. Thomas Elizabeth (CTTE) College for Women, Perambur, Chennai.

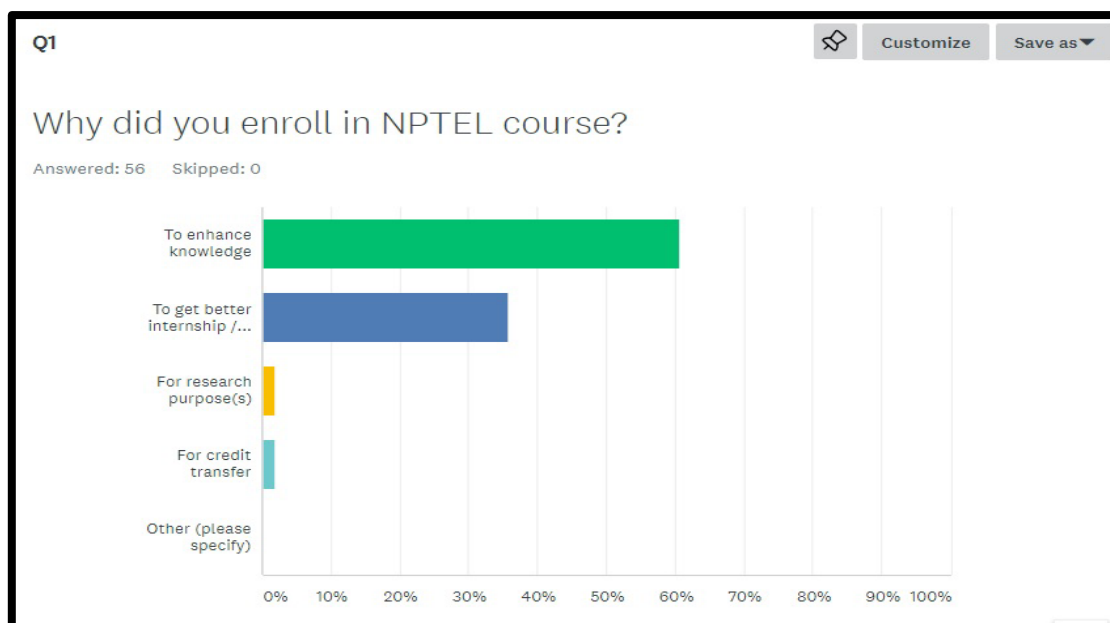
Samples of the Study

- The samples of the study are the NPTEL exam participants from Chevalier T. Thomas Elizabeth (CTTE) College for Women, Perambur, Chennai.

Research Tool

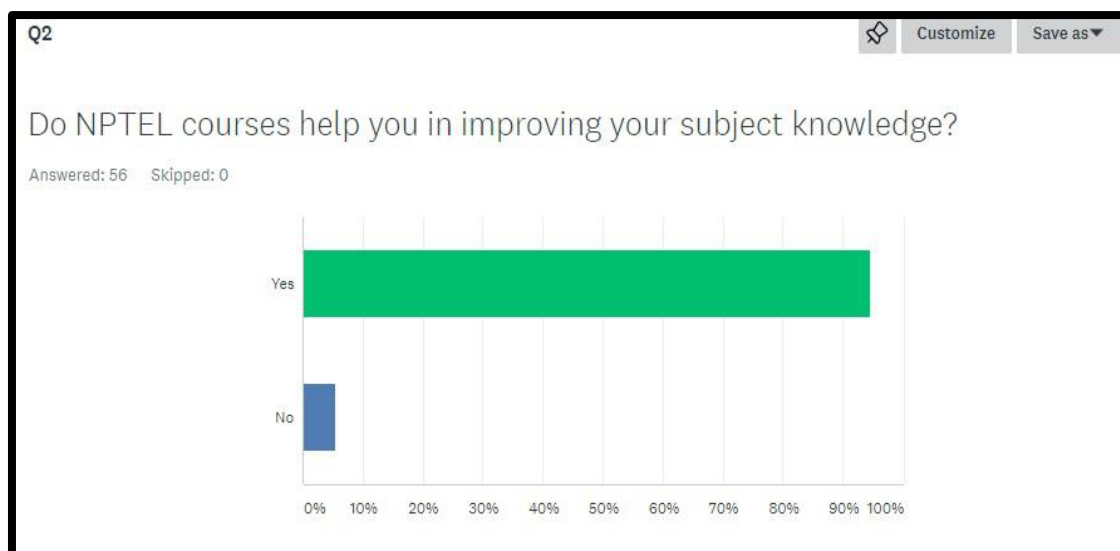
- A feedback questionnaire with 10 multiple-choice questions is designed using *Survey Monkey*.

Data Analysis and Interpretation



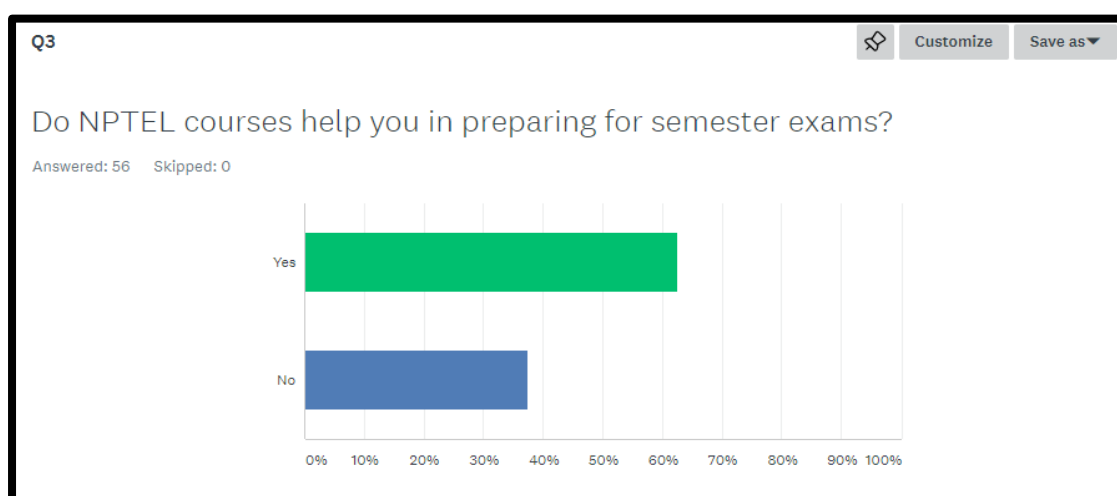
ANSWER CHOICES	RESPONSES	
▼ To enhance knowledge	60.71%	34
▼ To get better internship / job	35.71%	20
▼ For research purpose(s)	1.79%	1
▼ For credit transfer	1.79%	1
▼ Other (please specify) Responses	0.00%	0
TOTAL		56

- Out of 56 students, 34 students (61%) remark that NPTEL course helps them enhance knowledge.
- 20 students (35%) believe that NPTEL course will help them get better internship or job.
- 1 student (2%) remarks that NPTEL course is useful for research purpose.
- 1 student (2%) remarks that NPTEL course is useful for credit transfer.



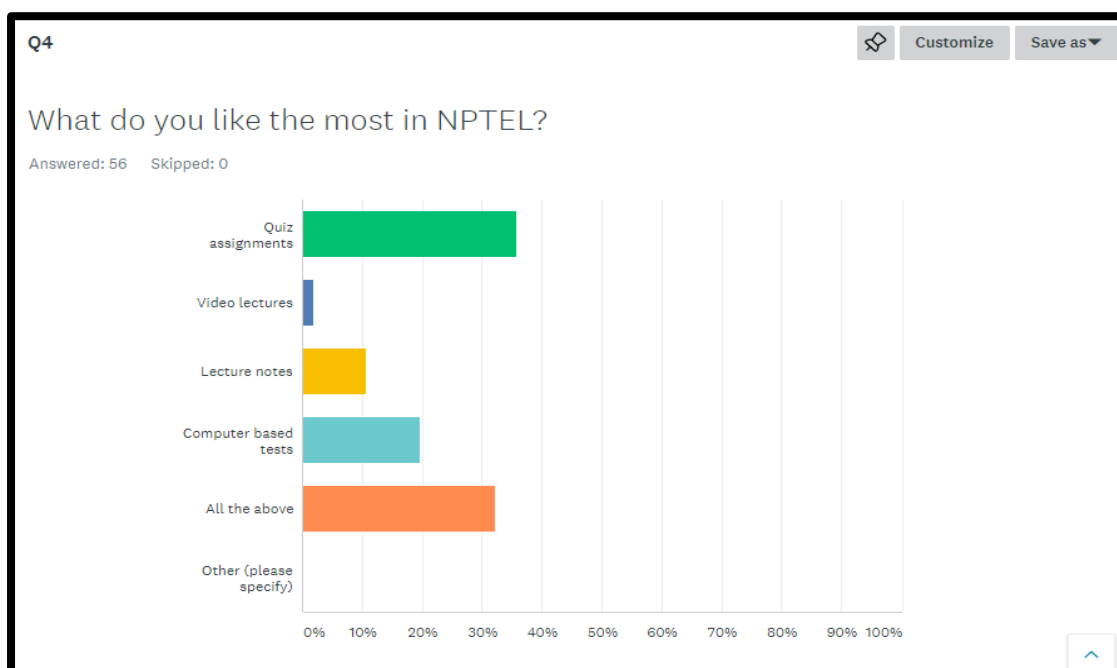
ANSWER CHOICES	RESPONSES	
Yes	94.64%	53
No	5.36%	3
TOTAL		56

- Out of 56 students, 53 students (95%) remark that NPTEL courses help them improve their subject knowledge.
- 3 students (5%) remark that NPTEL courses do not help them in improving their subject knowledge.



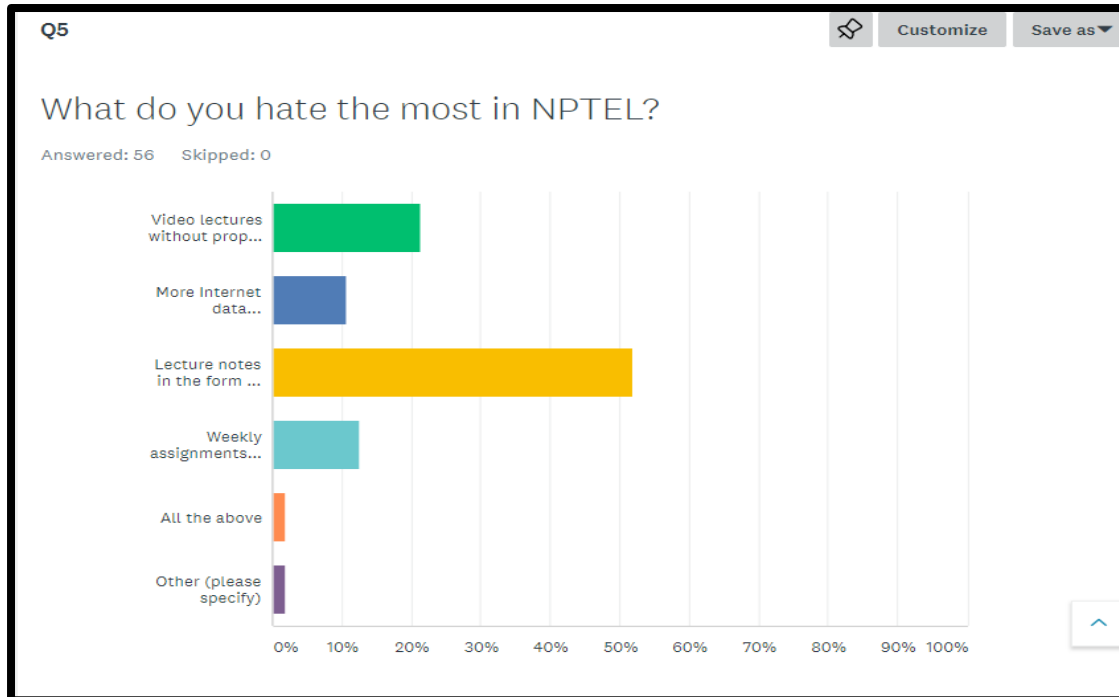
ANSWER CHOICES	RESPONSES	
▼ Yes	62.50%	35
▼ No	37.50%	21
TOTAL		56

- Out of 56 students, 35 students (63%) remark that NPTEL courses help them in preparing for semester exams.
- 21 students (37%) remark that NPTEL courses do not help them in preparing for semester exams.



ANSWER CHOICES	RESPONSES	
▼ Quiz assignments	35.71%	20
▼ Video lectures	1.79%	1
▼ Lecture notes	10.71%	6
▼ Computer based tests	19.64%	11
▼ All the above	32.14%	18
▼ Other (please specify)	Responses 0.00%	0
TOTAL		56

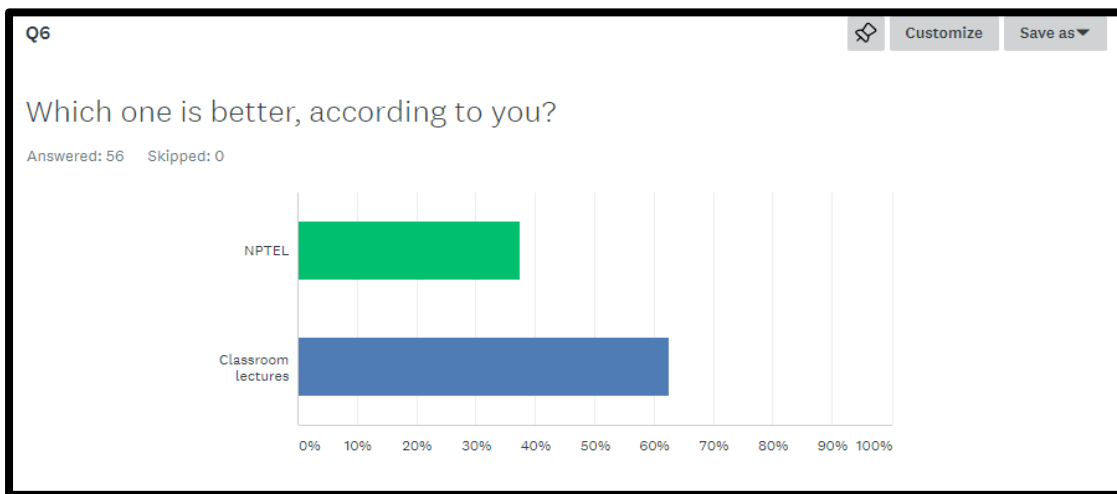
- Out of 56 students, 20 students (36%) like Quiz assignments in NPTEL.
- 1 student (2%) likes Video lectures in NPTEL.
- 6 students (11%) like Lecture notes in NPTEL.
- 11 students (19%) like Computer-based tests in NPTEL.
- 18 students (32%) like Quiz assignments, Video lectures and Computer-based tests in NPTEL.



ANSWER CHOICES	RESPONSES	
▼ Video lectures without proper examples / representations	21.43%	12
▼ More Internet data consumption while watching the video lectures	10.71%	6
▼ Lecture notes in the form of long speeches	51.79%	29
▼ Weekly assignments with due dates	12.50%	7
▼ All the above	1.79%	1
▼ Other (please specify)	Responses 1.79%	1
TOTAL		56

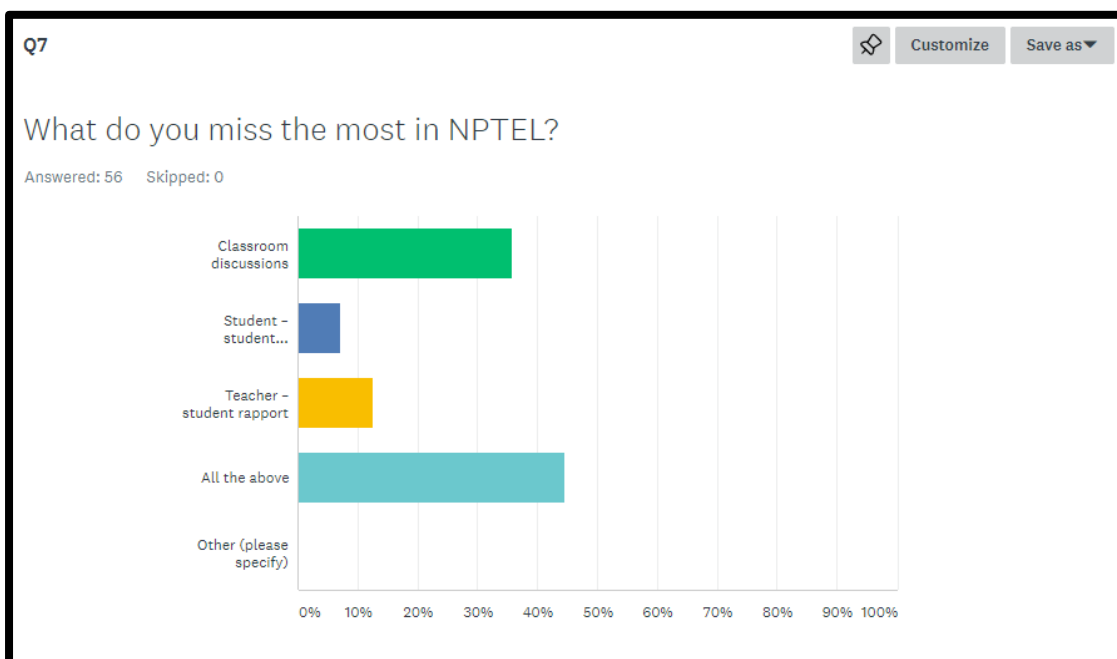
- Out of 56 students, 12 students (21%) hate Video lectures without proper examples / representations in NPTEL.
- 6 students (10%) hate more Internet data consumption while watching video lectures in NPTEL.
- 29 students (51%) hate Lecture notes in the form of long speeches.
- 7 students (12%) hate weekly assignments with due dates.

- 1 student (2%) hates Video lectures, more Internet data consumption, Lecture notes, and weekly assignments in NPTEL.
- 1 student (2%) states that NPTEL exam fees is very high.



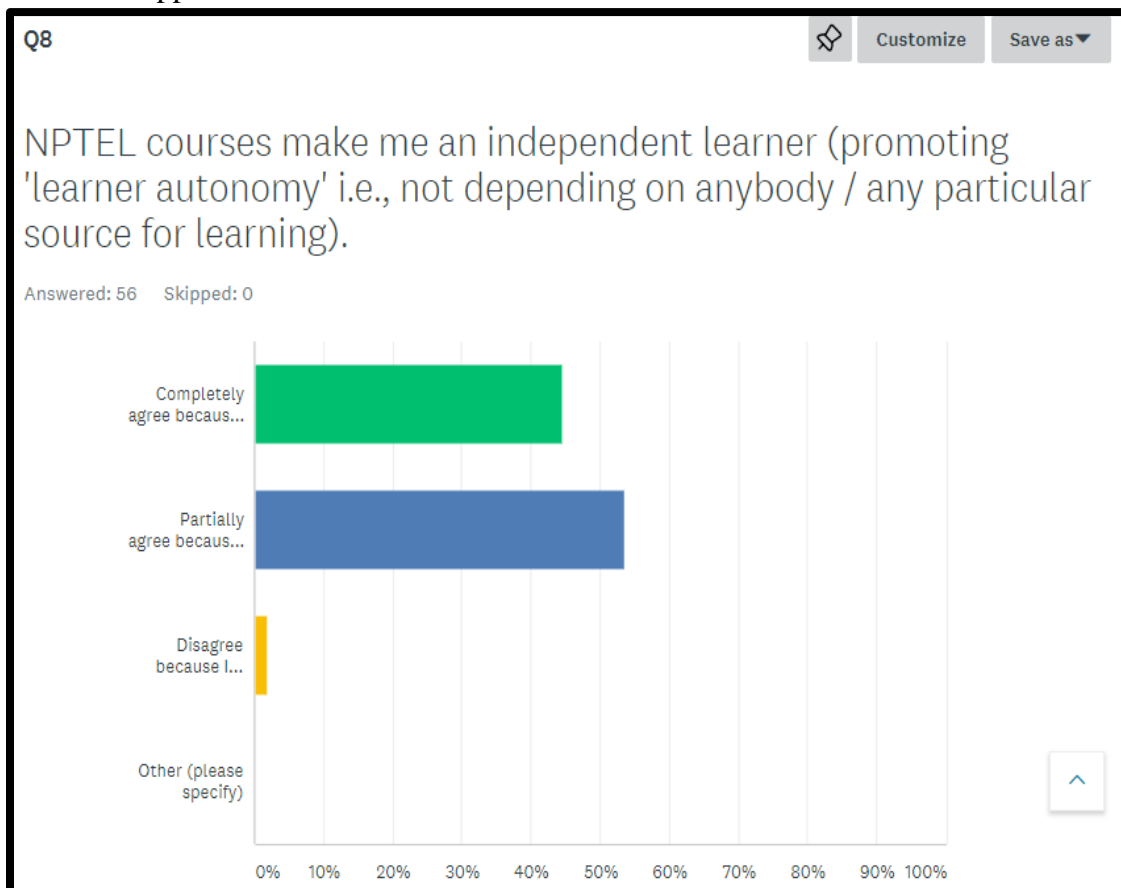
ANSWER CHOICES	RESPONSES	
NPTEL	37.50%	21
Classroom lectures	62.50%	35
TOTAL		56

- Out of 56 students, 35 students (63%) remark that classroom lectures are better.
- 21 students (37%) remark that NPTEL courses are better.



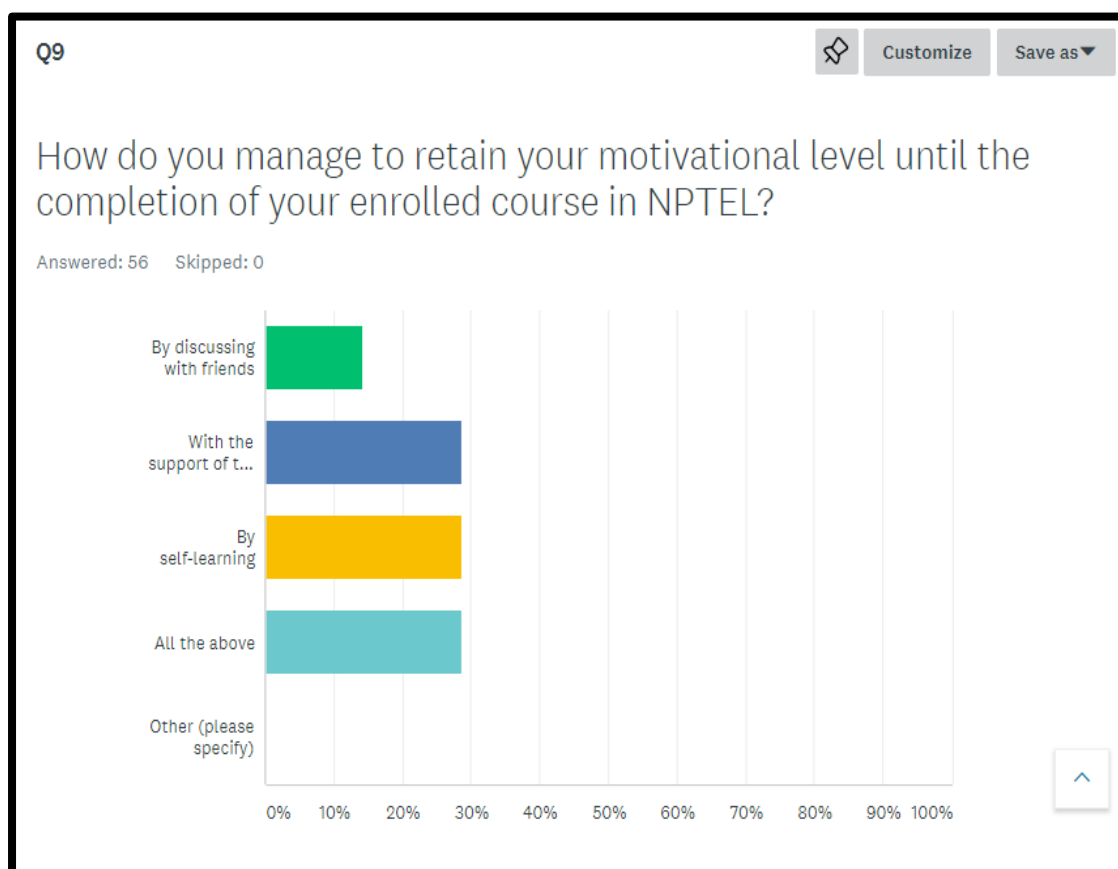
ANSWER CHOICES	RESPONSES	
▼ Classroom discussions	35.71%	20
▼ Student - student interaction	7.14%	4
▼ Teacher - student rapport	12.50%	7
▼ All the above	44.64%	25
▼ Other (please specify) Responses	0.00%	0
TOTAL		56

- Out of 56 students, 20 students (36%) miss Classroom Discussions in NPTEL.
- 4 students (7%) miss Student - Student interaction in NPTEL.
- 7 students (12%) miss Teacher - Student rapport in NPTEL.
- 25 students (45%) miss Classroom Discussions, Student - Student Interaction, and Teacher - Student rapport in NPTEL.



ANSWER CHOICES	RESPONSES
▼ Completely agree because I didn't rely on anybody (mentor or friends) for studying	44.64% 25
▼ Partially agree because I got help from the mentor and friends while studying	53.57% 30
▼ Disagree because I couldn't study on my own and got support from my mentor and friends.	1.79% 1
▼ Other (please specify) Responses	0.00% 0
TOTAL	56

- Out of 56 students, 25 students (45%) completely agree that NPTEL course has made them independent learners as they do not rely on anybody (mentor or friends) for studying.
- 30 students (53%) partially agree that NPTEL course has made them independent learners as they got help from mentor and friends while studying.
- 1 student (2%) disagrees to the statement as she could not study on her own and got support from mentor and friends.



ANSWER CHOICES		RESPONSES	
▼ By discussing with friends		14.29%	8
▼ With the support of the mentor		28.57%	16
▼ By self-learning		28.57%	16
▼ All the above		28.57%	16
▼ Other (please specify)	Responses	0.00%	0
TOTAL			56

- Out of 56 students, 8 students (14%) manage to retain their motivational level throughout the course by discussing with friends.
- 16 students (28%) manage to retain their motivational level with the support of the mentor.
- 16 students (29%) have retained their motivational level by self-learning.
- 16 students (29%) have retained their motivational level with the support of mentor, friends, and self-learning.

Q10

Save as ▼

Will you enroll in NPTEL courses and attend the exams in the forthcoming semesters too?If yes or no, state the reason.

Answered: 56 Skipped: 0

ANSWER CHOICES		RESPONSES	
Yes, because	Responses	85.71%	48
No, because	Responses	14.29%	8

- Out of 56 students, 48 students (86%) will enroll in NPTEL courses and attend the exams in the forthcoming semesters too.
- 8 students (14%) are not interested in enrolling in NPTEL courses in the forthcoming semesters.

Showing **48** responses

<input type="checkbox"/> I enhance my knowledge	2/25/2019 10:33 AM	View respondent's answers	Add tags ▼
<input type="checkbox"/> it's very interesting	2/25/2019 9:56 AM	View respondent's answers	Add tags ▼
<input type="checkbox"/> it helps me to improve my knowledge	2/25/2019 9:54 AM	View respondent's answers	Add tags ▼
<input type="checkbox"/> It helps gain knowledge	2/25/2019 7:38 AM	View respondent's answers	Add tags ▼
<input type="checkbox"/> Yes because it's useful for completing the course level			

Showing **48** responses

<input type="checkbox"/> It's a whole new experience and moreover it is different from the traditional way of learning	2/24/2019 6:29 AM	View respondent's answers	Add tags ▼
<input type="checkbox"/> It, enhance us personally	2/23/2019 10:33 PM	View respondent's answers	Add tags ▼
<input type="checkbox"/> it is helpful	2/23/2019 9:30 PM	View respondent's answers	Add tags ▼
<input type="checkbox"/> I like to gain knowledge with writing the exam	2/23/2019 9:21 PM	View respondent's answers	Add tags ▼

Some of the positive responses about NPTEL are:

- NPTEL helps to enhance my knowledge.
- It's very interesting and useful for future.
- It's a whole new experience, and moreover, it is different from the traditional way of learning.
- It'll be an added advantage while I go for a job.
- It stimulates the inquisitiveness in learning new subjects.
- Yes, because NPTEL offers nationalised certificates after clearing the exams.
- The courses are very informative and helpful.
- It develops self-learning, and the NPTEL certificates would increase the credits to get a good job.
- It helps to get exposure towards many literary works, theories, and approaches.
- Yes, because the previous exam boosted me to become an independent learner.

Showing 8 responses

☐ Because I am not Interested
2/25/2019 12:11 PM [View respondent's answers](#) [Add tags ▼](#)

☐ I already done tow course
2/23/2019 9:31 PM [View respondent's answers](#) [Add tags ▼](#)

☐ No
2/23/2019 5:59 PM [View respondent's answers](#) [Add tags ▼](#)

☐ Not interested this time
2/23/2019 3:40 PM [View respondent's answers](#) [Add tags ▼](#)

Reasons for why a few students do not want to take up NPTEL exam again because:

- Already completed 2 NPTEL courses
- Exam registration fees is high.
- Exam centre is too far away from the college.
- NPTEL exams are quite tough for a few students.

Key Findings

- NPTEL courses help the students enhance their subject knowledge and help them in preparing for their semester exams. They might also help them in getting better internship or job.
- Most students prefer quiz assignments and computer-based tests in NPTEL.
- Most of them hate long videos and lecture notes in the form of long speeches in NPTEL.

- Though the students prefer NPTEL courses for knowledge development, they miss the Classroom discussions, Student - Student interaction, and Teacher - Student rapport in NPTEL.
- Some students prefer self-study while many seek help from mentors and friends during exam preparation.
- Most of the students could retain their motivational level throughout the course with the help of their mentor and friends.
- Many students are interested in taking up NPTEL courses in the forthcoming semesters too.
- NPTEL courses (with the support of mentors and friends) promote Learner Autonomy and Life-long Learning in college students.

Recommendations

- NPTEL video lectures and lecture notes can be enhanced using lots of real-life examples and illustrations.
- Exam fees can be reduced so that the students find it easy to take up NPTEL exams every semester.

Limitations of the Study

- Samples are chosen from only one college.
- The sample size is limited to 56 students only.

Scope for Further Research

- This research can be extended to find whether the students from other colleges in North Chennai are aware of NPTEL courses.
- Evaluative studies can be done to find whether NPTEL courses help the students in improving their university exam scores.
- Longitudinal studies can be conducted to find whether NPTEL courses help the students in cracking competitive exams or getting better internship / jobs.

ANNEXURE

SURVEY QUESTIONNAIRE

1. Why did you enroll in NPTEL course?
 - a) To enhance knowledge
 - b) To get better internship / job
 - c) For research purpose(s)
 - d) For credit transfer
 - e) Other (Please specify) _____
2. Do NPTEL courses help you in improving your subject knowledge?
 - a) Yes

- b) No
3. Do NPTEL courses help you in preparing for semester exams?
- a) Yes
b) No
4. What do you like the most in NPTEL?
- a) Quiz assignments
b) Video lectures
c) Lecture notes
d) Computer based tests
e) All the above
f) Other (Please specify) _____
5. What do you hate the most in NPTEL?
- a) Video lectures without proper examples / representations
b) More Internet data consumption while watching the video lectures
c) Lecture notes in the form of long speeches
d) Weekly assignments with due dates
e) All the above
f) Other (Please specify) _____
6. Which one is better, according to you?
- a) NPTEL
b) Classroom lectures
7. What do you miss the most in NPTEL?
- a) Classroom discussions
b) Student - student interaction
c) Teacher - student rapport
d) All the above
e) Other (Please specify) _____
8. NPTEL courses make me an independent learner (promoting learner autonomy i.e., not depending on anybody / any particular source for learning).
- a) Completely agree because I didn't rely on anybody (mentor or friends) for studying
b) Partially agree because I got help from the mentor and friends while studying
c) Disagree because I couldn't study on my own and got support from my mentor and friends
d) Other (Please specify) _____

9. How do you manage to retain your motivational level until the completion of your enrolled course in NPTEL?
 - a) By discussing with friends
 - b) With the support of the mentor
 - c) By self-learning
 - d) All the above
 - e) Other (Please specify) _____

10. Will you enroll in NPTEL courses and attend the exams in the forthcoming semesters too?
If yes or no, state the reason.
 - a) Yes, because _____
 - b) No, because _____

=====

Works Cited

- Castells, Manuel. "The Information Society Reader." *The Information City, The New Economy, and The Network Society*, edited by Frank Webster, 2004. www.citi.columbia.edu/B8210/read1/castells.pdf. Accessed 6 Dec. 2018.
- Chakravarty, Rupak Dr. "MOOCs in India: Yet to Shine." *International Journal of Information Studies and Libraries*, vol. 1, no. 1, 2016, *Research Gate*, www.researchgate.net/publication/306155071_MOOCs_in_India_Yet_to_Shine. Accessed 27 Dec. 2018.
- Chauhan, Jyoti. "An Overview of MOOC in India." *International Journal of Computer Trends and Technology (IJCTT)*, vol. 49, no. 2, 2017, *Research Gate*, www.researchgate.net/publication/320038196. Accessed 22 Dec. 2018.
- "Coursera, edX, FutureLearn, Udacity: Are the Certificates and Nanodegrees Worth It?" *Edukatico*, www.edukatico.org/en/report/coursera-edx-futurelearn-udacity-are-the-certificates-and-nanodegrees-worth-it. Accessed 6 Dec. 2018.
- Hayta, Fatma, and Yaprak, Zeynep. "Learner Autonomy and Computer Technology as a Facilitator of Autonomous Language Learning." *Journal of Educational and Instructional Studies in the World (WJEIS)*, vol. 3, no. 2, 2013, www.wjeis.org/ds217232/. Accessed 16 Dec. 2018.
- Healey, Deborah. "Learner Autonomy with Technology: What do Language Learners Need to be Successful?" *TESOL*, www.deborahhealey.com. Accessed 15 Dec. 2018.
- Hu, P. & Zhang, J. "A Pathway to Learner Autonomy: A Self-Determination Theory Perspective." *Asia Pacific Education Review*, vol. 18, no. 1, 2017, <https://link.springer.com/article/10.1007/>. Accessed 15 Dec. 2018.
- Meenakshi, "Impact of Autonomous Learning on the Achievement Level of Students of IX Grade." *International Journal of Advance Research, Ideas and Innovations in Technology*

- (IJARIIT), vol. 3, no. 1, 2017, www.ijariit.com/manuscripts/v3i1/V3I1-1391.pdf. Accessed 23 Jan. 2019.
- “MOOC.” *Universitat Autònoma de Barcelona (UAB)*, www.uab.cat/web/study/mooc/what-is-a-mooc-1345668290709.html. Accessed 21 Dec. 2018.
- Nagrle, Priyanka. “100+ Free Online Courses with Certificates from 9 Popular Sites.” *SureJob*, 2018, www.surejob.in/free-online-courses.html. Accessed 20 Dec. 2018.
- Smith, Richard. “Learner Autonomy.” *ELT Journal*, vol. 62, no. 4, 2008, www.academic.oup.com/eltj/article/395/408953. Accessed 13 Dec. 2018.
- “Teaching in a Digital Age.” *BCcampus Open Education*, www.opentextbc.ca/teachinginadigitalage/chapter/10-2-the-continuum-of-technology-based-learning/. Accessed 15 Dec. 2018.
- Ushioda, Ema. *Learner Autonomy: The Role of Motivation*. Authentik Language Learning Resources, 1996. www.books.google.co.in/books/. Accessed 12 Dec. 2018.
- =====

English as a Medium of Language Intervention for Bilingual Children with Autism Spectrum Disorders in a Multilingual Context – A Review

Sunitha Sendhilnathan, MASLP, M.A. (Psychology)

Ph.D. Student (External Candidate)
Head, Speech and Language Pathology Department,
Cerebral Palsy Alliance Singapore, Singapore 519 529
sunithasendhil@gmail.com

Dr. Shyamala, K. Chengappa, Ph.D.

Professor in Language Pathology (Retd.)
Department of Speech and Language Pathology
All India Institute of Speech and Hearing
Mysuru – 570 006, Karnataka, India
shyamalakc@yahoo.com

=====

Abstract

Children with Autism Spectrum Disorders (ASD) receive language intervention, often in English, a language different from their mother tongue in a multilingual, multiracial, and multicultural country like Singapore, irrespective of the type of service delivery model. In majority of the instances, parents who are non-native English speakers choose to expose their children to English as the primary language which is different from their mother tongue due to various reasons. The reason could be attributed to the availability of services such as early intervention, special school, therapy, etc. being primarily provided in English. This is consequent to the professionals and teachers using English as a common language across the services for better communication and social interaction, for children with ASD. On some occasions, the therapists and /or teachers may not speak the native language of the child e.g. Mandarin, Malay, Tamil and others. This review enumerates the studies revealing the effects of bilingual exposure in language and vocabulary development in children with Autism Spectrum Disorders in various multilingual, multiracial, and multicultural countries.

Keywords: Autism Spectrum Disorders, Multilingual Context, English as Medium of Language Intervention, Singapore.

Introduction

Bilinguals are often broadly defined as individuals or groups of people who obtain the knowledge and use of more than one language (Bloomfield, 1933). However, bilingualism is a complex psychological and socio-cultural linguistic behavior and has multi-dimensional aspects. As is often believed, bilinguals could be defined as individuals who have “native-like control of two

languages” (Bloomfield, 1933). Haugen (1953) defined bilinguals as individuals who are fluent in one language but who “can produce complete meaningful utterances in the other language”. This definition allows even early-stage L2 learners to be classified as bilinguals. Many researchers, viz. Hakuta, 1986; MacNamara, 1967; Mohanty and Perregaux, 1997; Valdés and Figueroa, 1994, (cited in Bhatia, T.K & Ritchie, W.C. 2008), employed this broader view of bilinguals and include in their definition of bilinguals those individuals who have various degrees of proficiency in both languages.

Bilingualism in Typically Developing Children

There are cognitive benefits in learning two languages. According to brain-based research, bilingual children have greater focus and develop their concentration skills to a greater extent than their monolingual peers (Bialystok, Craik & Luk, 2012). Such children are able to maintain focus on a task and achieve their goals (Bialystok & Majumder, 1998). This is one of several cognitive benefits that would help children become more successful in school settings (Best, Miller & Naglieiri, 2011).

In addition, brain-based research increasingly shows the importance of learning Mother Tongue Language (MTL) at a young age. A first language (also native language, mother tongue, or L1) is the language(s) a person has learned from birth or within the critical period, or that a person speaks the best and so is often the basis for sociolinguistic identity. In some countries, the terms *native language* or *mother tongue* refer to the language of one's ethnic group rather than one's first language (Bloomfield, 2009). According to recent research findings (Kuhl, 2011), children who learn both English Language (EL) and MTL before the age of eight have a greater chance at acquiring both languages at a higher level than their peers who start later. This is also based on several factors such as family influences and support in the child's MTL learning (Ren & Hu, 2013, Dixon, Wu & Daraghmeh, 2012, Abu Bakar, 2005, <http://www.moe.gov.sg/education/preschool>), Li & Rao, 2005), how often MTL is heard and used, and how much importance is given to the use of MTL (Dixon, Wu & Daraghmeh, 2012).

Furthermore, a study conducted by Galambos in 1982 found that El Salvadoran children proficient in English and Spanish demonstrated a stronger syntactic orientation when judging grammatically correct and incorrect sentences in both languages. There have been other studies in last two decades, showing the influence of bilingualism on word awareness leading to better reading skills (Bialystok & Herman, 1999; Bruck & Genesee, 1993). Yellend, et al (1993), observed significant benefits in children whose contact with a second language was restricted indicating that benefits were not just restricted to balanced bilinguals.

Bilingualism and Autism

Thordardottir (2006) stated that, “the core features of ASD include impairments in social communication . . .” which further highlighted the importance that communication serves a large role in the outcome of someone's quality of life. Through communication we express our wants, desires and basic needs. Notredaeme & Hutzelmeyer, in 2010, (as cited in Taylor, F. 2012) found that, when studying individuals with pervasive developmental disorders, the most prominent concern of parents

=====

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Sunitha Sendhilnathan and Dr. Shyamala, K. Chengappa

English as a Medium of Language Intervention for Bilingual Children with Autism Spectrum Disorders in a Multilingual Context – A Review

which causes them to seek professional assistance is communication impairments, followed by social interaction behaviors. The prominent role of communication in a person's life reinforces the critical need to address deficits and research outside influential factors.

Hambly & Fombonne (2012) compared the social and language abilities of 75 young children with ASD who were categorized into three groups: monolingually exposed, bilingually exposed before 12 months of age, and bilingually exposed after 12 months of age. The abilities that were assessed across the three groups included social responsiveness, initiating of pointing, response to pointing, attention to voice, total conceptual vocabulary, words in dominant and second languages, age of first words, and age of first phrases. They found that bilingually exposed children with ASD did not show additional delays in these areas compared to monolingually exposed subjects. They also did not find a significant difference in these skills between bilingual children who grew up in simultaneous versus sequential bilingual environments. Approximately 60% of the bilingually exposed children were observed to be acquiring vocabulary in two languages. The authors concluded that given these findings, caregivers should be encouraged from continuing to speak to their children bilingually.

Petersen, Marinova-Todd, & Mirenda (2012) compared the language abilities of 14 monolingual, English-speaking children with ASD with those of 14 age-matched bilingual English/Chinese-speaking children with ASD between the ages of 43 and 73 months. They compared the two groups' vocabulary skills and general language skills using bilingual versions of the Peabody Picture Vocabulary Test—III (PPVT—III), the MacArthur-Bates Communicative Development Inventories (CDI), and the Preschool Language Scale, Third Edition. They found that bilingual children had larger total production vocabularies and no significant differences in the size of their conceptual vocabulary or English vocabulary compared to the monolingual subjects. They also found the two groups to be equivalent in their overall language scores. They concluded that the findings suggested that children with ASD have the potential to be bilingual without experiencing disadvantages in their language development.

The findings of the two studies above were consistent with a study by Ohashi, Mirenda, Todd, Hambly, Fombonne, Szatmari, Bryson, Roberts, Smith, Vaillancourt, Volden, Waddell, & Zwaigenbaum (2012), which compared the communication abilities of a group of bilingually exposed young children with ASD (ages 24–52 months) with a group of monolingually exposed children with ASD who were matched by age and nonverbal IQ scores. The children were compared by the severity of their autism-related impairments in communication, the age of their first words, and the age of their first phrases, their receptive and expressive language scores, and their functional communication scores. The researchers found no statistically significant differences between the two groups of children on any of the measures used.

The vocabularies of English-Chinese bilingual children with ASD and monolingual children with ASD were compared in a study conducted by Petersen, Marinova-Todd, & Mirenda in 2011.

The authors concluded that bilingualism did not have a negative effect on the children's language development, as both groups had similar vocabulary scores.

Kay-Raining Bird, Lamond, & Holden in 2012 conducted a survey of bilingualism in autism spectrum disorders where the participants were 49 parents or guardians of children with ASD who belonged to bilingual family. The participants reported that living in a bilingual community and the need to communicate with various people in a variety of venues supported a bilingual choice. However, parents reported concerns around choosing bilingualism for their children with ASD, such as lack of services and supports and concerns about whether their children would be able to learn two languages.

Bilingualism in Singapore

As a young and vibrant nation with a multicultural population, Singapore is home for close to 5.8 million people from four major ethnic groups-Chinese, Malays, Tamils and other minority groups such as Eurasians, Jews, Portuguese and more. The major languages spoken here are English, Mandarin, Malay, Tamil and various Chinese dialects, for example, Hokkien, Teochew, Cantonese, Hainanese. According to Brebner (2001), local English can be found in 2 forms - Singapore Colloquial English (SCE), commonly known as "Singlish" and Singapore Standard English (SSE) which is similar to Standard English elsewhere in the world. Major differences lie in syntax, phonology and prosody (Gupta 1994, Brebner 2001). Hence the linguistic and unique cultural backdrop forms a challenging and fertile learning ground for Speech and Language Therapists.

Singapore has a policy of bilingualism, where students learn in English but are taught the language of their ethnicity, referred to as their "mother tongue". The mother tongue is seen as a way to preserve unique cultural values in the multicultural society, although their usage is decreasing in the home as English becomes more predominant. The majority of Singaporeans are bilingual in English and one of the other three official languages (Mandarin, Malay and Tamil).

In Singapore, among the many cases of developmental disorders seen, the rising number of reported autism cases is dramatic. Although there are no official reports on the prevalence rate of autism in Singapore, a study conducted (Ho, 2007) by the Child Development Units of two main hospitals (National University Hospital and KK Women's and Children's Hospital) reported an increase in the number of case referrals for autism from 361 to 508 per year (about 30% of the referred caseload). Using the international prevalence rates of 60/10,000 to apply across cultures, it is estimated that there are probably 30,000 individuals with autism in Singapore's population of 5.8 million. With a school-age population of over half a million, it may be postulated that there are about 3,600 children under the age of 19 diagnosed with autism.

Language Intervention in Bilingual and Monolingual Children with ASD

Children with autism, in Singapore, receive language intervention through the government funded early intervention programs (between few months old and 6;11 years), or from a private agency. However, the therapy is usually limited both in frequency and duration compared to

=====

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Sunitha Sendhilnathan and Dr. Shyamala, K. Chengappa

English as a Medium of Language Intervention for Bilingual Children with Autism Spectrum Disorders in a Multilingual Context – A Review

intensive applied behavior analysis types of intervention (which usually include between 20 to 40 hours per week). Thus, it has been suggested by several researchers that current practice in speech-language and early developmental intervention should be supplemented by in-home intervention to currently available clinic-based programs (Ozonoff & Cathcart, 1998; Seung, Ashwell, Elder, & Valcante, 2006). In a study conducted by Koegel, Bimbela, & Schreibman in 1996 (cited in Ingersoll Ingersoll, B. & Dvortcsak, A, 2006) revealed similar findings that early intervention at the centre should be supplemented by generalization of functional skills in child's natural settings. Training the parents or family members to implement intervention in a natural living environment (i.e., the home) can be a tremendously efficient way to supplement the clinic-based intervention.

Providing speech and language therapy in the child's mother tongue poses a challenge for the Speech Therapists. The local training program in speech therapy was started only in 2007 with an intake on twenty students for every two years. This intake has been increased to thirty students from 2015. Consequent to this scenario, there has been an influx of foreign trained speech therapists or foreign speech therapists. As a result, use of English as a medium for language intervention for children with Autism Spectrum Disorders has been seen widely in the Community Early Intervention, hospital, and private settings. The children receiving the therapy services would also be exposed to their mother tongue at home – Mandarin, Malay or Tamil. Speech Therapists are often posed with the challenging question by the parents as “which language should we use at home with the child?” during the Individualized Education Plan (IEP) sharing meetings. On many such occasions, therapists have to be mindful in responding, considering the family's preference, sensitivity to language use, and sometimes, the recommendations they might have had from the developmental pediatricians etc.

Seung, Siddiqi, & Elder in 2006 conducted a longitudinal single-case study on a child who was initially diagnosed with language delay at age 3 and subsequently diagnosed with autism at age 3 years 6 months. This case study followed the child for a period of 24 months and evaluated the efficacy of a unique Korean-English bilingual speech-language intervention. Speech-language intervention was provided twice weekly in his primary language, Korean, for the first 12 months by a Korean-English bilingual speech-language clinician. During the next 6 months, the intervention was gradually introduced in English; and by the final 6 months, the intervention was provided almost entirely in English. This study also incorporated information regarding parent interventions that was implemented by the parents at home. The child in this report made notable gains in expressive and receptive language development in both languages over the study period as well as decreases in aberrant behaviors. At the 24-month follow-up, he was able to respond to testing that was done completely in English. The results of this study supported the practice of providing services in the primary language when English is not the language used at home to establish linguistic foundation of the primary language. As the child makes gains in the primary language, a gradual transition can be made to intervention through English. Results of this study have important implications for future "research and clinical decision-making for assisting families of children from a variety of cultural and ethnic backgrounds.

Some investigators have raised questions about the prevalence of autism and differences in perception of autism and developmental disabilities by families in various ethnic groups (Dyches, Wilder, Sudweeks, Obiakor, & Algozzine, 2004). 'When children with autism from a bilingual family receive speech-language intervention, it also raises the issue of the language that should be used for the intervention; whether the intervention should be in English or in the primary language. Literature suggests an approach of "extending" language by allowing the child to use both primary language and English, rather than "limiting" intervention to only English (Gutierrez-Clellen, 1999).

Finsel (2012) surveyed caregivers regarding their perceptions and experiences of raising a child on the autism spectrum in a bilingual language environment. The caregivers shared that they often found themselves receiving conflicting advice from professionals about whether or not to incorporate bilingualism into the life of their child with Autism Spectrum Disorders (ASD); they expressed a need for more information and support. Four common themes resonating through parent responses in this study included feelings of (1) confusion and (2) hesitation, and experiences with (3) inconsistent advice or (4) their child with ASD not having the language capabilities to speak an additional language. The concern of parents reinforced the pertinent need for continued research for children with ASD who are in bilingual (and multilingual) language environments.

Drysdale et al, in 2015 conducted a review of eight studies identified as addressing bilingual language development in 182 children with ASD and issues/ perceptions of bilingualism in 62 parents of children with ASD. The results of the studies were summarized in terms of participants, languages spoken and communication level, assessment/ intervention, instruments, main findings, and evidence of bilingual language development. Findings suggested bilingualism does not have a negative impact on language development for children with ASD, but the majority of parents reported that practitioners predominantly advised against providing a bilingual environment.

Reetzke et al, 2015 examined the association of bilingual exposure with structural and pragmatic language development in Chinese children with autism spectrum disorders (ASDs). The parents of 54 children with ASD exposed to 1 (n= 31) or 2 (n= 23) Chinese languages completed (a) a questionnaire to evaluate their child's competence in structural language and pragmatic ability in their dominant language and (b) a questionnaire to assess their child's social functioning. In addition, parents completed thorough interviews regarding the linguistic environment of their children. The result revealed that bilingually exposed children with ASD did not demonstrate significantly different performance on any standard measure relative to their monolingual peers. The findings suggest that bilingual language exposure is not associated with additional challenges for the development of the dominant language in children with ASD.

Recently, in 2018, a study conducted by Gonzalez-Barrero & Nadig, examined the impact of amount of language exposure on vocabulary and morphological skills in school-aged children with ASD who did not have intellectual disability. Forty-seven typically developing children and 30 children with ASD with varying exposure to French participated in the study. The findings of the

study revealed that the current amount of language exposure was the strongest predictor of language skills in both groups of children. Further, the study indicated that many children with ASD are capable of acquiring two languages when provided with adequate language exposure, supporting Chengappa (2009) and Kohnert (2010) studies, who favoured bilingual exposure in children with language delays.

Discussion

Language development is a complex, dynamic process influenced by the child's age, language exposure, and social interaction (Fierro-Coba & Chan, 2001). Taylor & Leonard (1998) discussed the fact that although acquisition of language is universal among the children in the world, the precise developmental sequence is influenced by the socio-cultural context in which language is acquired. Emphasis is placed on the importance of studying different cultural groups and language to arrive at a better understanding of language development. Reports of uneven performance across languages suggest an unequal distribution of lexical and grammatical knowledge across languages, both receptively and expressively (Bedore, Fiestas, Peña, & Nagy, 2006). A study by Cobo-Lewis, Pearson, Eilers, & Umbel, in 2002, (cited in Pearson & Cobo-Lewis, 2007) also indicated vocabulary differences between bilingual and monolingual children. As studied by Peña & Bedore, 2009 (cited in Schwartz, R.G. 2017), generally, bilinguals do not receive equal amounts of input in each language across age groups and developmental stages. Bilingual language assessment is complex and involves challenges such as (a) accounting for distributed skills across languages, (b) variable cross-language associations at different developmental stages, and (c) individual variation in language performance (Kohnert, 2010).

Bilingual children come from a variety of environments, ethnicities, and backgrounds. They vary (i) in the age at which they become bilingual, (ii) in the settings in which they use each of their languages, (iii) in their ability to which they must rely on these languages and for which purposes, and (iv) in the extent to which they could learn both languages. It is important to consider these factors carefully to determine the most appropriate language for intervention on a case-by-case basis. As such they come with a set of characteristics, personalities, abilities, strengths, preferences, areas of learning needs, and improvement that have probably nothing to do with whether they could be exposed to one language or two. Besides, the children with ASD lack in cognitive flexibility i.e., ability to switch thinking about one concept to another, which is yet to be explored. This might also determine whether the children with ASD would be able to understand and use two languages functionally.

In Singapore context, majority of the times, the children with ASD are taken care of by the grandparents, who are more proficient in native language and / or foreign domestic helpers who does not speak the child's native language and sometimes only functional English. These factors also have to be carefully considered when supporting the family on decision-making of the language exposures at home.

Further, Summers et al (2017) conducted a study to find the effects of a bilingual and monolingual treatment condition on the language skills of two bilingual children with ASD (ages 3 and 5) using an alternating treatment, single-subject design. The two treatment conditions, a monolingual English condition and a bilingual English/Spanish condition, were alternated across 14 treatment sessions. The outcome showed that both participants improved in each condition while the treatment conditions were highly effective for one participant and minimally effective for the other participant. Within each participant, effect sizes were similar across the two treatment conditions and there were differences in the maintenance patterns of the two participants. These results support the available evidence that bilingual treatments do not have negative effects on bilingual children with ASD.

Beauchamp and MacLeod (2017) reviewed researches on (a) bilingualism in neurotypical children and in children with development disabilities and language disorders, (b) the language development of bilingual children with ASD, and (c) the implications of recommending that these children be brought up as monolinguals when they live in bilingual contexts. The outcome of their review indicated that children with ASD can become bilingual, and bilingualism does not lead to further language delays. The review further implied that researches have shown detrimental effects for both the child and their family when children with ASD from bilingual contexts are raised as monolinguals. Hence, there are evidences that supports the recommendation that children with ASD from bilingual contexts be raised bilingually.

Conclusion

In general, language intervention strategies such as targeting developmentally appropriate and functional communication and interaction skills, using meaningful daily routines and activities that are pragmatically and culturally appropriate should be considered in a bilingual context just as in monolingual. This would also allow greater consistency and continuity in the learning opportunities for children to make maximal use of all of the resources that they bring to the task. This would also accelerate and promote a sense of pride in their languages and cultures and in their skill as bilingual speakers, besides providing cognitive advantage if ascertained in this clinical population.

References

1. Abu Bakar, M. (2005). Early home literacy: Some insights into the linguistic and cultural worlds of a Malay child. In *Nurturing Early Learners: A framework for mother tongue languages*, 2013. Retrieved from <http://www.moe.gov.sg/education/preschool>.
2. Beauchamp, L.H. and MacLeod, A.A. (2017). Bilingualism in Children With Autism Spectrum Disorder: Making Evidence Based Recommendations. *Canadian Psychology*. 58 (3) 250 –262.
3. Bedore, L., Fiestas, C., Peña, E., & Nagy, V. (2006). Maze use in narratives of bilingual and functionally monolingual children. *Bilingualism: Cognition and Language*. 9, 233-247
4. Brebner, C. (2001). Multiculturalism: English in Singapore. *Australian Communication Quarterly*, 3, 1, 46-48.

5. Best, J.R., Miller, P.H., & Naglieiri, J.A. (2011). Relation between executive function and academic achievement from ages 5 to 17 in a large representative national sample. In Nurturing Early Learners: A framework for mother tongue languages, 2013. Retrieved from <http://www.moe.gov.sg/education/preschool>.
6. Bhatia, T.K. & Ritchie, W.C. (Eds.) (2008) *The Handbook of Bilingualism* (pp.114-144). Blackwell Publishing Ltd.
7. Bialystok, E, Craik, F.I., & Luk, G. (2012) Bilingualism: consequences for mind and brain. *Trends in Cognitive Science*.16(4):240-50.
8. Bialystok, E., & Majumder, S. (1998). The relationship between bilingualism and the development of cognitive processes in problem-solving. *Applied Psycholinguistics*, 19, 69–85.
9. Bialystok, E., & Herman, J. (1999). Does bilingualism matter for early literacy? *Bilingualism: Language and Cognition*, 2(1), 35-44
10. Bloomfield, L. (1933). *Language*. New York: Holt
11. Bloomfield, L. (2009). *An Introduction to the Study of Language*. John Benjamin Publishing Company
12. Bruck, M., & Genese, F. (1995). Phonological awareness in young second language learners. *Journal of Child Language*, 22, 307–324.
13. Chengappa, K.C., (2009) Bi/Multilingualism and Issues in Management of Communication Disorders with Emphasis on Indian Perspectives. *Language in India*, (9), August 2009. Retrieved from www.languageinindia.com
14. Dixon, L.Q., Wu, S. & Daraghmeh, A. (2012). Profiles in bilingualism: Factors influencing kindergartener's language proficiency. Retrieved from <http://www.moe.gov.sg/education/preschool>.
15. Drysdale, H., van der Meer, L., & Kagohara, D. (2015). Children with Autism Spectrum Disorders from Bilingual Families: a Systemic Review. *Journal of Autism and Developmental Disorders*. 2: 26-38.
16. Dyches, T. T., Wilder, L. K., Sudweeks, R. R., Obiakor, F. E., & Algozzine, B. (2004). Multicultural issues in autism. *Journal of Autism and Developmental Disorders*, 34(2), 211–222.
17. Fierro-Cobas, V., & Chan, E. (2001). Language development in bilingual children: A primer for pediatricians. *Contemporary Pediatrics*, 18(7), 79-98. Retrieved from http://courses.washington.edu/sop/Bilingualism_PrimerPediatricians.pdf.
18. Finsel, T (2012). Monolingual and Bilingual Development and Autism Spectrum Disorder. *Honors Undergraduate Student Research*. Paper 56.
19. Galambos, S. (1982). The development of metalinguistic awareness in bilingual and monolingual children. Paper presented at the Seventh Annual Boston University Conference on Language Development, Boston. Retrieved from *Cognitive Development in Bilingual Children*. The Bilingual Research Journal.
20. Guiterrez-Clellen, V. F. (1999). Language Choice in Intervention with Bilingual Children. *American Journal of Speech-Language Pathology*, 8, 291-302.
21. Gonzalez-Barrero, A.M. & Nadig, A, (2018). Bilingual Children with Autism Spectrum Disorders: The impact of amount of language exposure on vocabulary and morphological skills at school age. *Autism Research*, 11, 1667-1678.

22. Gupta, A. F. (1994). *The Step-tongue: Children's English in Singapore*. Clevedon: Multilingual Matters.
23. Hambly, C. & Fombonne, E. (2012). The impact of Bilingual Environments on Language Development in Children with Autism Spectrum Disorders. *Journal of Autism and Developmental Disorders*, 42(7), 1342-1352.
24. Ho, L. (2007). Child Development Programme in Singapore 1988 to 2007. *Annals Academy of Medicine Singapore*.36:898-910.
25. Ingersoll, B. & Dvortcsak, A. (2006). Including Parent Training in the Early Childhood Special Education Curriculum for Children With Autism Spectrum Disorders. *Journal of Positive Behavior Interventions*. 8 (2), pages 79–87.
26. Kay-Raining Bird, E., Lamond, E. & Holden, J. (2012). Survey of bilingualism in autism spectrum disorders. *International Journal of Language and Communication Disorders*, 47 (1), 52-64.
27. Kohnert, K. (2010). Bilingual Children with Primary Language Impairment: Issues, Evidence and Implications for Clinical Actions. *Journal of Communication Disorders*. 43(6): 456–473.
28. Kuhl, P.K. (2011). Early language learning and literacy: Neuroscience implications for education. Retrieved from <http://www.moe.gov.sg/education/preschool>.
29. Li, H. & Rao, N. (2005). Curricular and instructional influences on early literacy attainment: Evidence from Beijing, Hongkong and Singapore. Retrieved from <http://www.moe.gov.sg/education/preschool>.
30. Ohashi, J.K., Mirenda, P., Todd, S, Hambly, C, Fombonne, E, Szatmari, P., Bryson, S, Roberts, W, Smith, I., Vaillancourt, T., Volden, J, Waddell, C & Zwaigenbaum, L. (2012). Comparing early language development in monolingual- and bilingual- exposed young children with autism spectrum disorders. *Research in Autism Spectrum Disorders*, 6, 890-897.
31. Oller, D.K, Pearson, B.Z. & Cobo-Lewis, A.B. (2007). Profile effects in early bilingual language and literacy, *Applied Psycholinguistics* 28, 191–230
32. Ozonoff, S., & Cathcart, K. (1998). Effectiveness of a home program intervention for young children with autism. *Journal of Autism and Developmental Disorders*, 28(1), 25–32
33. Petersen, J., Marinova-Todd, S.H., & Mirenda, P. (2011). An exploratory study of lexical skills in bilingual children with Autism Spectrum Disorder. *Journal of Autism and Developmental Disorders*. 10.
34. Reetzke, R., Zou, X., Sheng, L., & Katsos, N. (2015). Communicative Development in Bilingually Exposed Chinese Children with Autism Spectrum Disorders. *Journal of Speech, Language, and Hearing Research*, 58, 813-825. Retrieved from doi:10.1044/2015 on 22 March 2019.
35. Ren, L. & Hu, G. (2013). A comparative study on family social capital and literacy practices in Singapore. Retrieved from <http://www.moe.gov.sg/education/preschool>.
36. Schwartz, R.G. (Ed.) (2017). *Handbook of Child Language Disorders*. New York: Psychology Press.
37. Seung, B.K., Siddiqi, S., & Elder, J. H. (2006). Intervention Outcomes of a Bilingual Child with Autism. *Journal of Medical Speech-Language Pathology*. 14 (1), 58-63.

38. Seung, H. K., Ashwell, S., Elder, J. H., & Valcante, G. (2006). Verbal communication outcomes in children with autism after in-home father training. *Journal of Intellectual Disability Research*, 50, 139-50.
39. Summers, C., Smith, V., Mueller, V. Alexander, V. & Muzza, A. (2017). Language of Intervention in Bilingual Children With Autism Spectrum Disorders. Perspectives of the ASHA Special Interest Groups, SIG 1, Vol. 2(Part 4), 2017, American Speech-Language-Hearing Association.
40. Taylor, O.L. & Leonard, L. Eds. (1998). *Language Acquisition Across North America: Cross-Cultural and Cross-Linguistic Perspectives*. Singular Publishing Group.
41. Taylor, F. (2012) Monolingual and Bilingual Development and Autism Spectrum Disorder. *Honors Undergraduate Student Research*. Paper 56.
42. Thordardottir, E. (2006). *Language Intervention from a Bilingual Mindset*. The ASHA Leader.
43. Yellend, G.W., Pollard, J., & Mercuri, A. (1993). The Metalinguistic Benefits of Limited Contact with a Second Language. *Applied Psycholinguistics* 14, 423-444. Retrieved from <https://www.researchgate.net/publication/> on June 2018.

From Routes to Roots: A Study of Selected Poems of Judith Wright

D. Theboral Victoriya, II M.A. English
Chevalier T. Thomas Elizabeth (CTTE) College for Women, Chennai 11

=====

Australia is a multi-ethnic, multicultural country which has a unique national identity. Australian aborigines had lived in Australia for 40,000 years before the Whites' discovery of the continent on April 23, 1770 by the English Captain James Cook. The beginnings of Australian literature were oral rather than written. When first encountered by the Europeans, the Aborigines in Australia did not have written languages. The songs, chants, legends and mythical stories, however, constituted a rich oral literature since the Aboriginal tribes were enormously diverse and had no common languages (*Webster World*).

In the 1780s, the British parliament decided to establish a large and remote penal colony that is suitable for farming, capable of supporting a financially independent settlement and very difficult to escape. Australia was chosen as the new destination for Britain's convicts in part it was judged to be *terra nullius*, a Latin term and legal ruling meaning 'land belonging to no one', and therefore available for seizure and settlement (Jaikrishnan 2).

In 1788, the first fleet landed in the shores of Australia where the vast majority of early Australian settlers were transported prisoners who wrote about nature, the Australian Aborigines, and their own personal experiences. The literature of the first hundred years of European settlement in Australia has reflected the emotions of those settlers and their relationship with that country. The slowly rising literature of that time reflected the struggle of the new settlers against the wild and natural environment of Australia. These authors focused more on urban themes and they produced their literary works in languages other than English. Their works have increasingly been recognized through international literary awards. Their writings reflect the diversity of Australia's literary community and the diversity of Australia's culture in general (Vallath et al 1).

The growth of Australian literature can be divided into three phases: The first phase is referred as the colonial period from 1788 where the literature was mostly produced by the European convicts. The writing of the period often reflects the dilemma of colonization, colonists found beauty as well as deprivation in the strange country (Jaikrishnan 19).

The second phase deals with a nationalist period terminated by World War I in which the first and second generation of Australians as well as the European settlers favoured huge concerns on Australian people and their issues that marked the beginning of the rejection of Anglo-centric

perception and the third phase referred to as modern period that expressed a solemn, ironic concern for social and moral issues.

From 1788 to the present day, the themes of migration, aboriginality, national identity, and the awesome and awful life in the Australian bush have been widely explored in Australian literature. These are what Judith Wright calls, “the doubleness of the Australian experience”, that is, the sense of exile, of being cut off from homeland, culture or familiar physical surroundings, and the sense of liberty, or hope for the future, of being part of a young society free from the constraints of the old world, of a land of opportunity (“Cultural Politics” 335). The present writer will evaluate this Australian experience and transition as presented in the select early poems of Judith Wright.

Wright’s work exhibits a love of the land, and examines the various aspects of the landscape, and the different ways in which it can be perceived. In particular, her poems express her own understanding of Aboriginal people’s connection with the land and her sense of the different relationship experienced by white poets.

For instance, in the poem “Bora Ring”, Wright points that the Aborigines are slowly losing their roots by losing their rituals and customs. She writes “The song is gone; the dance/ is secret with the dancers in the earth, / the ritual useless, and the tribal story/ lost in an alien tale” (Lines 1-4). Wright says that “Only the grass stands up/ to mark the dancing-ring;” signifying that the Bora ritual has withered away.

Wright uses the allusion to Cain from the Bible when she writes “Only the rider's heart/ halts at a sightless shadow, an unsaid word / that fastens in the blood of the ancient curse, / the fear as old as Cain” (Lines 13-16). In the *Book of Genesis*, Cain is one of the first two sons of Adam and Eve. Cain is a farmer by profession. He murders his shepherd brother Abel due to jealousy.

Early poems of Judith Wright often contain allusions from the Bible. Descending from ancestors who trespassed biblical perseverance her use of such allusions raises doubts. Her allusions are carefully chosen to bring out the alienation felt by the Aborigines in their own ‘native’ land and their longing for deliverance.

In the poem “Bullocky” Judith Wright uses the allusion to Moses from the Book of Exodus. She describes the trials faced by the ‘bullocky’ (one who drives a bullock) and his team in reaching their destination. Explaining the journey of the ‘bullocky’ Wright says that “the long straining journey grew/ a mad apocalyptic dream/ and he old Moses, and the slaves / his suffering and stubborn team”. Wright’s use of biblical allusions is a common theme in her early poems. She uses this device to express her concern and understanding of the Aborigines. She uses the Bible as the vehicle to connect the first humans and the first natives of Australia.

The poem “Eli, Eli” “Eli, Eli, lama sabachthani” is drawn from Matthew 27:46 means “My God, my God, why have you forsaken me?” these opening lines can be equated to the painful cry of the colonized Aborigines. The poem presents the situation in which Jesus is crucified and the people

who are just passive onlookers. 'that was his cross, and not the cross they gave him'. (Line 5) Simply watching and not trying to save the sufferers, the pain aggravates: "knowing that no one but themselves could save them - this was the wound, more than the wound they dealt him".

She tries to narrate the suffering, pain and displacement that the natives felt in their own land. Wright attempts to give a voice to the 'voiceless'. From her life we also understand that this has been her life time passion. In order to express her sincere love for the Australian landscape and its embedded culture her later poems shifted to presenting nature at its best. Thus, her poetry becomes a combination of personal and social issues. On the personal front, Wright used her ancestral routes to define her roots through the use of natural imagery.

In her later poems, Wright replaces Biblical allusions with nature imagery. Along with the Australian landscape, fauna, and flora, she discusses other themes like senses, passion, love, etc. This shift to nature in her poems coincides with her personal interest in conserving nature. At this juncture, it is to be noted that she is an environmental activist.

Wright's nature poems reflect her concern for ecological preservation which is related her intense love for the land of Australia. In the poem "Drought Year" (1953), Wright describes the drought and destruction using nature imagery. Wright finds herself witness to a drought in the Australian outback, a witnessing that becomes a warning, one repeatedly punctuated by the cries of dingoes, wild dogs indigenous to Australia. She writes:

That time of drought the embered air
burned to the roots of timber and grass.
The crackling lime-scrub would not bear
and Mooni Creek was sand that year.
The dingo's cry was strange to hear (Lines 1-5)

Wright represents the drought as powerful and intimidating. She portrays frightful drought, tormented animals, and opportunistic wagtail that renders nature too complex to easily sum up. The cry of the dingoes, the indigenous Australian dog is a reminder that natural resources have to be preserved for a sustainable life.

The poem presents the crudities of natural devastation which can be connected to the Australian landscape being affected due the colonial impact. The phrase 'spent world' indicates the withering away of native land, culture and tradition.

In the poem "At Cooloolah" (1954), Wright describes the serene beauty of Lake Cooloolah and portrays how it is being destructed by the colonisers.

The blue crane is the national bird of South Africa. Wright refers to the blue crane as 'the certain heir of lake and evening' revealing that the Africans have also invaded Australia. In this context, Wright present herself as a 'stranger, come of a conquering people' which indicates her link

to her past. From the biographical note from the book *Born of the Conquerors: Selected Essays*, it is understood that

“The author was born...into a pastoral family whose link with the land spanned five generations. Keenly aware of her background as a member of the ‘pastoral aristocracy’, Judith Wright strove to uncover the real history of the land, dispossession of the Aboriginal people and the destruction of the environment.” (n.d)

In the poem “Magpies” (1968), Wright describes how the little birds move along the Australian landscape. She writes “Along the road the magpies walk / with hands in pockets, left and right. / They tilt their heads, and stroll and talk. /In their well-fitted black and white”. (Lines 1-4) She refers to the black and white feathered magpie birds that walked on the land with arrogance. The colour ‘black’ and ‘white’ is a clear indication of Australian colonial history. The first intrusion of Blacks and Whites into the continent can be traced back the First Fleet to the Penal Colony of 1788.

In the poem “Flame-Tree in a Quarry” (1971) She observes the physical object, empathises with it, and the tree becomes the symbol of life’s fiery spirit defeating an uncongenial environment.

Wright uses phrases like ‘wrecked skull’, ‘earth’s mouth’, ‘scarlet breath’, ‘fountain of hot joy’, and ‘living ghost of death’ to describe the Australian landscape. Words like ‘skull’ and ‘ghost’ relates to the land being devastated by the invaders. In many ways this poem sums up the angst of Wright who reverts back to her ‘pastoral’ past by using the pronoun ‘I’. Words like ‘skull’, ‘flesh’, ‘blood’, and ‘death’ indicate her physical longing to connect to her land.

She does this by identifying with her own ‘routes’ to championing for the causes of her people who remind of her ‘roots’. Judith Wright's focus is clearly concerned with voicing the less heard inner thoughts and concern for the Australian Aborigines. Wright expresses these concerns in a language that is simultaneously down to earth and mystical. However, as her understanding of land and people evolves, Judith Wright questions existing natural, historical, and social narratives, concerned with the dispossession of Aborigines, the despoliation of the land, and the growing materialism of Australian society. Wright struggles to connect to her roots, and her poetry becomes a journey through her European *routes* to her *roots* of belongingness in Australia.

Works Cited

“Cultural Politics.” *The Macmillan Anthology of Australian Literature*, edited by Ken Goodwin and Alan Lawson, The MacMillan Company of Australia Ltd, 1990, pp. 331 – 376.

Google Books,

www.books.google.co.in/books/about/The_Macmillan_Anthology_of_Australian_Li.html?id=fEZdDwAAQBAJ&redir_esc=y. Accessed 10 Feb. 2019.

“Encyclopedia of Australia.” *WebsterWorld*, 2006,

www.websterworld.com/websterworld/aust/h/historyofliteratureintion498.html. Accessed 13 Dec. 2019.

Jaikrishnan, Jaishree. *Negotiating Space in the Fiction of Eva Sallis and Kate Grenville*. Kannur University, Dissertation, 2014. Accessed 13 Feb. 2019.

Vallath, Kalyani, et al. *Easy Handbook on Australian Literature: For NET, SET and Other Competitive Exams*. Kindle Edition, 2017. *Kindle eBooks*, www.amazon.in/Easy-Handbook-Australian-Literature-Competitive-ebook/dp/B0747V46K1. Accessed 17 Dec. 2018.

=====

Censure of Indian Society in Khushwant Singh's Novel *Train To Pakistan*

M. Thenmozhi

Assistant Professor of English
Adhiaman Arts and Science College for Women
Uthangarai
honeyarul1992@gmail.com

=====

Abstract

This paper attempts to find out and examine the real Indian Society's face when the partition of India through the novel *Train to Pakistan*. Khushwant Singh's *Train to Pakistan* tells us how to live with that aim in view he presents a picture of Indian Society through his characters and situations. Several novels have been written on the holocaust that preceded and followed the partition of India. The communal riots began when the idea of Pakistan, as a Muslim state was mooted and continues even after the idea was brought into action. Obviously the idea was implemented in a shoddy manner. *Train to Pakistan* is one of such novels.

Keywords: Khushwant Singh, *Train To Pakistan*, Communal, Partition, Freedom, Slavery, inhuman Treatment.

Train to Pakistan refers to the holocaust that took place in 1947. But Mano Majira is the hero of the novel in the way Egdon Heath is the hero of the 'The Return of the Native' every place has its spirit which manifests itself in the routine life of the place, in the vegetation, life and the character of the people.

Khushwant Singh, the author is one of the India's most famous and foremost writers, the editor of The Hindustan Times. He served as a member of the Upper House of the Indian Parliament from 1980 to 1986. His novel begins with a reference to the Hindu Muslim riots that had torn the nation, but he soon shifts the scene to a village.

The novelist has set the action of the novel in a tiny village, Mano Majira, on the banks of the Sutlej, though it is half a mile away from it. The village being on the border is a vital point for refugee movements-The Muslims were to go to Pakistan and the Hindus and the Sikhs were to come from Pakistan. Mano Majira had a small railway station when there were provisions for passenger and goods trains to stay aside to allow passage to the mail and express trains going to

and coming from Pakistan. Mano Majira, is the village where the Indian culture can be seen in its pristine form, unsullied by western civilization. The novelist has tried to put the society on the right track by his honest criticism of life.

“Muslims said the Hindus had planned and started the killing. According to the Hindus, the Muslims were to blame. The fact is, both sides killed. Both shot and stabbed and speared and clubbed. Both tortured. Both raped.” (1)

Mano Majra is a village of the Sikhs and the Muslims. Lala Ram Lal is the only Hindu family. Ram Lal is a money-lender by profession. The money-lenders indeed were fleecing the poor and needy people; they were in line with the Zamindars in perpetrating cruelties on the poor. The British government did nothing to save the poor from these wolves. But they were the targets of the dacoits because dacoits could get large booty from their houses-the ill-gotten money was taken away by the dacoits. In Mano Majira dacoity is committed in the house of Ram Lal and the money lender is killed to purge the village of the only evil it had. The Villager explained,

“Freedom is for the educated people who fought for it. We were slaves of the English, now we will be the slaves of the educated Indians – or the Pakistanis.” (48)

Iqbal arrives in Mano Majira where he meets Meet Singh, priest of the village Gurudwara. Khushwant Singh somehow believes that the priests are malingerers; therefore, he makes hard remarks about Meet Singh. Meet Singh, he tells, has some land but he has leased out his land and has become a priest to make his living with the rent and the offerings at the temple. Further, he says that Meet Singh is not learned in the scripture, yet he is a priest. In his living, he is rather untidy and indecent, generally appears in dirty shorts and unkempt hair. His short stature makes him look all the more ugly. The novelist is scornful in painting the portrait of a Sikh priest, but he is appreciative of the Mullah. Though Mullah Imman Baksh belongs to the community of weavers, who are “traditionally butts of jokes”, ‘a race of cuckolds’ and considered ‘effeminate and cowardly’, yet he commands respect in the society because people have pity for him due to ‘a series of tragedies’ that had taken place in his family. His eyes have become weak.

It is important to note that Iqbal or the learned people are less of action, while the people of Juggat breed are less of talking.

“The bullet is neutral. It hits the good and the bad, the important and the insignificant, without distinction. If there were people to see the act of self-

immolation.... The sacrifice might be worthwhile; a moral lesson might be conveyed...the point of sacrifice....is the purpose. For the purpose, it is not enough that a thing is intrinsically good: it must be known to be good. It is not enough to know within one's self that one is in the right." (170)

The novelist writes about the ignorance of hygienic rules of the Indians. Here as a researcher this paper also talks about the rural treatment on refugee. Meet Singh brings a glass of water for Iqbal with his dirty finger dipped in water. Similarly, the Lambardar brings a glass of milk, and puts his finger in the milk to show that it was still hot and also to show the purity of the milk. It is indeed true that Indians are not particular in observing hygienic rules. They spit and urinate anywhere.

But the Indians keep sexual morality above everything else. Meet Singh complains that the Christian men and women go freely with other men and women, hinting at wife-swapping. Iqbal snubs him for harping on the stock opinions, saying that the Christians do not tell lies as the Indians do. But this aspersion is not true about all Indians, and telling lies is a human tendency all over the world.

Lack of social justice in India also thrusts people into a world of crimes. Nobody wants to know why a man has to resort to thieving or robbing. An unemployed hungry man has no option but to steal, and when he does so he is branded a thief, clapped into prison where the company of hard-core criminals turn him into a criminal. A large part of India's population is half-fed and half-clad. It should not be a surprise if people become Nexalites or Maoists or even dacoits.

It is wrong to say that crimes can be stopped or even checked by punishment. Iqbal is right to say, "They put them in jail or hang them. If the fear of the gallows or the cell had stopped people from killing or stealing, there would not be no murdering or stealing. It does not. They hang a man every day in the province, yet ten get murdered every twenty four hours. No, Bhaiji, criminals are not born. They are made by hunger, want and injustice." But the judicial system in India is averse to taking a note of prevailing social injustice.

It is an irony of situation that the whole country is fighting for freedom but there is a section in the lower strata which does not know that independence actually means for them, and why the English are leaving the country. These are difficult questions to answer. One is discomfited to see that the people were not clear about the meaning of independence for which a long struggle is afoot. The Lambardar asks Iqbal, "Will we get more lands or more buffaloes?" what a travesty of independence! The great idea of independence has come to mean nothing more than land and buffaloes. Though the Lambardar and Meet Singh have no idea about the meaning of liberty, yet they are sure that all the advantages will get to the higher sections of educated persons and the lower section will remain high and dry as a Muslim says in no

uncertain words, “Freedom is for the educated people who fought for it. We were slaves of the English, now we will be slaves of the educated Indians-or the Pakistanis”.

Even Iqbal thinks that independence will not give social justice to the people though Mahatma Gandhi has said time and again that the core issue is the welfare of the poor-the lowliest of the lowly. Therefore, the novelist asks the people in communistic tone, “Get the Bania Congress government out. Get rid of the princes and the landlords and freedom will mean for you just what you think it should”.

Iqbal notices that the Indians are uneducated, superstitious and reactionary people. They are, therefore, backward looking people. He observes that the Indian society is class-ridden. Disparity is seen everywhere- “inequality had become an inborn mental attitude. If caste was abolished by legislation, it came in other forms of class distinction clearly visible in the westernized circles like that of the civil servants. In the government Secretariat in Delhi, places for parking cars are marked according to seniority, and certain entrances to offices are reserved for high officials. The society is divided into sections and classes which do not see one another eye to eye.

“And Muslims were never ones to respect women. Sikh refugees had been told of women jumping into wells and burning themselves rather than fall into the hands of the Muslims. Those who had not commit suicide were paraded naked in the streets, raped in public and then murdered now a train load of Sikhs massacred by the Muslims had been cremated in Mano Majira.” (128)

The two young men came to Mano Majira to ask the villagers to avenge the wrongs that the Muslims have done to the Sikhs in Pakistan they remind the Sikhs of Mano Majira that it was a Muslim who had stabbed Guru Gobind Singh in the chest when he was sleeping he tells the Sikhs that a Muslim knows no argument but the sword. They succeed by their declamations to enlist a few Sikhs to go with them to attack the train that is to carry the Muslims to Pakistan.

Criticism of Indian attitudes and tendencies have given through the character Iqbal, though some of it is prejudiced and meaningless. He is wrong to say that ‘philosophy, about which there is so much ho-ha....is just muddle-headedness and Yoga, particularly Yoga, that excellent earner of dollar! Stand on your head. Sit across and tickle your nose with your nose’. Iqbal, being a communist, cannot think beyond ‘roti, kapra and makan’. But he is right in saying that the Indians depend on faith more than logic and arguments. He is right to some extent as he says, “we are the mysterious East. No proof, just faith. No reason, just faith.” This paper has tried to put the society on the right track by both the researcher’s and the author’s honest criticism of Indian society people’s life.

References

- Singh, Khushwant. *Train to Pakistan*. Penguin Books, 1956.
- Sengupta, Somini. "Bearing Steady Witness to Partition's Wounds." *The New York Times*, 21 September 2006, pp. E1-E7.
- Dar, Bilquees. "The Theme of Partition in Khushwant Singh's Novel *Train to Pakistan*." *IJHSS*, vol.2, issue.3, July 2013, pp. 9-12.
- Monisha S. "The Symbolic Portrayal of Trains as Seen in Khushwant Singh's *Train to Pakistan*." *International Journal of Research*, vol.4, issue.10, September 2017, pp. 1087-1090.
- Daiya, Krishna. "Village as Protagonist in Khushwant Singh's *Train to Pakistan*." *International Journal of Humanities and Social Sciences*, vol.4, no.1, 2014, pp.1-8.
- Nehere, Kalpana P, and Dr. P.R.Bhabad. "Representation of Women in "*Train to Pakistan*." *Asian Journal of Research Social Sciences and Humanities*, vol.4, no.8, August 2014, pp.386-397.
-
-

**Rejecting 'the Feminine Mystique' in Quest for Self-fulfillment:
A Study of Meena Kandasamy's *When I Hit you: Or, A Portrait of
the Writer as a Young Wife* and
Anuradha Roy's *All the Lives We Never Lived***

Tuhin Shuvra Sen, Ph.D. Research Scholar in English Literature

=====

Abstract

Meena Kandasamy and Anuradha Roy, two of the most gifted women writers in the literary arena of contemporary Indian English fiction, have candidly manifested their female protagonists' definitive quest for self-fulfillment in a socio-cultural backdrop where seeking autonomy has often remained out of reach for women. In Indian tradition, a woman must give way to her husband in every respect with stoic acquiescence and servile obedience. However, the women in Meena Kandasamy and Anuradha Roy's novels, though curbed and crushed in abusive and dysfunctional marital surroundings, ultimately transcend traditional boundaries in an effort to establish their individuality. Betty Friedan (1921-2006), an American feminist writer, in her path-breaking book *The Feminine Mystique* (1963) censures the concept of 'the feminine mystique', a mistakenly-held credo of femininity which deprives women of leading lives to their fullest potential by restricting their roles in society only as housewives and mothers. Betty Friedan, in her book, has also urged women to start a passionate journey towards self-fulfillment by rejecting the false image of the feminine mystique. This paper aims at analyzing the lives of women in Meena Kandasamy's *When I Hit you: Or, A Portrait of the Writer as a Young Wife* and Anuradha Roy's *All the Lives We Never Lived* who come up with indomitable courage and prowess to reject the passive and gaily content image of the feminine mystique with a view to having a full realization of their potential and individuality.

Keywords: Meena Kandasamy, *When I Hit you: Or, A Portrait of the Writer as a Young Wife*, Anuradha Roy, *All the Lives We Never Lived*, Feminine Mystique, Marriage, Wifehood, Motherhood, Self-fulfillment

Betty Friedan's *The Feminine Mystique* is credited with the prestige of heralding the advent of the second wave of feminism in the 1960s in the United States. Friedan starts with exploring an unnamed problem faced by the American women, the problem which teaches American women to "desire no greater destiny than to glory in their own femininity" (Friedan 11). According to her, this strict adherence to the self-demeaning myth of femininity, which she has named "the feminine mystique" (Friedan 37), results in a "strange dissatisfied voice stirring within" (Friedan 21) women, a voice which does not fit with the pretty image of femininity expounded by the so-called experts (Friedan 22). This harmful image of the happy housewife makes women "deny the reality of the changing world" (Friedan 59). Friedan, a staunch feminist, ruefully deplores that "The end of the road, in an almost literal sense, is the disappearance of the heroine altogether, as a separate self and the subject of her own story" (Friedan 41). Friedan also censures "the woman who lives according to the feminine mystique that there is no road to achievement, or status, or identity, except the sexual one" as "sex does not really satisfy these needs" (Friedan 255). On the contrary, the woman actually turns herself into a sexual object by trying to find satisfaction in sex and "lives finally in a world of objects, unable to touch in others the individual identity she lacks herself" (Friedan 255).

Towards the end of her monumental book, Betty Friedan champions a new life plan for the women who are forced to a parasitic existence depending on their husbands and children. She urges her women readers to tear away the trap of gender roles prescribed by the feminine mystique through serious education, commitment, and meaningful paid job, a "work in which she can grow as part of society" (Friedan 333). Finally, Friedan ends her book in a note of optimism giving vent to her conviction about a time "at hand when the voices of the feminine mystique can no longer drown out the inner voice that is driving women on to become complete" (Friedan 364). The enduring significance of Betty Friedan's *The Feminine Mystique*, besides its substantial contribution to the worldwide feminist movement, lies in the fact that it has since its publication continued to inspire women all over the world to establish self-identities and accomplish self-actualization by rejecting the pre-ordained gender roles imposed on them.

Meena Kandasamy's the Women's Prize for Fiction shortlisted novel *When I Hit you: Or, A Portrait of the Writer as a Young Wife* is an agonizing yet gripping chronicle of an abusive marriage of an unnamed young wife, a married everywoman, who goes through intense physical and psychological torment at the hands of her monstrous husband for four months and eight days before running away to her parents' home and ultimately pursuing her dream of becoming a writer.

Based on the loathsome experience of the author's own marriage, this novel is a semi-autobiographical account of a young wife who at the end excels in showing superhuman dexterity and enterprise to transcend the life-annihilating barriers posed by the inhuman cruelty and outrage of her husband. Prior to her marriage, the twenty-something young woman has had a failed mission "in the Quest of One True Love" (Kandasamy 36) with an ambitious politician of approaching forty. After being "used" by the politician in a love affair that almost robs her of her own individuality, she realizes, "In love, I inhabit an imaginary underground; I simultaneously exist and do not exist. I'm summoned into being when my lover needs me; I'm dismissed, like a genie sent back to its bottle, when he is done with me" (Kandasamy 115). She comes back to Chennai to her parents with a broken heart and soon meets the college lecturer, a former Maoist guerrilla, whom she marries thinking him to be a perfect husband behind whose liberal mask slyly hides a perfect monster.

In her husband's home in an alien town of Mangalore, she starts playing the role of 'a perfect wife'. Reverence, obedience, humility, adherence, tolerance, patience, modesty and dutifulness have become her exclusive codes of conduct. She almost loses her own identity as a separate being in her feminine role of a dutiful wife. Confined to the four walls of a house for the first time in her life, the wife imagines herself as a character in a film playing her destined role. She does everything the way her husband wants with no sign of disobedience. Consequently, she feels trapped and realizes, "There are not many things a woman can become when she is a housewife in a strange town that does not speak any of her mother-tongues. Not when her life revolves around her husband" (Kandasamy 13). Thus, the husband's mission of turning the wife into an appendage to his life gradually gains momentum and he turns into an absolute evil, first, by constantly slating her for her "petit bourgeois woman writer" (Kandasamy 80) mindset; and then by beating her up with laptop cable, leather belt and twisted electrical cables. He finds faults with everything she does.

Facing this savagery, the wife helplessly feels herself embodying the image of a self-effacing housewife. At this point, the young wife's state of physical and mental trauma is completely analogous to the experience of Tehmina Durrani's young female protagonist Heer in *Blasphemy* who after going through gruesome levels of torture by her spiritual leader husband Pir Sain muses, "He had spent me without replenishing anything. My eyes had become like stagnant swamps sunk in on themselves. My mouth had lost its words. My body felt senseless. It seemed like debris had collected in a dirt dump. The flesh would soon shift from my bones, then the skin would shift from the flesh, and yet the master required eternal youth" (Durrani 148).

In an attempt to cut off all communication of her wife with the outside world, the husband at first makes her delete her Facebook account, which is “an act of career suicide” (Kandasamy 52) for a freelance woman writer. She is also forced to allow him to answer and delete her e-mails. Next, her SIM card has been changed and ultimately she is made to stop answering calls. When her husband relegates her to a state of absolute self-denial, she nauseously muses, “I feel robbed of my identity. I’m no longer myself if another person can so easily claim to be me, pretend to be me, and assume my life while we live under the same roof” (Kandasamy 55).

The husband’s incessant violence eventually makes her choose the strategy of silence. However, when she finds that her silence, the very thing her husband has commanded all along, only results in further physical abuse, rough sex, and disciplinary rape, she resorts to her intellectual ability to write in a desperate attempt to retain her identity and flout her husband. Very soon, trying to fight back in her own way, she starts writing letters to imaginary lovers following the pattern of erasing the words before her husband comes back at lunch. Surprisingly, her “nothing except a housewife” (Kandasamy 93) reality does not manage to rob her of her words. She muses, “I know that I have already escaped the present and that gives me hope, I just have to wait for this to end and I can write again, and I know that I am going to be writing about this, I know that this is going to end” (Kandasamy 87-88). Her sense of resistance makes her think, “With me, at this moment, I feel only the relish of rebellion, the comfort of long-forgotten words that now make me feel safe, feel loved” (Kandasamy 97).

Realizing the futility of finding an escape route from this wretched married life through the police, the parents, relatives, friends or neighbors; she finally decides upon escaping. It is when threatened with life by her husband that she hears whispering to herself in the voice of God that she is “more useful alive than dead” (Kandasamy 186). Despite her parents’ constantly trying to convince her over the phone to stay with her husband, she plots her self-rescue mission with silent fury and a vehement resolution:

I will not allow myself to become the good wife, the good mother, the good-for-nothing woman that marriage aims me to reduce me to. I will not allow my story to become a morality tale- about loose women, about lonely writers, about melancholic poets, about creative, unstable artists, not even about a war against head lice. I will give all of you an ending to this story to which you cannot object. I will hold out until I hand-deliver the finishing thread that will earn your tear-eyed, hard-won approval- a return to my parental home, to that state of innocence, to a system of returning. (Kandasamy 208)

Finally, she exploits the next available chance of her liberation and comes back to her parents' home one night in an auto-rickshaw shedding her miserable existence of wifehood "like a second skin" (Kandasamy 213). Coming back as a strong unbreakable woman, she dedicates herself in reading and writing. A few years later, she finally follows her father's injunction: "*Go away. Don't come back.*" and moves as far away as her talent as a writer can take her. In her attempt to forget the blemishes of an abusive married life, she attempts her pen in writing her own story, a story which turns out to be everyone's story, a story where every married woman can see her own truth. Taking refuge in words, she feels, "Words allow me escape. Words give birth to another woman" (Kandasamy 241).

Throughout the novel, the anonymous young woman functioning also as the narrator carries on a Herculean struggle to both maintain and fashion her own identity which demonstrates that she has never lost her personal dignity and intense urge for self-assertion in the face of brutal dehumanization. In the end, boldly saying 'no' to the imposed image of a housewife, she embarks on a mission of leading the life of an independent woman with a distinct life plan and worthy purpose of living. She vigorously avers:

I am the woman with wings, the woman who can fly and fuck at will. I have smuggled this woman out of the oppressive landscape of small-town India. I need to smuggle her out of her history, out of the do's and don'ts for good Indian girls. I am the woman who is willing to display her scars and put them within exhibition frames. I am the madwoman of moon days. I am the breast-beating woman who howls. I am the woman who wills the skies to weep in my place. (Kandasamy 247-248)

Set mostly in the late 1920s, 1930s and early 1940s against the backdrop of World War II and India's struggle for independence from the British Raj, the second novel of this paper's focus, Anuradha Roy's the JCB Prize for Fiction shortlisted novel *All the Lives We Never Lived* at its core is a tale of Gayatri Rozario. Gayatri, a beautiful and creative young woman, is the mother of Myshkin Chand Rozario, the narrator of the novel. A sixty-year-old Myshkin, after receiving a bulky postage package all the way from Vancouver, Canada containing his mother's letters written during her stay at Bali to her friend Lisa, starts narrating his mother's youth, her unhappy marriage with condescending Nek Chand Rozario and her subsequent decision to leave her family to go to Bali with a German painter Walter Spies and an English dancer Beryl de Zoete.

Through the projection of Gayatri's sense of a restless lacking and her subversive quest for autonomy despite her comfortable in-law's home, educated husband and loving child,

=====

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Tuhin Shuvra Sen, Ph.D. Research Scholar in English Literature

Rejecting 'the Feminine Mystique' in Quest for Self-fulfillment: A Study of Meena Kandasamy's *When I Hit you: Or, A Portrait of the Writer as a Young Wife* and Anuradha Roy's *All the Lives We Never Lived*

Anuradha Roy raises serious questions on the outdated notions of femininity and age-old traditional beliefs that help to perpetuate the predominance of men over women in Indian society. In their book *The Subordinated Sex: A History of Attitudes toward Women*, Vern L. Bullough, Brenda Shelton, and Sarah Slavin, American historians and sexologists, seem to echo the fate of a woman in patriarchy:

The very word *woman*, in fact, emphasizes this passive, subordinate position. It derives from the Anglo-Saxon *wifman*, literally ‘wife-man,’ and the implication seems to be that there is no such thing as a woman separate from wifehood. As individuals, with few exceptions, women were not counted as important. They were simply mothers, wives, daughters, sisters, proper and forgotten. (Bullough et al. 1)

Existing between the societal demand of being subordinate to the masculine world and her commitment to the assertion of her womanhood, a woman always inhabits a bipolar world. For Gayatri as a married woman, the problem is always simply being someone’s mother or someone’s wife without any chance of establishing her own identity. However, the impulsive, spirited and art-loving Gayatri in *All the Lives We Never Lived* in due course shows the courage to give up her feminine image of an inert ‘good-wife’ which epitomizes the realization of her womanhood through identity-assertion and self-affirmation.

Gayatri’s unusual freedom at her adolescence, thanks to her supportive father Agni Sen, at a time when daughters were chained to a restricted world of domesticity expected to desire nothing more than a comfortable in-law’s home, a husband and children, does a great deal in molding her free-spirited individuality and developing her passion for travelling, dance and painting. She is trained by tutors “to learn languages and painting, as well as dance and classical music, all this in an age when women sang and danced to entertain rich men and were derided for it” (Roy 25-26). Her father often takes her to historical monuments in Delhi, to musical salons and to see artists at work. Soon after her visit to Santiniketan with her father, they embark on a ship from Madras to Singapore to travel around the East Indies during which they meet German artist and musician Walter Spies on a raft in Bali. However, after her father’s unexpected death, her family arranges her hasty marriage to Nek Chand Rozario, her father’s former student. Educated, frugal, strident, and patriotic Nek Chand prides over his being progressive in allowing freedom to his wife, but for him, Gayatri’s painting, dancing, and singing are not “serious matters”, just “hobbies” (Roy 35).

Raised with freedom and a passion for art, Gayatri feels trapped and stifled in her circumscribed existence as a wife. Nek Chand’s gloating over his progressiveness makes Gayatri

=====

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Tuhin Shuvra Sen, Ph.D. Research Scholar in English Literature

Rejecting ‘the Feminine Mystique’ in Quest for Self-fulfillment: A Study of Meena Kandasamy’s *When I Hit you: Or, A Portrait of the Writer as a Young Wife* and Anuradha Roy’s *All the Lives We Never Lived*

retort in Fury, “So, my freedom is something you store in a locked iron safe? To dole out when you see fit?” (Roy 36). Myshkin soon metaphorically encapsulates their married life: “They were like two people stranded on an island together with no common language” (Roy 36). Gayatri’s idea of personal freedom sharply contrasts with Nek Chand’s idea of the freedom of a nation where women are held captive in the name of wifehood and motherhood. Furthermore, Walter Spies’ sudden reappearance in 1937 along with an English ballerina Beryl de Zoete in Muntazir, Gayatri’s in-law’s place, adds some more fuel to the already blazing married relationship of Myshkin’s parents. While his countrymen are fighting for freedom, Nek Chand is harshly critical of Gayatri’s expeditions with Spies and Zoete in the old city in search of traditional dance teachers or to distant hillsides, painting, and sketching. However, Gayatri who makes it the mission of her life to annihilate decorum, abstinence, and compliance, responds sharply to Nek,

What good will the great nation’s freedom do for me? Tell me that! Will it make me free? Will I be able to choose how to live? Could I go off and be alone in a village as Walter has been doing? Could I be there and paint as well? Or walk down the street and sing a song? Could I spend a night out under the stars away from the town as your father did the other day? Even Myshkin is freer than I am! Don’t talk to me about freedom. (Roy 90)

Finally, after ten years of asphyxiating married life, Gayatri undertakes another journey to Bali with Spies and Zoete to break free from confinement, to follow her own version of personal freedom, to spread her wings to fly in the open air, above all, to be what she wants to be and to do what she likes to do leaving behind her feminine roles of motherhood and wifehood. In reply to a question about Gayatri’s character in an interview by Chandreyee Ghose in The Telegraph, Anuradha Roy says:

She is not modelled on anyone, she came to me as a complete, sparkling, gifted, sometimes abrasive, sometimes contradictory woman who believes she has something that sets her apart. Many of the characters are fighting for freedom of different kinds, including freedom from colonial rule and Gayatri defies the accepted mode of defiance; what she is fighting for is not personal freedom to paint or picnic (as her husband thinks); she is struggling for the idea that you cannot be caged into giving your life to a version of freedom that belongs to someone else, however worthy that may be. But she knows her kind of freedom comes at a price, including being condemned by society and that is probably as true today. (Roy, “Interview”)

Moreover, escaping with Spies, a homosexual who does not have any physical attraction towards her, makes Gayatri’s escape an act of pursuing unalloyed autonomy. It is neither due to

=====

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Tuhin Shuvra Sen, Ph.D. Research Scholar in English Literature

Rejecting ‘the Feminine Mystique’ in Quest for Self-fulfillment: A Study of Meena Kandasamy’s *When I Hit you: Or, A Portrait of the Writer as a Young Wife* and Anuradha Roy’s *All the Lives We Never Lived*

Spies and Zoete's influence nor singer Akhtari Bai being her "dose of Dutch courage" (Roy 131-132) that prompts Gayatri to leave, it is her feeling of "a bird trapped inside beating its wings" (Roy 223) as a result of the boredom and humiliation of a subservient existence in her married life that makes her embark on a mission of self-actualization. Moreover, Gayatri, in one of her letters to Lisa, makes it clear that she could have escaped to Bombay with her neighbor Brijen who, like a romantic hero, promises her a new life. But, she realizes, "I did not love him, I have come to understand, I merely loved his addiction to me. I am not made for love. I want nobody. I need to be absolutely free" (Roy 262). Thus, her impenitent but guilt-stricken going away to Bali is, in fact, "a chance at another life" (Roy 263), the one she is meant for. In the end, what makes her daunting task of leaving her home, husband, and child behind to chase her passion of painting more laudable is her unwavering determination expressed in these words: "Anyway, no more room for self-pity, none! I am here. I came because I chose to, I will not mope and moan, I will work" (Roy 243).

Thus, the female protagonists of both Meena Kandasamy and Anuradha Roy's novels are inspirational figures for our present time when thousands of women like them are intently seeking an escape route from the conventional notions of marriage and motherhood and keenly waiting for the recognition of their abilities in any work to be serious endeavors. These two fictional married women through their longing for individual freedom and through their courage of pursuing their separate life-plan essentially foreshadow a time "when men and women share not only children, home, and garden, not only the fulfillment of their biological roles, but the responsibilities and passions of the work that creates the human future and the full knowledge of who they are" (Freidan 364) as envisioned by Betty Friedan in *The Feminine Mystique*.

Works Cited

- Bullough, Vern L., et al. *The Subordinated Sex: A History of Attitudes toward Women*. Revised ed., The University of Georgia Press, 1988.
- Durrani, Tehmina. *Blasphemy*. Penguin Books, 1999.
- Friedan, Betty. *The Feminine Mystique*. Dell Publishing, 1974.
- Kandasamy, Meena. *When I Hit you: Or, A Portrait of the Writer as a Young Wife*. Juggernaut Books, 2018.
- Roy, Anuradha. *All the Lives We Never Lived*. Hachette India, 2018.
- Roy, Anuradha. "Interview by Chandreyee Ghose." *The Telegraph*, online ed., 19 May 2018, <https://www.telegraphindia.com/entertainment/lsquo-the-world-we-think-of-as-past-is-close-to-ours-rsquo-says-anuradha-roy-writing-all-the-lives-we-never-lived/cid/1430239>. Accessed

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Tuhin Shuvra Sen, Ph.D. Research Scholar in English Literature
 Rejecting 'the Feminine Mystique' in Quest for Self-fulfillment: A Study of Meena Kandasamy's *When I Hit you: Or, A Portrait of the Writer as a Young Wife* and Anuradha Roy's *All the Lives We Never Lived*

06 Dec. 2018.

Tuhin Shuvra Sen
Assistant Professor
Department of English
University of Chittagong, Chittagong- 4331
Bangladesh

Ph.D. Research Scholar
School of Literary Studies
Department of English Literature
The English and Foreign Languages University
Hyderabad-500007
Telangana, India
tuhinshuvrasen@gmail.com
tuhinshuvra@cu.ac.bd

Language in India www.languageinindia.com ISSN 1930-2940 **19:4 April 2019**

Tuhin Shuvra Sen, Ph.D. Research Scholar in English Literature
Rejecting 'the Feminine Mystique' in Quest for Self-fulfillment: A Study of Meena Kandasamy's
When I Hit you: Or, A Portrait of the Writer as a Young Wife and Anuradha Roy's *All the Lives We Never Lived*

Part Played by the Wayward Woman in the “Romantic Plays” of Oscar Wilde

Dr. M. Venkateswara Rao, Ph.D.

H.O.D. of English

S.V. Arts College

Tirupati 517502

Andhra Pradesh, India

yuppucherla@rediffmail.com

=====

Since the first decade of the seventeenth century, the wayward woman has been figuring in the English drama. The Wayward woman has become stock character in modern English Drama. Her waywardness has been presented as matter of the past, or of the present, at something repented of or persisted in. It has been represented, also, as trivial or grave, the result of passion or of principle. Among recent playwrights, three have achieved especial success in analyzing this character (1). Oscar Wilde is mentioned along with Sundermann and Pinero as those who depict the wayward heroine.

Oscar Wilde is the writer of five social comedies – “Lady Windermere’s Fan” (1882), “A Woman of No Importance” (1893), “An Ideal Husband” (1895) and “The Importance of Being Earnest” (1895). In the first three of the above-mentioned plays, Wilde has depicted wayward women with a past. He had earlier written two, what are called, “romantic plays” in which he has portrayed wayward women, their waywardness being presented as a matter of the present. The plays are – “The Duchess of Padua”, written in 1883 and “Salome” written ten years later in 1893. The present article aims at highlighting the characterization of the wayward women who figure in these two plays.

The theme of the “Pseudo-Elizabethan drama” (2) is revenge and love. The play shows the influence of the Elizabethan and Jacobean dramatists. In the course of the play, time and again we are reminded of such diverse plays as “Julius Caesar”, “Hamlet”, “Antony and Cleopatra” and “The Duchess of Malfi”. The play revolves round the heroine, Beatrice, who is the Duchess of Padua. She is one of those unfortunate women who have loved and lost. Her first effect is that of pure beauty. She just passes across the stage and says nothing whatever. But she has looked at Guido, the hero, and falls in love with him at first sight. She is married to a cynical and tyrannical old man, the Duke of Padua. He is old enough to be her father. She has been starved of love, genuine love. The old husband treats her as chattel. Hers is not to reason why, hers is not to question whys, hers is to do or die. In the second act she appears as the image of pity and mercy. She is a crusader for the welfare of the people of Padua who are treated with ruthless contempt by the Duke. She distributes her money among the wretched citizens. By her sympathy for the downtrodden, she wins our

admiration. Guido confesses his love for her, and she only too readily reciprocates. She admits that she fell in love with him the first moment they met. But her joy is short-lived. Guido is reminded of his duty in avenging the murder of his father by the Duke of Padua. He decides to put the task of revenge above that of loving Beatrice. He speaks of a barrier lying between them, and then deserts her. She misunderstands the meaning of the word "barrier" used by Guido. She believes that it refers to her husband. After toying with the idea of suicide, she resolves to remove that "barrier". Under a momentary impulse she commits the murder of her husband and tells her lover "I have just killed him" and "I did it all for you!" Guido is horrified by the murder which she has committed and from which he himself shrinks. He turns a deaf ear to her pleas and love. Then she does a disconcerting volte face. She has Guido arrested as the murderer. She lays the crime at Guido's sown door. "In Act 4 the Duchess becomes a real White Devil (Webster was obviously in Wilde's mind, as well as Shelley) (3). During his trial, she seeks to prevent his speaking, lest he should reveal her perfidy. She expresses regret that his head was not chopped off the moment he was seized. "Art thou that Beatrice, Duchess of Padua?" Guido asks with understandable incredulity. "I am what thou hast made me", she replies. Yet he still loves her. At this point of the play, the Duchess forfeits our sympathy by her act of treachery to her lover.

But a rude shock awaits her. When Guido is permitted to talk, he falsely asserts that he murdered the Duke and thus supports her story so that she may be saved. At this evidence of his devotion and love, she is touched. She makes vain attempts to secure a pardon for her lover. She goes to the condemned man in prison, drinks off the poison meant for him and urges him to escape in her garments. She asks, "Can love wipe away the blood from off my hands, pour balsam in my wounds, heal my scars and wash my scarlet sins as white as snow?" ... Again, before she dies, she declares:

"Perchance my sin will be forgiven me,
I have loved much."

She kisses him and dies in a spasm. Guido kills himself with her dagger. Wilde tells us that after her death her countenance is a marble image of peace, showing that God has forgiven her. But the reader doubts whether divine forgiveness is possible for this particular sinner. But he will feel pity for the Duchess, just as he feels pity for Othello of Shakespeare.

The second romantic drama of Wilde depicting the wayward heroine is "Salome". As the title indicates, the Biblical temptress, Salome, the eighteen-year old princess of Judea is the central figure. As Frank D. Chandler points out, Wilde has depicted her as the personification of revolting lust. Wilde has made a significant departure from the original Biblical legend. In the Bible, it is at the instance of her mother, Herodias, that Salome asks for the head of John the Baptist on a silver charger. Her mother hates the prophet for condemning her publicly for marrying her husband's murderer, Herod. But in Wilde's play Salome herself lusts for the body of the prophet, Jokanaan. But she takes no notice of the young Syrian soldier who despairs of winning her love and so kills himself. But her passion for Jokanaan is intense as madness. As she first looks upon the prophet,

she cries, “I am amorous of thy body, Jokanaan! Thy bodywhile like lilies of a field that the mower has never mowed ... The roses in the garden of the Queen of Arabia are not so white as thy body.” The more the prophet reduces and curses hers, the more she begs to be allowed to kiss him. Spurned, she decides to wreak vengeance, upon one who has scorned her love. Meanwhile, she has infected the heart of her step-father, Herod, also with love. She extracts a promise from the lecherous old villain that he will give her anything she wishes, if she dances before him. She dances and Herod is carried away with ecstatic delight on a silver plate. Herod recoils in horror but keeps his word. When the severed head of Jokanaan is brought to her, Salome says to it, “Well, I will kiss it now. I will bite it with my teeth as one bites ripe fruit. Yes, I will kiss thy mouth, Jokanaan.” As she boasts, “I have kissed thy mouth, Jokanaan” the Tetrach shouts to his soldiers, “Kill that woman.” The soldiers crush her to death under their shield. Salome is as much the victim of her mother’s jealousy and hostility to her husband, as she is of Herod’s irrational and reckless lust, fear of old age and relentless cruelty” (4).

In this way, both the heroines of these two “romantic dramas” (the phrase is Frank D.Chandler’s) are wayward women. Their waywardness comes from their passion. “It is not in such romantic dramas, however, that Oscar Wilde is at his best in drawing wayward women, but rather in his realistic plays of modern life. In these witty and amusing satires upon English society, the woman with a past occupies a prominent place (5) Chandler goes on and point out that the wayward through interest. But Beatrice of “The Duchess of Padua” and Salome are women with a present. Their waywardness sprang from their passions.

References

1. Frank D.Chandler, “Aspects of Modern Drama”. Page 121, The Macmillan Company, London, 1914.
 2. Alan Bird, “The Plays of Oscar Wilde”. Page 35, Vision Press Limited, London, 1977.
 3. Katherine Worth, “Oscar Wilde”, Page 44, Macmillan Company, London 1983.
 4. Alan Bird, “The Plays of Oscar Wilde”, Page 74.
 5. Frank K.Chandler “Aspects of Modern Drama”, page 134.
-
-

The Unholy Symbolism of Number Three in the Plays of William Shakespeare

G. Zeenathaman
Asst. Professor of English
Adhiyaman Arts and Science College
For Women
Uthangarai
zeenaashiq@gmail.com

=====

Abstract

Literature means reality, which enriches the ordinary into extra ordinary. Literature means dedication, which change a man to exuberant. Literature means a treasure which gives the valuable findings; literature means reflection, which reflects the life. Literature is a guide which guides everyone; it is a tutor which teaches the life. In literature symbolism is the use of symbols to signify ideas and qualities, by giving them symbolic meanings that are different from their literal sense. Shakespeare used this term to remain the audience to look deeper in order to understand the thoughts and actions of the characters. The aim of this paper is dealing with the use of unholy symbol of number three in the plays of William Shakespeare. It refers three plays 'Macbeth', 'The Merchant of Venice', and 'The Tempest'. In these three plays Shakespeare used the number three as unholy wherever he mentions number three that was referred as the symbol of bad or sorrowful.

Keywords: William Shakespeare, number three, Dedication, exuberant, treasure, symbolism, qualities, signify, unholy.

Before going to speak about the unholy symbolism of the number three in the play Macbeth, I want to describe the historical information which I think is important to understanding the meaning of the number three in Macbeth, which I refer to as the unholy symbolism. During the time when Shakespeare was writing England was experiencing profound social upheaval, which was the cause for much concern. The primary cause for this concern was the Elizabethan belief that what happens on earth is reflection of what is happening in heaven. So the displacement of the nobility by the merchant class, and the fact that the traditional patriarchal rule of England was now controlled by a woman, led many to speculate that the realm of the divine was also being turned upside down and that unholy beings were possibly assaulting the divine throne of God.

A brave Scottish general named Macbeth receives a prophecy from three witches that one day he will become king of Scotland. Consumed by ambition and spurred to action by his wife, Macbeth murders the king Duncan and takes the Scottish throne for himself. Duncan's sons Malcolm and Donalbain, flee Scotland, where they begin plotting against Macbeth. One of their allies, Macduff, poses a serious threat to Macbeth. So the new king has Macduff crowned king. Malcolm and Macduff join forces and prepare for war. Overcome with remorse over the murder of King Duncan, lady Macbeth commits suicide. Her death barely affects Macbeth, who has received three new prophecies: to brave Macduff, that "none of woman born" shall harm him, and that he won't be defeated until Birnam wood comes to Dunsinane hill. Macbeth nearly assumes that he is invincible.

Macduff's forces camouflage themselves with foliage from Birnam wood as they march on Dunsinane. Macduff, the product of a gruesome war was not "of woman born" and thus the power to defeat Macbeth, who realizes too late that the witches' prophecies foretold his death and not his success. Macduff kills Macbeth in the play. The play opens in a desert place where the three witches are seen meeting amid thunder and lightning. To these three witches they planned to meet Macbeth and change his mind. This idea is the key in the play and is expressed in the very first act when the three witches say in unison: "Fair is foul and foul is fair."

It was common belief that bad luck comes in threes. It is the traditional belief that if one dies the death is usually followed by two more deaths will occur. The same things had happened in the play Macbeth too. The first use of number three relates to the number of witches. The three witches appear together throughout the play and generally signify dire events. In fact, much of their presence and conjuring has to do with three. When the witches first meet Macbeth, they address him by three titles: Thane of Glamis, Thane of Cawdor, and finally the king. Then there is a cauldron scene, which opens with the following lines, thrice the blinded cat hath mewed, Thrice and once the hedge pig whined, Harpier cries Tis time.

Macbeth joins the scene, the witches conjure three apparitions, and each apparition shouts Macbeth's name three times: "Macbeth! Macbeth! Macbeth!" when the three apparitions conjure they present some shadows to Macbeth. He sees the eight shadows the last one holds two orbs and three scepters. Another most important reference for the unholy symbolism of three is the three men Macbeth, Malcom, and Macduff. These three men are the important characters of the play who are the symbolism for unholy happenings. And their names also start from three M's. It is again the number three is used when Macbeth calls the murderers to murder Banquo, he gave the work to the three murderers. There are also three murders that are actually performed those of Duncan, Banquo, and Macduff's son. There are also the three murders such as Lady Macduff and rest of her children.

‘Tomorrow, and tomorrow, and tomorrow’, this is one of the more famous speeches of Macbeth. He says this to indicate that another day in his life would be just a futile and monotonous crawl towards the inescapable end. This phrase is meant of useless, meaningless, and empty. After his wife death, time seems to Macbeth an intolerable burden, and the future an overwhelming force that leads him to his destiny. This is directly opposite of the conventional and easy future he had fantasized about having with his wife before murdering the king Duncan. After the death of Lady Macbeth, he feels his future is hopelessly tedious, and empty, while life looks ridiculously short. Macbeth suddenly gets a tragic end only because of the prophecies the three witches and their three prophecies. So this is the unholy symbolism of the play *Macbeth*.

With this description I searched the description of number three in Bible. One obvious meaning of the number three is the Trinity; the Father, the Son, and the Holy Spirit. In a general sense number three in the Bible also signifies growth and reproduction. There were three apostles of God: Peter, John, and James, who followed Jesus Christ to the garden of Gethsemane. These apostles signify light, love, and life individually. Other trinities existing in the Bible are body, spirit and soul and the three parts of the consciousness of the mind: conscious, super conscious and subconscious. Additionally, there are three archangels mentioned in the Bible by name as Michael, Gabriel, and Raphael.

Jesus prayed three times in the garden of Gethsemane before his arrest. He was placed on the cross at the third hour of the day and died at the ninth hour. There were three hours of darkness that covered the land while Jesus was suffering on the cross from the sixth hour to the ninth hour. Three is the number of resurrection. Christ was dead for three full days and three full nights. Whereas William Shakespeare used number three as unholy in his plays.

In the play *The Merchant of Venice* also we get the symbolism of number three which was used as unholy. A young Venetian Bassanio needs a loan of three thousand ducats so that he can woo Portia, a wealthy Venetian heiress. He approaches his friend Antonio, a merchant. Antonio is short of money because all his wealth is invested in his fleet, which is currently at sea. He goes to a Jewish money lender, Shylock, who hates Antonio because of Antonio’s anti-Semitic behavior towards him. Shylock nevertheless agrees to make the short term loan, but in a moment of dark humor he makes a condition the loan must be repaid in three months or Shylock will exact a pound of flesh from Antonio. Antonio agrees confident that his ships will return in time.

Because of the terms of Portia’s father’s will, all suitors must choose from among three caskets, one of which contains a portrait of her. If he chooses he may marry Portia, but if does not he must vow never to marry or court another woman. The princes of Morocco and Arragon fail the test are rejected. As Bassanio prepares to travel to Belmont for the test, his friend

Lorenzo elopes with Shylock's daughter Jessica. Meanwhile two Antonio's ships have been wrecked and Antonio's creditors are pressuring him for repayment. Antonio was helpless and the duration of the bond too was over. Shylock made use this chance and he gave a complaint on Antonio.

The curtain opens with three caskets, Portia gets the suitors and the casket has three inscriptions. Because of the game conducted by Portia's father, Bassanio planned to court Portia a wealthy heiress. Bassanio approached Shylock about three thousand ducats. He thought he will repay it soon. Shylock nurses a long- standing grudge against Antonio, who had made a habit of berating shylock and other Jews for their usury. Shylock agreed to loan Antonio with the agreement. Antonio wants to repay the money within three months otherwise he allows him to take a pound of flesh from his body.

This clear evident that Bassanio needs three thousand ducats to court the rich heiress Portia. So Antonio gets it from Shylock. This made Antonio to imprison and the court of Venice also helpless to save him from the bond. That bond also specified three months. When Bassanio went to Belmont he came across Portia's father's will. There is a game with three casket, the suitors of Portia should choose any one of it. Each casket has made of gold, silver and lead respectively. The caskets has a slogan like, 'who chooseth me shall gain what many men desire', 'who chooseth me shall get as much as he deserves', 'who chooseth me must give and hazard all he hath'. This made Bassanio to forget the bond of Shylock. Meantime the due time was over and Antonio' ships are lost at the sea. So he cannot repay the money to Shylock. Shylock has become more determined to exact revenge Antonio. Because of the three thousand ducats Antonio suffered a lot. Even he faced the problem like death.

The play *The Tempest* begins with the huge storm batters a ship carrying Alonso (the King of Naples), Sebastian (Alonso's brother), Ferdinand (Alonso's son), Antonio, Gonzalo, and others. They are likely to die by shipwreck. On the island near the storm, Prospero and his daughter Miranda are introduced. It is clear that Prospero has created the storm battling the ship. Miranda is concerned that the men aboard the ship are harmed and asks Prospero to stop the storm. But Prospero explains that he was once the Duke of Milan but was banished to the island with Miranda by Antonio, his brother, who took over Prospero's dukedom of Milan.

Ariel, a magical spirit, appears. It becomes clear that Ariel is in Prospero's service, and caused the storm at Prospero's bidding. He tells that the men onboard the ship have all made it ashore unharmed as planned. Miranda expresses her strong dislike for him. Ferdinand, who has been wandering the island, meets Miranda and falls immediately in love with her: This appears to be of Ariel's doing and part of the carefully-laid plan that Ariel must carry out to win his freedom from Prospero. Miranda was three years old When Prospero entered in the enchanted

Island. This unholy symbol of number three is led Prospero to undergo this pain and sufferings. In these three plays Shakespeare used number three as unholy symbol for his plays.

References

- Shakespeare, William. The Merchant of Venice. Ed. A. W. Verity. New Delhi: Cambridge University Press, 2013.
 - The Tempest. Ed. A. W. Verity. New Delhi: Cambridge University press 2012.
 - The Merchant of Venice. Ed. John Wickers. New Delhi: Macmillan press, 1969.
 - The Tempest. Ed. Harold Bloom. New Delhi: Orient Blackswan, 2006.
 - The Merchant of Venice. Ed. W. M. Merchant. London: Penguin Books, 2005.
 - Macbeth. Ed. A. W. Verity. New Delhi: Cambridge University press 2012.
-
-

Cultural Aspects in the Select Novels of Githa Hariharan

Dr. A. Saburunnisa

Research Advisor

Asst. Professor of English

PG and Research Department of English

Kunthavai Naacchiyaar Government Arts College For Women (Autonomous)

Thanjavur - 613007

N. Baranipriya

Research Scholar

PG and Research Department of English

Kunthavai Naacchiyaar Government Arts College For Women (Autonomous)

Thanjavur – 613007

rmanjuraja@gmail.com

=====

Abstract

In the Indian context, writers are in a position to reveal the culture of their society. Only through the works of the novelist, the readers are able to understand the cultural, social background of their society. So this becomes common among the writers of Indian English Literature. The women writers also portrayed the background of their society. Several feminists have realized that the subject of woman's emancipation should not be reduced to the contradictions between man and woman. In order to liberate herself, the woman needs to empower herself to confront different institutional structures and cultural practices that subject herself to patriarchal domination and control. This research paper analyses how the Indian English fiction writer, Githa Hariharan uses the genre fiction as a medium to transmit the culture to learners exhibiting the Indian myths and shows how woman survive even in the odd situations of her life.

Keywords:

Indo-Anglian Literature is of most recent origin. An Indian writer is known by his writings which were about India and life of an Indian living outside. Famous authors have earned a position through their writing experience. Such an Indian author is the nation's pride. Indian authors have influenced an entire generation with the writing. Over the years, Indian writers have contributed to the world of English Literature. Indian authors in English deserve a special mention as they have portrayed India; its rich, cultural heritage and societal norms to readers in the west.

Since they hail from varied educational and cultural backgrounds, Indian authors present, a kaleidoscopic overview of the vibrant nation. Their writings have influenced readers from all walks

of life. The Indian writers did not need foreign writers to portray India. In the past few years many prominent writers have made their mark on cultural and social issues. Eminent writers like Arundhati Roy, Jhumpa Lahiri etc. have given Indian English novel a whole new level.

Among the new writers Githa Hariharan is one of the prominent writers. She is one of the most prolific woman writers of India. She was born in Coimbatore in 1954. She is a social activist known for her care and concern for women. The works of Githa Hariharan include novels, short stories, articles and columns and also the essays of different topics that interest her. She published her first novel *The Thousand Faces of Night* in 1992 and was awarded commonwealth writers' prize in 1993. This novel was followed by *The Ghost of Vasu Master* (1994). Her third novel *When Dreams Travel* appeared in 1999 and it was quickly followed by *In Times of Siege* (2003). Besides novels, Githa Hariharan has also authored a collection of short stories *The Art of Dying* (1993) and a book of short stories *The Winning Team* (2004).

Githa Hariharan thus enjoys a crucial place in the history of Indian English fiction. On one hand she is an integral part of the larger part of the tradition, on the other hand, she is an important cord in the tradition of Indian women writers. Githa Hariharan thus enjoys a crucial place in the history of Indian English fiction. On one hand she is an integral part of the larger part of the tradition, on the other hand, she is an important cord in the tradition of Indian women writers.

The age of Githa Hariharan is undisputedly the most complex phase of the cultural history of India. The advent of the television and the consequent expansion of the news channels and entertainment channels is one most outstanding phenomenon that sped up the transitions. No transitional phase in the cultural history of India has been as forcefully accelerated as this. The spread of education is also a factor of great significance which took place during the last two decades. The education was not confined to make people literate but it had new functions to perform. The spread of technical education and management studies reshaped the mind of common Indians with handsome participation of women in reshaping the cultural history of India.

All the five novels that hit the literary horizon are written during this tumultuous era of Indian socio-cultural history. The crisis to which her characters are subjected is the crisis hovering over the society.

In the novel, *The Thousand Faces of Night*, she wove together the lives of three women belonging to three generations in Madras in the south of India. The book shows how they are torn between tradition and modernity in trying to shape their lives in their own ways. Devi, the protagonist of the novel was brought up in a traditional Hindu family. Being in traditional background she overcomes her problems and she acted as modern woman. In this novel Githa Hariharan shows the cultural aspects of our country. She says about story telling in this novel. Devi's grandmother, Baba and Mayamma are some of the persons who tell stories in the novel. Githa Hariharan took stories from Ramayana and Mahabharata. She says about the stories of less important

character like Amba, Ganga, etc. Githa Hariharan through these women characters says the culture of our society. Her characters also stood as an example.

Githa Hariharan's another novel *In Times of Siege* has a real, personal background. In 1995, she tried to open an account at a bank for her son, who was eleven years old, but it was told that she could do that only with her husband's signature. The decision was based on the Hindu law, which at the time was still in force, that a mother has a right of guardianship over her children only when the father is dead. Together with her husband, she decided to take it to court and she won the case.

The fact that the Indian court changed the constitution in favour of women in 1999, saying that 'a mother is undoubtedly a child's natural guardian', now counts as a milestone in the history of women's liberation in India. The novel *In Times of Siege* is a mirror up to Indian society which is increasingly marked by fundamentalism, hate, mistrust and censorship. In this novel Githa Hariharan says about relation between a student and a teacher. The teacher is Shiv and student is Meena. This novel also reflects the culture aspects of the society. Here, Meena is the daughter of Shiv's childhood friend. Once Meena hurt her leg and she stayed with Shiv. In olden days a woman staying with a man alone is consider a mistake. But, Meena being a modern girl get rid of the old belief and stayed with Shiv. She helped Shiv when he was in a trouble. This novel is yet another example of cultural aspects.

The next novel is *The Ghosts of Vasu Master*. Like the previous this novel also says about the relationship between a teacher and a student. Here the student is Mani and the teacher is retired school master Vasu. Here Githa Hariharan says about the feelings of a retired person who is living alone. Vasu master even after retirement does not stay with his sons. She lived alone in the village. To keep himself occupied he took classes for the students in his home. One among the student is Mani. He is different from others. It is a challenge for Vasu master to teach Mani. Here also Githa Hariharan uses the technique of story - telling. Vasu master remembers his mother, grandmother and also his wife while he was telling stories. Githa Hariharan implies the method of story – telling to reveal the culture of her society.

The novel *When Dreams Travel* another novel of Githa Hariharan. This novel revolves around the life of two sisters and two brothers. Once again Githa Hariharan took the method of story – telling in this novel. The sisters Shahrzad and Dunyazad to save their lives and the kingdom married valiant brothers. To live their life, they started to tell the interesting stories which entertained the brothers. Her Githa Hariharan reveals how a king would behave in their period. Similarly, she also says how a woman would solve the problems.

A detailed study of the novels of Githa Hariharan acquaint us with the base realities of emerging social set up of India without any emotional or ideological veneer. Through all her novels Githa Hariharan reveals the cultural aspects of the society.

=====

References

=====

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Dr. A. Saburunnisa and N. Baranipriya

Cultural Aspects in the Select Novels of Githa Hariharan

- Hariharan, Githa. *The Thousand Faces of Night*. New Delhi: Penguin Book, 1992.
..... *When Dreams Travel*. New Delhi. Penguin Books Pvt. Ltd. India. 2008.
Print.
..... *In Times of Siege*. New Delhi. Penguin Books Pvt. Ltd. India. 2004.
Print.
..... *The Ghosts of Vasu Master*. New Delhi. Penguin Books Pvt. Ltd.. India.
1994. Print.
Khan, A.G. and Khan, M.Q. *"Thousand Faces of Night: An Epic 'Cap Bulized'"*.
New Delhi: Creative Books, 1995.
- =====

Linguistic Study of Malayalam Astrological Terms Such as Raasi-rāṣi (Zodiac) With Special Reference to Borrowing

Dr. Syam S.K., M.A., M.Phil., Ph.D.

**Linguistic Cell, Department of Developmental Studies
Directorate of Kirtads, Chevayur, P.O., Calicut -17. Kerala, India
drsyzamsk@gmail.com**

=====

Abstract

Borrowing also known as the lexical borrowing is the process by which a word from one language is adapted for use in another. The word that is borrowed is called a borrowed word or a loan word (Richard Norquist). Aim and Objectives of this study is to analyze the commonly used Malayalam Astrological terms such as Raasi - rāṣi (zodiac) in Malayalam with special reference on the linguistic concept Borrowing. The present paper discussed the Borrowing aspects of astrological terms in Malayalam especially Raasi (rāṣi). Astrological terms are linguistic signs representing a concept as well as an image. Majority of the technical terms are derived from Sanskrit language tradition. All terms have diverse linguistic and cultural origin. So this leads the researcher to take this aspect in terms of Linguistics, because linguistics is a science and through this scientific study of language, language of astrology can be studied.

Keywords: Malayalam Astrological Terms, Borrowing, Loan words, Tatsama terms, Tadbhava words, Raasi, Medam, Kumbham, Dhanu, etc.

Introduction

There are thousands of words that are common to both Malayalam and Sanskrit with some minor differences. The major South Dravidian languages are Malayalam, Tamil, Kannada, Tulu, etc. Tamil and Malayalam, both languages show abundant similarities with each other so they might have originated from a common Proto language called Proto Tamil Malayalam. Many scholars and common people assume that these words are from Sanskrit origin and are borrowed in Malayalam. This paper describes the identification of phonological sounds and Morphological analysis of astrological terms such as *Raasi* in Malayalam in detail. Raasi terms are pure astrological terms and the detailed descriptions are given bellow.

Aim of the Study

The main aim of this study is to analyze the commonly used Malayalam Astrological terms such as Raasi– rāśi (zodiac) in Malayalam with special reference on the linguistic concept Borrowing.

Objective

The main objective of the study is to describe the collected Malayalam astrological terms such as Raasi, to be analysed through the Linguistics concepts Phonology, Morphology and Borrowing.

Review of Literature

‘Encyclopedia of Indian Astrology’ by N. E. Muthuswamy, 2006, A Comprehensive Encyclopedia on Indian Astrology (Volume I & Volume II) offer a detailed description of the concepts encompassing the various branches of Indian Astrology, Predictions, Combinations, Prasna, Ashtamangalaprashna, Stellar Astrology, Muhurtha, etc.

‘Key Words for Astrology’ by Hajo Banzhaf & Anna Haebler explains key words and key phrases for planets in signs, houses, aspects, and more. The list includes aspects for the Sun through Pluto, the Ascendant, Midheaven, and Nodes of the Moon. The interpretations are excellent even though terminologies offer some concern.

‘Personal names of Kerala Christians’, is the research study was done by Dr. A.M Marykutty in 1997, Published by Indian Institute of Christian Studies. This work provides an extensive coverage of most of the topics related to the identification, classification and interpretations of Kerala Christian personal names.

‘A Rectification Manual: The American Presidency by Regulus Astrology’, Published by Regulus Astrology LLC, 2007 Reviewed by Thomas Callanan. The title of this work, A Rectification Manual is accurate. That is exactly what this is but think about how much solid astrology is required to complete an accurate rectification.

‘A linguistic study on Technical Terms of Science in Malayalam’ by Mrs Meena Raveendran. R provides a comprehensive coverage of most of the topics related to the interpretations of technical terminology and the language of science.

Methodology and Data Collection

Descriptive and objective methodologies were taken for the study. The data for the present study is collected from different sources. Secondary Data is collected through sources like books, dictionaries, other electronic Medias, Official records etc. The primary data is collected from traditional astrologers through their personal interviews.

Research Problem

The main research problems were faced through the entire data collection procedures. Terminology may vary in their pronunciation itself. Each of the astrologers' interviews was recorded properly but the style of the pronunciation and the dialectological differences in the morphological level is different as concerned with places. Also, the influence of Sanskrit and Tamil languages is a bit confusing. And, in borrowing process identification and derivation of each of the terms are difficult to judge the etymology of a particular term.

Significance of the Study

The present study provides a deeper insight into the basic structure of technical terms and gives adequate description of the phenomenon involved in its coinage. Astrological terms in Malayalam are considered as the Technical terminology and it is a specialized vocabulary. The astrological terms are used to express a great deal of information in a compact form.

Raasi

Raasi or (zodiacal sign) is the most important components of astrology. There are total of 12 Raasis (signs) are present in the astrological point of view. The zodiac of 360 degrees is divided into 12 signs. So, each sign measure 30 degrees (Muthuswami, N. E. – 1998). Every point in each sign has numerous characteristics which express themselves in the natives born on each sign. So also, when a planet during its transit, touches a point in these signs its characteristics find way in the native.

Names of Raasi or Months

Malayalam	Sanskrit	English
/mēṭam/	/mēṣa/	Aries
/iṭavam/	/vṛṣabha/	Taurus
/mithuṇam/	/midhuṇa/	Gemini
/karkkiṭakam/	/karkkiṭaka/	cancer

/ciññam/	/simha/	Leo
/kañṇi/	/kaṇya/	Virgo
/tulām/	/tulā/	Libra
/vṛścikam/	/vṛścika/	Scorpio
/dhaṇu/	/dhaṇus/	Sagittarius
/makaram/	/makara/	Capricorn
/kumbham/	/kumbha/	Aquarius
/miṇṇam/	/miṇṇa/	Pisces

Table. 1

Phonology of Raasi

Phonology of Astrological terms consists of Phonology of Nakshathras and Raasis. Here, separate charts of Vowels and Consonants are given bellow.

Vowels

	Front	Central	Back
High	i, ī		u
Mid	ē		
Low		a, ā	

Table. 2

Consonant

		Bilabi al	Labio dental	Dental	Alveola r	Retrofl ex	Palata l	Velar	Glotta l
Plosiv e/ stop	vl			t		ṭ	c	k	
	vl			th					
	as								
	p								
	vd								
	vd	bh		dh					
	as								
	p								
Fricative							ś		
Trill						ṛ			
Flap					r				

Nasal	m		n				ñ	
Lateral				l				
Appro- ximant								
Semi vowel		v						

Table. 3

Distribution of the vowel phonemes in Raasi

Five vowel phonemes /a/, /e/, /i/, /o/ and /u/ have been found in the Astrological terminology. The short vowel phonemes found in the Raasi /i/, /u/, and /a/. Long vowel phonemes present in Raasi /ii/, /ee/ and /aa/. But in the vowel phoneme description some short and long vowel sounds are missing in Raasi. After the complete analysis of Raasi terms it is observed that the short vowel phonemes /o/ and /e/ are missing. In Raasi, the long vowel phonemes present are /ii/, /ee/ and /aa/. Here, the long vowel phonemes /oo/ and /uu/ are absent respectively. Here, Raasi terms are abbreviated as 'RS'. Following are the descriptions of the various vowel phonemes along with their occurrences are given bellow.

Short and Long Vowel Phoneme List of Raasi ('RS')

Raasi ('RS')

Short vowels list → **[i, a, u]**
Long vowel list → **[ii, aa, ee]**

Vowels

Vowels are sounds in the production of which there is no obstruction to flow of air as it passes from larynx to lips.

Short Vowels

There is only one short vowel [i].

Word Initial Position

/rāśi/ [i,]
 Eg: / i / /iṭavam/ (RS)

Word Medial Position

/rāśi/ [i, a, u]

=====

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Dr. Syam S.K., M.A., M.Phil., Ph.D.

Linguistic Study of Malayalam Astrological Terms Such as Raasi - Rāśi (Zodiac) With Special Reference to Borrowing

Eg: /i/	/karkkiṭakam/	(RS)
/a/	/mēṭam/	(RS)
/u/	/kumbham/	(RS)

Word Final Position

Here, Raasi has no central low vowel sound /a/ in the word final positions.

/rāṣi/		[i, u]
/i/	/kaṇṇi/	(RS)
/u/	/dhaṇu/	(RS)

Long Vowel

Word Initial Position

For Raasi, the long vowel sound /aa/ /ii/ , /ee/ and /oo/ are absent in the initial position.

/rāṣi/	Nil
--------	-----

Word Medial Position

Here, for Raasi the long vowel sounds /uu/ and /oo/ in the word medial positions are absent.

/rāṣi/		[aa, ii, ee,]
/aa/	/tulām/	(RS)
/ii/	/mīṇam	(RS)
/ee/	/mēṭam/	(RS)

Word Final Position

For Raasi, there are no long vowel sounds in the word final position.

/rāṣi/	[Nil]
--------	-------

Consonants

Consonants are speech sounds during the articulation of which there is an obstruction. It also occurs in word initial, medial and final positions.

/rāṣi/

Stops

There are eight stops sounds. They are [bh/, / k/, /ṭ/, / c/, /th/, /t/, /dh/]

Fricatives

There are four Fricative sounds. They are [ʃ/]

Trill

There is trill sound [r/]

Flap

There is only one Flap sound /r/

Lateral

There is only one Lateral sound /l/

Nasal

There are four Nasal sounds. They are [m/, n/, ɲ/, ŋ/]

Approximant

Nil

Semivowel

There are two Semivowel sounds. They are [v/]

Word Initial Position

The consonants present in Raasi /t/, /c/, /k/, /d/, /v/ and /m/. The consonants absent in Raasi is /n/, /ɲ/, /l/, /h/, /ʃ/, /j/, /ɹ/, /R/, /g/, /s/, /ś/, /y/, /l/, and /ɭ/. /r/, /b/ and /p/

/rāśi/

[m/, k/, c/, t/, v/, d/]

/p/	---	(RS)
/b/	----	(RS)
/t/	/tulām/	(RS)
/d/	/dhaṇu/	(RS)
/c/	/ciñṇam/	(RS)
/k/	/karkkiṭakam/	(RS)
/g/	----	(RS)
/s/	----	(RS)
/ś/	-----	(RS)
/r/	-----	(RS)
/v/	/vṛścikam/	(RS)
/y/	----	(RS)
/l/	----	(RS)
/ɭ/	-----	(RS)

/m/	/mēṭam/	(RS)
/ṇ/	-----	(RS)

Word Medial Position

The consonants which are present in Raasi are /b/, /t/, /R/, /k/, /ṇ/, r/, /l/, /v/, and /ś/. The consonant which are absent in the Raasi are /n/, /g/, /p/, /s/, /ḷ/, /ṣ/ and /ḍ/.

/rāṣi/		(RS) [/t/, /v/, /ṇ/, /k/, /m/, /r/, /c/, /ṭ/, /ṇ/, /g/, /l/, /ś/, /bh/ /dh/,]
/p/	-----	(RS)
/bh/	/kumbham/	(RS)
/ t/	/karkkiṭakam/	(RS)
/ R/	/vṛścikam/	(RS)
,/ ṭ/	/mēṭam/	(RS)
/m/	/kumbham/	(RS)
/dh/	/midhuṇam/	(RS)
/ḍ/	-----	(RS)
/ j/	-----	(RS)
/k	/karkkiṭakam/	(RS)
/g/	-----	(RS)
/c/	/vṛścikam/	(RS)
/ h/	-----	(RS)
/s/	-----	(RS)
/ṣ/	----	(RS)
/ ś/	/vṛścikam/	(RS)
/r/,	/karkkiṭakam/	(RS)
/v/	/iṭavam/	(RS)
/y/	-----	(RS)
/l/	/tulām/	(RS)
/ḷ/	-----	(RS)
/ḷ/	-----	(RS)
/ ṇ/	/kaṇṇi/	(RS)
/n/	-----	(RS)
/ṇ/	-----	(RS)
/ṇ/	/ciṇṇam/	(RS)

Word Final Position

The consonant /m/ has terms for rāsis

/rāśi/	(RS)	[/m/]
/m/	mēṭam/	(RS)
	/iṭavam/	(RS)

Gemination

Gemination is nothing but the long consonants. The long consonants occur only medial position.

[kk, nn]		
/rāśi/	(RS)	[nn, kk]
/kk/	/kaṇṇi/	(RS)
/nn/	/karkkiṭakam/	(RS)

Consonant Cluster

When two or more consonants occur together, they are called a consonant cluster. “Cluster” means “group.”

Cluster of two consonants

Consonant cluster occur initially (-C1-C2)

/vR/	/vṛścikam/	(RS)	8 th Raasi
------	------------	------	-----------------------

Consonant cluster occur medially (-C1-C2)

/rk/	/karkkiṭakam/	(RS)	‘4 th Raasi’
------	---------------	------	-------------------------

Consonant cluster occur finally (-C1-C2)

Nil	(RS)
-----	------

Syllable

In a linguistic system the smallest distinctive sound unit is the phoneme. Phonemes combine to form the next higher unit of expression called syllable. A syllable consists of one or more phonemes and a word is made up of one or more syllables. A syllable is a unit consisting of one vowel or syllabic consonants, which may be preceded or followed by a consonant or consonants. Syllables generally classified in to Open Syllable and Closed Syllable.

Open syllable

If a syllable ends in a vowel it is known as Open syllables.

/kaṇṇi/ (RS) Raasi

Closed syllable

If a syllable ends in a consonant it is known as closed syllables.

/m/ /mithuṇam/ (RS) star
/m/ /mēṭam/ (RS) star

Syllabic structure

After analyzing the data collected from various source, it has been identified that , Raasi has no monosyllabic terms but have disyllabic, and trisyllabic and poly syllabic types of words. The structure of a syllable can be shown by mentioning the vowels and consonants that constitute it. The nucleus (vowel) is represented by the symbol 'V' and the marginal element (consonant) is represented by the letter 'C'

Monosyllabic

Nil (RS)

Disyllabic

CVCV /dhaṇu/ (RS) 9thRaasi

Trisyllabic

VCVCVC /iṭavam/ (RS) Raasi

Polysyllabic

CVCCVCVCVC /karkkītakam/ (RS) 4thRaasi
CCVCCVCVC /vṛścikam/ (RS) 8thRaasi

Classification of Raasi terms based on Borrowing

Borrowing is the process of importing linguistic items from one linguistic system into another, a process that occurs any time two cultures are in contact over a period of time (Hoffer.L. Bates. (2002). Bloomfield (1933) is one of the first studies in which an attempt is made at classifying lexical borrowing. He distinguishes between "dialect borrowing, where the borrowed features come from within the same speech-area and Cultural borrowing, where the borrowed features come from a different language." (Bloomfield 1933: 444). Astrological Terms are normally words, analyzable into the smaller segments. Some of the terms are compound in

structure, ie, they are the derivational terms and have at least, one free form combined with one or more bound forms. Some terms are phrasal in structure, i.e., they are longer than words and smaller than sentences. Further, it is also very difficult to trace out the correct etymology of such astrological terms. In the absence of the authentic information about such terms, it is a complicated problem to analyse them. Most of the terms have been morphemically analyzed. On analysis, it is discovered that the simple astrological terms constitute smaller number of the entire data under analysis. Such terms are purely single morphemic, ie, they have single root, and are not liable to be further segmented into more than one free form (exceptional case are there). Such terms are monopartite. They are made of one part only, called nuclear constituent. Terms are traced out under this sub class are liable to be segmented into two or more free forms, with or without one or more bound forms. They are mostly bi or multipartite. All terms are loan words from Sanskrit and there is no change with regard to both languages concern. In this classification Loan words with change, Loan words without change ie, Tatbhava terms are described and analyzed in detail.

Sanskrit Loan words in Raasi

Loanwords are words adopted by the speakers of one language from a different language i.e., source language. Here, minor changes in the forms of Tatsama Loanwords, since Malayalam doesnot follow the Sanskrit gender system, but follows the natural gender, words of masculine gender in Sanskrit, which are only neuter gender naturally take the suffix /-m/ (Kunjunni Raja).

/mithuṇam/	<	/mithuṇa/	coupled, mated paired
/ karkkiṭakam /	<	/karkkiṭaka/	‘peshkar’ or ‘flock’
/ tulām/	<	/tulā /	‘a balance’
/vṛścikam/	<	/vṛścika/	‘Obscure’
/makaram/	<	/makara/	‘a kind of a big fish’, ‘whale’
/kumbham/	<	/ kumbha/	‘a kind of a big pot’
/miṇam /	<	/miṇa/	‘ fish’

Derived words in Raasi

/mēṭam/	<	/mēṣa/	‘upper storey of storeyed building’, ‘platform’
/iṭavam/	<	/vṛṣabha/	‘quarrel or compete’ and ‘time’
/ciñṇam/	<	/simha /	‘first month of the Malabar Era’
/dhaṇu /	<	/dhaṇus/	‘arc of a circle’ and ‘bow’
/kaṇṇi /	<	/kaṇṇya/	‘virgin’ or ‘mai’

Description of the derived terms

1. /cińńam/

/cińńam/ < /simha /

/cińńam/ Noun ‘first month of the Malabar Era’

The Malayalam word /cińńam/ is derived from Prakrit /sińgha/. /-s-/ changes to /c-/ aspirated /g/ changes to unaspirated /g/, become /cińga/. By assimilation and suffixing of neuter suffix /-m/, get /cińńam/.

/cińńam/ < /cińga/ < /cińgha/ < Pkt. /sińgha/ < Skt. /simha/

2. /kanñi /

/kanñi / < /kanñya/

/kanñi / Noun ‘virgin’ or ‘maiden’

The word /kanñi/ in Malayalam is derived from Sanskrit /kanñya/ by the deletion of /y/ and the /a/ is replaced by /i/

3. /dhaṇu /

/dhaṇu / < / dhaṇus/

/dhaṇu / Noun ‘arc of a circle’ and ‘bow’

The word /dhaṇu/ is a free morpheme and having meaning ‘arc of a circle’ and ‘bow’. /dhanu/ in Malayalam is derived from Skt. /dhanus/ by the deletion of the final fricative sound /-s/.

4 /mēṭam/

/mēṭam/ < /mēṣa/

/mēṭam/ < /mēṭa/ < /mēṣa/

/mēṭam/ → /mēṭa/ + /m/

/mēṭa/ Noun ‘upper storey of storeyed building’, ‘platform’

/m/ Suffix

The Malayalam word /mēṭam/ is derived from Skt. /mēṣa/ by the sound change /-ṣ-/ to /-ṭ-/ and the suffixing of the neutral form /-m/.

5 /iṭavam /

/iṭavam / < /ṛṣabha/

/iṭavam/ < /iṭava/ < /ṛiṭava/ < /ṛiṣava/ < /ṛṣabha/

Initial /ṛ/ replaced by /i/, /bh> /v/ and /ṣ/ > /ṭ/

And an addition of /m/

/iṭavam/ → iṭa + v + am

/iṭa/	verbal root	‘quarrel or compete’
	Or	
	Noun	‘time, space between, place intervals’
/am /	Suffix	

Malayalam term /iḍavam/ id derived from Sanskrit /ṛṣabha/ by the following changes
Initial /ṛ/ replaced by /i/, /bh> /v/, /ṣ/ > /ṭ/ and the suffixing of the neuter form /-m/.

Conclusion

The present study on ‘Linguistic Study of Raasi (Zodiac) with Special Reference on Borrowing’ is an attempt to collect all the Malayalam Raasi words in Astrology and study all these words in linguistic perspectives.

For example, the constellations such as

Raasisor /rāśi/or ‘Zodiac’

/kumbham/	11 th Raasi
/makaram/	10 th Raasi

Phonological level analysis of astrological terms includes description of the vowels and consonants. And descriptions of Borrowing are also given. Those words which are in Sanskrit language have been transliterated to Malayalam. The original Sanskrit word in Devanagari scripts is translated to English and then transliterated. The Malayalam Tatbhava and Tatsama terms are emphasized in the linguistic analysis. This is intended to help anybody to be familiar with the correct pronunciation of the word. However, the structures of overall alphabetization of the words have been based on the standard Phonological principles.

This study is to enquire in to the structure of Malayalam astrological terms and the proliferation of Sanskrit and other languages influences in the formation of Malayalam astrological terminology. Most of the astrological works are done by the Aryan era during the Vedic region. So, the majority of the words are from Sanskrit. Here, the researcher studied and analyzed majority of Malayalam astrological terms and, the changes and influence between Sanskrit and Malayalam terms. At first frequently used Astrological terms are selected for linguistic analysis. I.e., the Raasis. It’s a comparative study of these astrological terms among Malayalam and Sanskrit languages. These comparisons very relevant and useful to know

=====

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Dr. Syam S.K., M.A., M.Phil., Ph.D.

Linguistic Study of Malayalam Astrological Terms Such as Raasi - Rāśi (Zodiac) With Special Reference to Borrowing

changes in Dravidian etymology and to compare it with Sanskrit. There are total of twelve Raasi's. From this study it was clear that Malayalam and Sanskrit languages has lots of similarities in many of the Linguistic levels of study.

And next study topic phonology. In this, first segment of study consists of distribution of the vowel and consonants in the collected astrological terms such as Raasi, the long and short vowels are /a/, /ā/, /ē/, /i/, /ii/, /u/. And consonants are /bh/, /c/, /dh/, /g/, /h/, /k/, /l/, /m/, /n/, /r/, /R/, /ś/, /t/, /ṭ/, /th/, /v/ and /y/. And vowels in the initial, medial positions are /a/, /i/, /u/ and final positions are /i/ and /u/ respectively. Here word initial position long vowels are nil, word medial positions are /ā/, /ē/ and /ii/ and word final positions are nil respectively. And for consonants in the initial positions are [m/, /k/, /c/, /t/, /v/, /dh/], medial and final [t/, /v/, /n/, /k/, /m/, /r/, /c/, /ṭ/, /ñ/, /g/, /l/, /ś/, /bh/, /dh/], and /m/. Next is the germination process, the long consonants occur only medial position. Consonants are /tt/, /dd/, /pp/, /jj/, /vv/, /nn/, /cc/, /mm/, /kk/, /ss/, /yy/, /ṭṭ/, /ḍḍ/, /ll/. And next step is to analysis the cluster formation with two, three consonants and then the syllabic structures of Mono, disyllabic, trisyllabic and poly syllables. Then other linguistic properties like syllable, simple, compound, complex or obscure sentences. And then properties like Affixation, Compounding, Reduplication, Initialism, Acronym, Backronym, Syllabic Acronyms, Bifurcation, Amalgamation, Clipping, blending and Borrowing were, discussed. In borrowing, the loanwords, loan shift, loan blend were discussed in detail. The Tatbhava and Tatsana word list and examples are given. And the rules for the combinations in the Tatbhava and Tatsama terms are emphasized. Malayalam has appropriated a large number of Sanskrit words as Dravidianized derivative ie, Tadbhavas in the early period, and directly as Tatsamas without much change during the middle and later periods. Tadbhava forms predominate in the early literature, later Tatsama forms became numerous. As far as an Astrologer's language is concern style of the language may vary in some context of Astrological interpretations, Variations will may occur in the semantic, Socio and colloquial level. Astrological interpretations consist of two or more contextual pragmatic situation. In Astrology common factors are vast, in term of languages. The names and Raasis of grahams, AyanamsakasPramanas, etc. also little bit common in different regions in the field of Astrology. All compound and complex Astrological words have affixes. Some astrological words are combined with suffixes and some are with prefixes. While languages can be segmented into 'roots' or basic elements that constitutes words, the number of roots again are far lesser than the words and the number of combinations in which they could occur in a given language are limited.

References

- Bloom field Leonard. (1933) 'Language', Chicago: University of Chicago Press.
- Hajo, Banzhaf. and Anna, Haebler. (1993)*Keywords for Astrology*, Cambridge: CUP.
- Hoffer.L. Bates. (2002). Language borrowing and Language diffusion an overview.
Intercultural Communication Studies Xi: 4, Trinity University
- Kunjunni Raja, K. (1958) *Contribution of Kerala to Sanskrit Literature*, Madras:Madras
- Marykutty, A. M (1997)*Personal Names of Kerala Christians*, Kerala: Indian Institute of Christian Studies.
- Muthuswami, N. E. (1998) A course in Indian Astrology, Nagarcoil,India: CBH Publications.
- Muthuswamy. N, E. (2006) *A Comprehensive Encyclopedia of Indian Astrology*, Trivandrum: Bhagya Publication.
- Raja, Kunjunni. K. (1992) *Sanskrit Influence on Malayalam*, Trivandrum: IJDL.
- Raveendran, Meena. (2008) *A Linguistic Study on Technical Terms of Science*, Trivandrum: Department of Linguistics, University of Kerala.
- Richard Nordquist (2015). Thought co.com
University.
- Thomas Callanan. (2007), A Rectification Manual: The American Presidency by Regulus Astrology, Regulus Astrology LLC.
- =====

A Protest against Social Evils through Literature – O. V. Vijayan's *The Saga of Dharmapuri* and Ngugi wa Thiong'o's *Wizard of the Crow* – A Comparison

Dr. B. V. Saraswathy
Assistant Professor
Department of English
C.T.T.E. College for Women
Perambur, Chennai – 11
saraswathy@gmail.com

The novels *The Saga of Dharmapuri* and *The Wizard of the Crow* were published twenty-one years apart, yet the condition of the countries portrayed in both these novels are uncannily similar. Both the novels have at the centre a despotic, grandiose President/Ruler surrounded by a sycophantic cabinet with least regard for the welfare of the people over whom they rule. O.V. Vijayan's *The Saga of Dharmapuri* (1985) was written during the period marked by political anarchy in India, when Emergency was declared by the then Prime Minister Mrs. Indira Gandhi. Ngugi wa Thiong'o wrote *The Wizard of the Crow* in 2006 with the avowed aim, in his own words, "to sum up Africa of the twentieth century in the context of two thousand years of world history". Ngugi resorts to the use of the rich and enigmatic tradition of African oral story telling. The novel is an allegory presented as a modern-day folk tale (complete with tricksters, magic, disguised lovers and daring escapes), it represents Ngugi's attempt to scrutinize his homeland by borrowing the same postcolonial magnifying glass that writers like Salman Rushdie and Derek Walcott have trained on India and the Caribbean. (Turrentine)

The novels were originally written in the mother tongue of the authors, i.e. Malayalam and Gikuyu respectively. In his book *Decolonizing the Mind*, Ngugi notes that the use of indigenous languages in fictional writing is a "liberating venture that enables the novelists to see themselves clearly in relationship to themselves and to other selves in the universe" (Ngugi 87). The authors themselves translated the novels in to the English language to widen the readership for the benefit of the audience world-wide. Even though the language of the coloniser is used by the authors, their aim is to reach the world audience and to sensitize them with regard to the actualities of their respective country's conditions.

Dr. O.P. Mathur feels that *The Saga of Dharmapuri* has been ignored in all the standard histories of Indian English literature though it deals with a highly meaningful theme, both of contemporary and universal relevance, through a novel means of attempting to create a repulsion for evil by employing erotic and even scatological devices producing what in Indian poetics is called

‘Veebhatsa Rasa’ or paradoxically, the pleasure arising from a display of repulsive objects... (Mathur 73)

Vijayan makes use of Veebhatsa Rasa, which regardless of arousing pleasure, indubitably rivets the attention of the reader through the display of repulsive objects. Ngugi makes use of the *reductio ad absurdum* (reduction to the absurd) technique along with magic realism for effectively highlighting the desolation and hopelessness as well as the collapsing public moral. These devices produce a powerful effect while holding a mirror to the realities of the political situation in both the countries.

The Indian Emergency lasted for 21 months, from 25 June 1975 to 21 March 1977 and is one of the most controversial periods in the history of independent democratic India. The President of India at that time, President Fakhruddin Ali Ahmed, upon advice of the Prime Minister Indira Gandhi, declared a state of emergency under Article 352 of the Constitution of India, effectively bestowing on her the power to rule by decree, suspending elections, citizens’ civil liberties, freedom of the press and of the judiciary. The contemporary political scene in India was also murky. There were allegations of bribery and nepotism. The son of the prime minister was considered to have had too much influence on the policy making decisions of the government and the subsequent declaration of Emergency. During this period, there were forced evictions of people from the capital city of Delhi to various settlements far away and forced family planning operations to keep the growing population of India under control. Vijayan includes these episodes highlighting the life of India during the Emergency, which he terms ‘State of Crisis’ in the novel.

The Saga of Dharmapuri was originally to have been serialized in 1975 but had to be postponed to 1977 as the Emergency was clamped, and had to wait further, till 1985, to be published as a novel. The ‘Dharmapuri’ of the novel is an allegorical representation of India, engulfed in various shades of Darkness. The novel is about the machinations of the President playing on the patriotism of the people to cling to power and to amass wealth even if it meant the exporting of cadavers. The novel is filled with scenes where women are raped by men of all designation in government service, under the guise of patriotism. Child molestation, necrophilia, nauseating scatology, coarse and obscene eroticism and horrid cannibalism are also part of the narrative. Into this atmosphere arrives Siddhartha, a wandering mendicant, dissuading war and violence and preaching love and peace.

Ngugi wa Thiong’o has been writing about his country Kenya, the Mau-Mau struggle, the conflicts between Christians and non-Christians and the corruption that set in after the exit of the colonial rulers. Due to his writing about the injustices of the dictatorial government at the time headed by Daniel Arap Moi, in the Gikuyu language which reached even the poor peasants, Ngugi and his family were harassed and subsequently forced to live in exile.

Wizard of the Crow is set in the fictional Republic of Aburiria, a country easily recognizable as Kenya. It is a country ravaged by greed and corruption, stagnating economy, ‘chronic “ape-manship”’ (Tembo 337). The head of this Republic is known as the “Ruler”. He is surrounded by sycophantic ministers, who yield their wives and daughters to their supremo to propitiate him. They come up with a deluded scheme to erect the tallest building in the world, a tower that would reach “to the very gates of heaven”, christening the project “Marching to Heaven”. Against this backdrop develops the love story of Kamiti an unemployed M.B.A. degree holder now turned beggar and Nyawira, an activist heading the Movement of the Voice of the People. They are both forced to flee from the police and Kamiti fabricates a sign ‘Wizard of the Crow’ for their hideout to mislead the police. Ngugi uses Kamiti to voice his opposition against the complacency toward despotism, repression of women and ethnic minorities, widespread corruption and the replacing of the colonial power, with multinational banks’ lending money and imposing themselves into the country. “In its best scatological moments, it stands as a vivid portrait of postcolonialism and the banality of evil” (Rev.) opines Simon Gikandi of the novel.

The Saga of Dharmapuri opens with the physical discomfort of the President who is ‘gripped by a colic’ (SOD 10). There is a detailed description of the process of defecation of the President while the national anthem is played. The physiological process is magnified and presented through the Veebhatsa rasa – the moist eyed mothers invoking the grace of the excrement on their children, the frenzy to secure a smattering of the excrement, its description by the reporters are a few notable instances. In the most fantastic of similes, the stability of the President’s excrement serves as an indication of the stability of his Presidency (SOD 13).

The banquet given by the President of the White Confederacy is another scatological description. The President of Dharmapuri and his dynasty are on a state visit and they greedily satisfy their “militant appetites” (SOD 20), while simultaneously “wallowing in dung” (SOD 21) at the dining table. This unrealistic description raises utter abhorrence in the reader.

In the next tableau, the President is shown eating the chocolates that the white man from the Confederacy tosses to him. “The white man flung it towards the president, who caught it in his outstretched hands and, undoing the wrapping, began eating out of it greedily. In the angst of that eating he shat” (SOD 114). When the white man announces that he would publish this ‘wretchedness’, the President requests him “‘Write if you must, O White Overlord,’...of the defecation, but spare us and do not write about the eating, for if you do so, we shall stand reduced in the eyes of the White world and may not be able to sustain our State of Crisis” (SOD 114).

Equating ‘State of Crisis’ with the Emergency, the eating of the chocolate can be seen as the enjoyment of despotic power by a few corrupt politicians. This, if divulged, would reduce the credibility of the regime in the eyes of the world. The message is brought out through the alienating verbal picture.

Vijayan uses erotic imagery as another instrument with which he evokes the Veebhatsa Rasa. The novelist points out in an interview that “the grotesquely revealed sexuality of power serves an anti-erotic function” (Pillay 93). Sex is spread over the novel, agonising both for the reader, the women involved and the witnesses like the little boy, Sunanda. He is the son of the kitchen maid, Lavanya, who counsels her son to ‘look away’. “Whatever your mother is doing is for the country” (SOD 38) she says. It is obligatory on the women who consider themselves loyal citizens to satisfy the lust of the men working for the government. This also relates to the main theme as Mathur says, “...the repulsiveness of sex and violence ... is a comment on the predominance of evil in social life” (Mathur 77).

Cannibalism is also a tool the novelist handles to evoke repugnance. The flesh of little children is exported to earn foreign exchange. The ‘State of Crisis’ demands that a child of ten years of age is also condemned for treason and put to death to pander to their perverted culinary tastes as it is the delicacy of the Royal dining table and when exported acts as an aphrodisiac to white women, while the brown mothers lament the loss of their children. The greed for money also tempts men to sell their aged parents to the food factory. There is a graphic passage wherein the novelist describes the effect of the cannibalistic admixture in the food of a white woman.

The seduction on the tongue grew frantic; she closed her eyes, and in despair and pleasure, like virgin sinning, swallowed her first mouthful. Another mouthful, and yet another; now she was crying and eating off the tray the flesh of humans from the black and brown condiments, processed by the alchemists and transformed into peaceable fruit and flower. She cried out deliriously, “Hold me, my husband!” (SOD139)

With the aid of these scatological, erotic, cannibalistic images - combined with his innate cartoonist’s wild exaggerations of reality - Vijayan portrays the subsistence of a festering political system.

With the presentation of Siddhaatha, as a combination of the Bhodisatva and Gandhiji, the novelist brings light and hope. Gandhiji is the ‘Mendicant’ in the novel about whom Lavanya repeats the prophecy that the Ancient One “will come back, though it is sedition to say so” (SOD 41). After witnessing the ignominious depths of human greed such as children’s flesh exported for meat, guards sexually assaulting dead bodies and people forced to undergo ‘treatment’ which later renders them unfit to live in society, Siddhaatha preaches love. It is in the message of love, “Love that flowed ... in great tides” (SOD 158), where lies the panacea for all the ills of mankind. Vijayan, thus effectively paints the evil in politics and hence society by creating a repulsive atmosphere through his satirical and ridiculously hyperbolic situations.

What Vijayan did with the Veebhatsa Rasa, Ngugi does by using the principle of *reductio ad absurdum* (reduction to the absurd). The Wizard of the Crow is a parody of Kenya, and the ‘Ruler’

of Aburiria is a combination of dictators like Daniel Arap Moi of Kenya, Robert Mugabe of Zimbabwe and Idi Amin of Uganda. Moi was the President of Kenya from 1978 to 2002. He was accused of having a hand in the death of dissidents, not allowing democratic elections to take place, wide scale corruption and nepotism as well as stashing of funds and assets worldwide. The Ruler is a self-obsessed tyrant, whose sycophantic cabinet goes to the extent of modifying physical features to please their Ruler. An ordinary MP, Machokali, undergoes plastic surgery to enlarge his eyes to enable him to see better the enemies of his Ruler and is rewarded with the post of Minister for Foreign Affairs. Sikioku is the Minister of State, who proves his devotion to the Ruler by having his ears enlarged to better overhear the enemies. These two ministers constantly try to prove their allegiance to the Ruler, even as they try to position themselves to accumulate more power.

To honour the Ruler on his birthday, this team comes up with the absurd scheme of building a modern House of Babel called “Marching to Heaven”. Aburiria would now do what the Israelites could not do: raise a building to the very gates of Heaven so that the Ruler could call on God daily to say good morning or good evening or simply how was your day today, God? (WOC 16)

When the citizenry is invited to speak about the project, a wizened old man hobbles to the podium and fumbles for the right words. Various words are suggested to him and in the confusion, he calls the ruler “a cheap arsehole” (WOC 17) attempting to correct it he further damns himself by saying “His Holy Arsehole” (WOC 18). By using this unsavoury image of the body, Ngugi allows the old man the freedom to speak against the meaningless project which has no bearing on the general welfare of the state.

The announcement that the Global Bank is expected to release money for this project, brings forth two sets of people – one looking for survival and the other are those willing to pay bribes to secure contracts to build the tower. Ngugi brings in magical realism when the queues forming in front of the construction company become a nation-wide epidemic and extend to infinity. Riders dispatched by the Ruler to search for the origins of the lines search vainly for days only to find that a queue ends where it begins.

Titus Tajirika being the Chairman of the Marching to Heaven Building Committee, finds his office overrun by those looking for a share in the stakes, bribing him with envelopes filled with cash. This overwhelms Tajirika who suffers from another absurd illness the ‘white ache’ (WOC 180). He dreams of becoming a white man owning a plantation to which he would eventually retire. Nyawira, his secretary, brings him to the Wizard of the Crow who provides the diagnosis and eventually cures him.

Kamiti, the Wizard of the Crow, is a well-qualified, unemployed youth who is reduced to begging, when the police chase him. Fleeing the police, he seeks refuge in a house along with another ‘beggar’ and fabricates the sign ‘Wizard of the Crow’ (WOC 77) to evade the pursuers. The sign launches another queue of clients who solicit the wizard’s counsel that includes the paranoid

Ruler and his ministers. The other ‘beggar’ Nyawira, Tajirika’s secretary, is part of an underground ‘Movement for the Voice of the People’. The Movement decides to shame the Ruler in front of the dignitaries of the Global Bank. Ngugi again handles the ‘reduction to absurd’ technique when he fashions a protest relating it in Nyawira’s words,

“... all of us in the arena suddenly faced the people, our backs turned to the platform. All together we lifted our skirts and exposed our butts to those on the platform, and squatted as if about to shit en masse in the arena ... it was a simulation of what our female ancestors used to do as a last resort when they had reached a point where they could no longer take shit from a despot.” (WOC 250)

The assembled foreign dignitaries assume that it is a ‘solemn native dance’, while the Ruler and his Cabinet are mortified.

The Ruler then decides to travel to America to garner support for his pet project and procure the loan. Not only does the Bank refuse to fund the project, a request to a popular television news channel for a primetime interview is also rejected. The peremptory dismissal of his loan by the Bank sears his soul and transforms his body which starts to swell. Holding the refusal letter in his hand, “[when] the Ruler opened his mouth, no word came out. ... suddenly his cheeks and tummy began to expand. No, not just the cheeks and the tummy but the whole body” (WOC 486). It is later diagnosed as SIE [Self-induced Expansion] (WOC 472). It is not satisfactorily explained how his strange illness was resolved, yet his reign continues: the triumvirate of fear, greed and corruption proceed unabated.

Kamiti, in a dream state, is able to fly above the capital city of Aburiria, smelling the stench of decay and corruption. He can also smell a person’s true character, “there are times when the foul and the fresh appear to struggle for the right of passage into my nostrils, like evil and good spirits fighting for the domination of the soul” (WOC 122). Ngugi reiterates his ancient African tradition through Kamiti’s interest in herbology which gains him a following as the Aburirian souls who look to the alternative medicine in search of cures for their ailments. It is through Kamiti, the eponymous Wizard, an avatar of folklore and wisdom that Ngugi expresses his disillusionment with the concrete socio-economic and political realities of the national ruling elite, on the one hand, and the neocolonial imperialists, on the other. With magic realism and *reductio ad absurdum*, Ngugi mounts a caustic political and social satire on Africa’s dysfunctions and possibilities.

Both the novels have a universal dimension. According to the Gita, the Divine incarnates himself whenever evil begins to dominate, concomitantly evil is a repeated occurrence. The only way to triumph over social evil lies in the message of love and hope.

Abbreviations Used

SOD - The Saga of Dharmapuri

WOC - Wizard of the Crow

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

B. V. Saraswathy, Ph.D.

A Protest against Social Evils through Literature – O. V. Vijayan’s *The Saga of Dharmapuri* and Ngugi wa Thiong’o’s *Wizard of the Crow* – A Comparison

Works Cited

- Gikandi, Simon. "The Winter of Discontent" Review of the original in Gikuyu of *Mũrogi wa Kagogo* (*Wizard of the Crow*) in Foreign Policy, 23 Oct. 2009. <https://foreignpolicy.com/2009/10/23/the-winter-of-discontent/>
- Mathur, O.P. *Indira Gandhi and the Emergency as Viewed in the Indian Novel*. Sarup and Sons, 2004 (1st ed).
- Ngugi, Wa Thiong'o. *Decolonizing the Mind*. Heinemann, 2005.
- . *Wizard of the Crow*. Random House, 2007.
- Pillay, C. Gopinathan. "Interview with O.V. Vijayan". *Littcrit* vol.18 no. 1 & 2 June, December 1992.
- Tembo, Nick Mдика. "Subversion and the Carnavalesque Images of Resistance in Ngugi wa Thiongo's *Wizard of the Crow*". *Spheres Public and Private: Western Genres in African Literature* edited by Gordon Collier. Rodopi.B.V, 2011. pp. 337- 62.
- Turrentine, Jeff. "The Strongman's Weakness" Review of *Wizard of the Crow* by Ngugi wa Thiong'o. New York Times, 10 Sept. 2006. <https://www.nytimes.com/2006/09/10/books/review/Turrentine2.t.html>
- Vijayan. O.V. *The Saga of Dharmapuri*. Penguin, 1987.
- =====

Spatial Identity and Cultural Consciousness in Anita Nair's *Idris: Keeper of the Light*

Sasikumar P.

Assistant Professor, Department of English
Sree Neelakanta Govt Sanskrit College
Pattambi 679306
Kerala
skmanissery@gmail.com

=====

Abstract

Spatial identity and cultural consciousness are related to territories and lived spaces. In Anita Nair's novels, individuals have inviolable attachment with their geo-space of their native lands, and they are trying to assert their identity which has been evolved by interaction of diverse elements of cultural formations and significations. The main characters of *Idris: Keeper of the Light* are always rooted in their familiar spaces and they are reluctant to part their bond with the locations of culture and identity. Moreover, they are disinclined to transplant themselves from their homelands to any other place which unravels the geographical reality of human existence. The issues of rootedness and displacement recur in her novels and assert itself predominantly in the real and imagined realms of her fiction.

Keywords: Anita Nair, *Idris: Keeper of the Light*, spatial identity, cultural consciousness, rootedness, displacement.

Literature reveals spatial identity and cultural consciousness in its varied manifestations and verbalizes the attachment of individuals to various places and spaces. Besides, it brings out how the latitudes and longitudes of lived zones act upon individuals visualising both the spatial and temporal realms of human imagination and representation. Yi Fu Tuan in his influential work *Space and Place* has pointed out that, "All thinking is necessarily tied to space, to territory and to earth" (Tuan 136). Territories influence individuals throughout their life as spatial bases of cultural productions and representations. Anita Nair explores attachment of individuals to various locations in her novels in which spatial identity and cultural consciousness determine interactions and ethos of characters. The fundamental conflict in such novels is between those who live in homelands which are rendered as narrative place and those who wander around the world as they do not have any such native land.

Anita Nair as a writer focuses on the spatial reality of human existence and she is always in romance with the past and present of her native place. Spatial consciousness is a preponderant element in Nair's writings in which the writer portrays the local myths and legends, reinvents rituals and customs, and narrates the ancient chronicles of her native land along with the sociocultural

displacements occurred in the lost and longed spaces. Nair explores varied themes, from jubilation in nostalgic memories to celebration of ancient past of Kerala, by re-imagining of geo-spaces and of human spatial relations in her novels. The fluidity of place and space demarcation of the geo-cultural landscapes recurs in her novels as a writer obsessed with her homeland. Yi Fu Tuan in his much acclaimed critical work *Space and Place* observes, “Attachment to the homeland is a common human emotion” (Tuan 158). The influence of geographical organization and disruptions of the native place vividly colours the reconstructed historical narratives in her novels. *Idris: Keeper of the Light*, a novel which probes some imaginary historical events of Malabar in seventeenth century, is a product of scholarly research and an enthusiastic cultural expedition through the early modern history of Kerala. This novel is an attempt to reconstruct spatial relations and perceptions of one of the darkest periods of Kerala history. Moreover, it tries to map the multifarious cross-cultural movements emanated in the 17th century, which formed and were formed by new configurations and constructs of various socio political mobilities and geographic practices in Malabar. However, the writer rejects the linear perspective in historical narratives as individuals are situated in floating arrays of social and spatial relations dynamically altering experience of space and place of the past.

Idris: Keeper of the Light can also be read as a travelogue which blends the representation of local narratives with the heterogeneous discourses of foreign travellers. Idris, the protagonist of this novel, is a Somalian native who lost the vision of one of his eyes in his childhood as a camel bone pierced into it. Even though his spatial cognition is always limited by it, he tries to overcome the handicap through various experimentations as well as adventurous activities. He, the eternal traveller, who is always on the move has arrived at Kozhikode in the seventeenth century. The period mentioned in the novel is very significant, for, it was the beginning of the modern era in Kerala history and the distinct cultural identity of Kerala also began to be evolved. The amalgamation and appropriation of many features of early modernism are very much apparent in the temporal continuum of that territory which becomes the background of this novel.

Idris is a man without roots. As an individual who does not like to anchor his life permanently anywhere, he introduces himself as “I am Idris. Idris Mayamoon Samataar Guleed. Previously of Dikhil. Now an eternal traveller seeking the measure of earth and man” (Nair 49). Being a trader and merchant adventurer, he has travelled far and wide, studied various languages including Malayalam, acquired professional skills in many areas, ventured on diverse business interests, learned customs and conventions of many lands, acquainted with a number of great persons, and tried to relish his life with all its variety and splendour. During his first visit to Kerala, he had a brief affair with Kuttimalu, a woman of a well-known Nair family of Malabar, and had a son, Vattoli Kandavar Menavan. In his second visit to Kozhikode, he happens to meet his son for first time. When he sees the boy, he feels unfathomed tender affection towards him, which has been quite unfamiliar in the perpetual traveller's heart till then. Meantime, thinking about the warrior blood in him and enamoured with the heroic deeds of *chavers*, the members of the suicidal squads of the local ruler, Kandavar has dreamt of being part of it and gaining fame and honour as a great warrior. He decides to join in it after completing his training in *kalari*, the centre of training in martial arts and use of weapons. When his mother and other family members fail to change his

mind, they turn to Idris as they think that as a man of great experience and worldly wisdom, he can help them in saving the boy from the clutches of unwanted death. None of them, except Kuttimalu, know that he was the father of the child, and the true cause of his excessive fondness towards the boy. She believed that Idris can restrain their son and to protect him.

Making Kandavar part of his frenzied pursuits both in land and sea, Idris takes him to various places of south India and, subsequently, he succeeds in precluding him from his life ambition of becoming a *chaver*. Though Kandavar realises who Idris is during the journey, he neither acknowledges it publicly nor willing to lead a life with him. He tells Idris “At first I was happy when I realized you are my father. How could I not be? You mean more to me than anyone else in this world. Aabo, I am afraid now. You cannot be here with me anymore” (Nair 373). He explains, “Everyone who sees us together will know us to be father and son. And you know the laws of our land. My mother and I will lose our caste. They will perform the funeral rites for us even when we are alive. We will be excommunicated. We will be nothing” (Nair 373). As a person who abides the cultural practices and conventions of the native land and follows it without any complaints, he is not ready to uproot his relationship with the land and its customs. He does not criticise the cultural and social practices of his native land whereas Idris always does. So, at the end, as an individual who has realised significance of culture and identity, he advises his father, the eternal traveller, to settle somewhere else than wandering throughout the world like a nomad.

Thilothamma, whom Idris met in Golkonda, also pleads him to live with her. Despite her ardent desire towards him, she is unwilling to part with her native place. When her former husband asked her to sell her land, she replied, “No. I will not sell this land. This the land my great-grand father lost his life for. This the land my father killed my great-grand father for. This is the land that robbed me of my youth and dreams. This is the land that defines me and my past. I will not sell it as long as I breathe. Please try to understand” (Nair 322). She does not wish to relocate from her lived spaces and familiar trajectories of her native land. The pain of moving away from one's own locations of culture and of severing the umbilical cord of social identity is unbearable to her. That is true to most of the characters in this novel. Whether they cannot experience all the pleasures of the world and do not have much knowledge about outside world, they are contented with what they have. While travelling around south India, Kandavar, still, cherishes his native place, longs to return to there and that is what he finally does.

Kuttimalu leads a contented life with her husband adhering all social norms. Even though she has a son by Idris, she is reluctant to continue her relationship with him when he comes again. When Idris tells her that he is willing to take her and their son to somewhere else, away from their native land with obsolete customs and conventions, she rejects it as she, like Thilothamma, cannot abandon her native place and lived spaces. Yet, she requests him to help her to change Kandavar's decision to be a *chaver* and insists him to return the boy to her.

It is very hard to think about a man without a native place. People are identified based on the place in which they were born and grown up or they have been living for a long time. The identity of a person relates closely to the space, place and locations of culture. Warren Kidd in his

Culture and Identity points out, “Identity means being able to 'fix' or 'figure out' who we are as people” (Kidd, 7). The space, region and the cultural practices season the man and they bear upon the character and actions. Idris tries to compare himself with his son, “For the first time, Idris senses the difference in the blood that courses through them. A trader knew when to cut his losses and leave. A warrior persisted, seeking triumph to the last breath. He may take the boy out of the *kalari*, but the warrior blood in him would show itself again and again” (Nair 181). He identifies manifestation of the heroic blood in Kandavar and the differences between them. The influence of life and environment is very much apparent there. Despite possessing same colour and physical features of his father, Kandavar's attachment to traditions and customs of his native land are stronger than his relationship with his father. Thilothamma and Kuttimalu also share the same attitude towards their native place and its culture.

Anita Nair's *Idris: Keeper of the Light* focuses on the issues of human attachment to livid spaces and native lands by augmenting one's sense of rootedness or displacement depicting new ways of perceiving the world. Most of her characters are rooted in the soil of their native land and those who are away from their roots always try to return to their native land to reclaim their spatial identity and cultural consciousness. Despite their fervid inclination to create new identity in foreign lands, characters like Idris, who have neither distinct spatial identity nor cultural affinity related to any geo-space or geographical region, cannot succeed in it. This failure has profound effects for the interpretation of reality which is shaped, and are shaped by, new configurations and conceptions of space with philosophical reverberations. Mobility and geographic anxiety always counteract and settle the matters of space, place, and mapping even in the most ordinary aspects of everyday life. This novel underlines the fact that spatial identity emanates from the structures of culture as well as from shared social values, and none can escape from the gravitational pull of their native places and livid realities in life.

Works Cited

Kidd, Warren. *Culture and Identity*. Palgrave, 2002.

Nair, Anita, *Idris, Keeper of the Light*. Fourth Estate, 2014.

Tally, Robert R. *Spatiality*. Routledge, 2013.

Tuan, Yi Fu. *Space and Place*. University of Minnesota P, 2001.

Sasikumar P.

Research Scholar

Department of Research in English

Govt. College, Mokeri

University of Calicut

Kerala

skmanissery@gmail.com

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Sasikumar P.

Spatial Identity and Cultural Consciousness in Anita Nair's *Idris: Keeper of the Light* 502

The Eleven Forms of Devotion Proposed by Annamayya

Dr. Pammi Pavan Kumar

Associate Professor

pavankpammi@gmail.com

Ms. Harita Bhatlapenumurthy

Ph. D. Research Scholar

harita256@gmail.com

Department of Telugu
University of Hyderabad
Hyderabad-500046
Telangana, India

Abstract

Annamayya is a 15th century devotional poet. He embraced Visishtadvaita at a very young age and sang thousands of songs in praise of Lord Vishnu and his various incarnations. He used, not the scholarly tongue but the language of villagers, in his songs. He chose the form/genre of literature, *keertanas*/songs, that was existent only among the masses until then, and gave it a cult status. Annamayya has to be counted among those poets of Bhakti Movement, who despised caste discriminations and superstitions. He professed true love and devotion for God. In this paper, the eleven forms of devotion proposed by Annamayya are outlined; examples for these forms of devotion were picked from Annamayya's *keertanas* and are discussed.

Keywords: Annamayya, *keertana*, Vishnu worship, Bhakti movement, forms of devotion, resistance to superstition, resistance to caste discrimination.

అన్నమయ్య కీర్తనలలో ఏకాదశ భక్తి మార్గాలు

annamayya kīrtanalalō ēkādaśa bhakti mārgālu

Dr. Pammi Pavan Kumar, Associate Professor,
pavankpammi@gmail.com

Ms. Harita Bhatlapenumurthy, Ph. D. Research Scholar
harita256@gmail.com

Department of Telugu, University of Hyderabad, Hyderabad – 500046, TS, India

సంక్షిప్తి:

అన్నమయ్య 15వ శతాబ్దపు భక్తకవి, సిసలైన ప్రజాకవి. ప్రజల కోసం, ప్రజల భాషలో, ప్రజాహితమైన గేయ ఛందస్సులో సాహిత్య సృజన చేసి, విశిష్టాద్వైత తత్వాన్ని జోడించి సంఘ సంస్కరణ భావాలను వెలిబుచ్చాడు. ప్రజలను భక్తిమార్గంలోకి మళ్ళించే ప్రయత్నం చేశాడు. తన ఇష్టదైవమైన శ్రీవేంకటేశ్వరుని తలుస్తూ, వేల సంకీర్తనలను రచించాడు. అందులో భక్తి, వేదాంత, శృంగార రస సంబంధ కీర్తనలు ఉన్నాయి. అన్నమయ్య భక్తిని, అతడు ప్రతిపాదించిన భక్తి మార్గాలను ఈ పత్రం రేఖామాత్రంగా చర్చిస్తుంది.

ఈ పత్రంలో మొదటగా నారద మహర్షి, శంకరాచార్యులు మొదలైన వారిచ్చిన భక్తి నిర్వచనాలను ఉటంకించి, వేదవ్యాసుడు, నారదుడు, రూపగోస్వామి, వివేకానందుడు... మొదలైనవారు చేసిన భక్తి విభాగాలను చర్చించడం జరిగింది. ఆ తరువాత, అన్నమయ్య ప్రతిపాదించిన ఏకాదశ భక్తి మార్గాలను చర్చించి, వాటికి అన్నమయ్య కీర్తనల నుంచి లక్ష్యాలను చూపించే ప్రయత్నం చేయబడింది.

పరిచయం

అనాదిగా ‘భక్తి’ మానవ జీవితంలో భాగమై ఉంది. భక్తి నిర్వచనం, భక్తి ప్రదర్శనం ఒక్కో కాలంలో ఒక్కోలా ఉంటూ వచ్చినా, ‘భక్తి’ మౌలిక స్వరూపం మాత్రం ఒకటిగానే ఉంది. “సా తస్మిన్ పరమప్రేమ రూపా” అంటే- ‘భగవంతుడి పట్ల ఉత్పూర్ణమైన ప్రేమ రూపమే భక్తి’ అన్నారు నారదమహర్షి. (నారద భక్తి దర్శనం [1985:9]). ఆదిశంకరులు “స్వస్వరూపానుసంధానం భక్తి రిత్యభి ధీయతే” అంటూ మానవుడు తన స్వరూపాన్ని తెలుసుకొని, దానితో మమేకం చెందడమే భక్తి అన్నారు (వివేకచూడామణి [2017:21]). “ఇతరాభిలాషలు లేనట్టిదియు, జ్ఞానకర్మాదులచే ఆవరింపబడనిదియు, అనుకూలముగ కృష్ణానుశీలనము చేయునట్టిదియు నగు భక్తి ఉత్తమమైన” దని శ్రీ శ్రీ భక్తి రసామృత సింధువు చెబుతోంది (శ్రీ శ్రీ భక్తి రసామృత

The eleven forms of devotion proposed by Annamayya— Dr. Pammi Pavan Kumar, and Ms. Harita, B.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

సింధువు [1985:3]). “భగవంతుడి గురించి నిజమైన నిష్కంశంకమైన అన్వేషణయే భక్తియోగ”మని వివేకానందులు చెప్పారు (భక్తియోగం [2015:1]). ఇలా భక్తి అనేకరూపాల్లో, అనేక విధాలుగా ప్రవర్తిల్లుతూ వచ్చింది. ఎవరికి తోచిన రీతిలో వారు, భగవంతుడి పట్ల భక్తి భావాన్ని ప్రదర్శిస్తూ వచ్చారు.

శ్రీమద్భాగవతం- 1) శ్రవణం 2) కీర్తనం 3) స్మరణం 4) పాదసేవనం 5) అర్చనం 6) వందనం 7) దాస్యం 8) సఖ్యం 9) ఆత్మనివేదనం అంటూ నవవిధ భక్తిమార్గాలను ప్రతిపాదించింది. భక్తి ఒక్కటే అయినప్పటికీ, అది పదకొండు విధాలుగా ఉంటుందని నారదుడు ప్రతిపాదించారు. అవి 1) గుణమాహాత్మ్యాసక్తి 2) రూపాసక్తి 3) పూజాసక్తి 4) స్మరణాసక్తి 5) దాస్యాసక్తి 6) సఖ్యాసక్తి 7) వాత్సల్యాసక్తి 8) శాంతాసక్తి 9) ఆత్మనివేదనాసక్తి 10) తన్మయాసక్తి 11) పరమవిరహాసక్తి అంటూ నారదుడు భక్తిమార్గాలను విభజించారు.

భక్తిని రసంగా ప్రతిపాదించిన రూపగోస్వామి, సాధన, భావ, ప్రేమ భక్తులని భక్తిని త్రివిధాలుగా విభజించారు. ఆధునికుడైన వివేకానందుడు తన భక్తియోగంలో పంచవిధ భక్తి మార్గాలను చూపించాడు. అవి 1) శాంతభక్తి 2) దాస్యభక్తి 3) సఖ్యభక్తి 4) వాత్సల్యభక్తి 5) మాధుర్యభక్తి. ఒక్కొక్కరి దర్శనం, భక్తి నిర్వచనం ఒక్కోలా ఉంటుంది. అన్నమయ్య కూడా తన కీర్తనలలో తనవైన భక్తిమార్గాలను ప్రతిపాదించాడు. వాటికి లక్షణాలను నిర్వచించాడు. వాటికి లక్ష్యాలుగా తన కీర్తనలనే ఉదహరించాడు. అన్నమయ్య ప్రతిపాదించిన భక్తి మార్గాలను చూపించి, అందుకు ఉదాహరణలుగా అతడి కీర్తనలనే గుర్తించి, చర్చించడం ఈ పత్ర ప్రధానోద్దేశం.

నానాభక్తులివి నరుల మార్గములు
యే నెపాననైనా నాతఁ డియ్యకొను భక్తి
హరిఁకిఁగా వాదించు టది ఉన్మాదభక్తి
పరులఁ గొలువకుంటే పతివ్రతాభక్తి
అరసి యాత్మఁ గనుటదియే విజ్ఞానభక్తి
అరమరచి చొక్కుటే ఆనందభక్తి
అతిసాహసాలపూజ అది రాక్షసభక్తి
అతని దాసుల సేవే అదియే తురీయభక్తి
క్షితి నొకపని గోరి చేసుటే తామసభక్తి
అతడే గతని వుండుటది వైరాగ్యభక్తి

The eleven forms of devotion proposed by Annamayya— Dr. Pammi Pavan Kumar, and Ms. Harita, B.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

అట్టె స్వతంత్రుడౌటే అది రాజసభక్తి
 నెట్టన శరణునటే నిర్మలభక్తి
 గట్టిగా శ్రీవేంకటేశు కైంకర్యమే సేసి
 తట్టుముట్టులేనిదే తగ నిజభక్తి (2-469)

మానవులు అవలంబించే భక్తి మార్గాలు అనేకం ఉన్నాయని, ఏ భక్తి మార్గమైనా భగవంతుడు అంగీకరిస్తాడని చెబుతూ, అన్నమయ్య ఏకాదశ భక్తి మార్గాలను ప్రతిపాదించాడు. అవి 1. ఉన్మాద భక్తి 2. పతివ్రతా భక్తి 3. విజ్ఞాన భక్తి 4. ఆనంద భక్తి 5. రాక్షస భక్తి 6. తురీయ భక్తి 7. తామస భక్తి 8. వైరాగ్య భక్తి 9. రాజస భక్తి 10. నిర్మల భక్తి 11. నిజ భక్తి. వీటిని కింది ఉపవిభాగాల్లో వివరించడం జరిగింది.

1. ఉన్మాద భక్తి : ‘హరికిగా వాదించు టది ఉన్మాదభక్తి’ - హరి మాత్రమే దేవుడు అని వాదించటమే ఉన్మాద భక్తి. ‘మతవిషయమైన తీండ్రను - దూకుడును ఉన్మాదభక్తి అనవచ్చు’ని వేటూరి ఆనందమూర్తిగారు పేర్కొన్నారు (తాళ్లపాక కవుల పదకవితలు భాషాప్రయోగ విశేషాలు [1976:175]). మత విషయమైన తీండ్ర పలురూపాల్లో ఉంటుంది. అందులో అన్యదైవ తృణీకరణం - తన ఇష్టదైవం అందరికంటే గొప్పవాడని, పరదైవాలు తమ దైవం ముందు తక్కువ వారని నిరసించడం ఒకటి. ఈ విధమైన ఉన్మాద భక్తి ఎక్కువగా తెలుగు సాహిత్యంలో శివకవులలో దర్శనమిచ్చింది. విశిష్టాద్వైత మతానికి పట్టుకొమ్మలైన ఆళ్వారులలో కూడా (తిరుమంగై ఆళ్వారు మొ ||) హరికీర్తనంతో పాటుగా, అన్యదైవనిరసన ఉండేది.

విశిష్టాద్వైత సిద్ధాంతాలకు ఊపిరి పోసి, రామానుజానికి మార్గనిర్దేశం చేసిన యామునాచార్యులు కూడా స్తోత్రరత్నంలో ఈ విధంగా అన్నారు.

బ్రహ్మ శివశ్చతమఖః పరమస్వరాడి -
 త్యేతేఽపి యస్య మహిమార్థవవిప్రుషస్తే (స్తోత్ర రత్న-11)
 కస్య పాదోదకేన స శివస్యశిరోధృతేన (స్తోత్ర రత్న-13)

‘బ్రహ్మ, రుద్ర, ఇంద్రాదులు కూడా నీ మహిమార్థవంలో నీటి బిందువులు మాత్రమే. నీ పాదోదకమైన గంగా జలాలను శివుని శిరస్సుపై నిలపడం ద్వారా శివుడిని శివుడిగా (- శుభకరుడిగా) చేశావు.’ ఇటువంటి మతావేశం విశిష్టాద్వైత ప్రవర్తకుడైన రామానుజాచార్యుల వంటి వారిలో కనపడకపోయినా, కాలానుగుణంగా

ఆ మతానుయాయులలో అక్కడక్కడా దర్శనమిస్తూ వచ్చింది. అన్నమయ్య చాలా వరకు సాత్త్వికుడిగానే కనిపించినా, అక్కడక్కడ ఉన్నాడ భక్తి తత్త్వం అన్నమయ్య కీర్తనల్లో కనిపిస్తుంది.

నరహరి యజాండనాయకుడు
సురలితనినే సంస్తుతించిరి
పురుషోత్తముఁ డిదె భూమికి - యీ
హరిఁ గొలువనివా రసురలు సుండీ (4-210)

పై కీర్తనలో నరహరి బ్రహ్మాండనాయకుడు, దేవతలంతా అతనినే స్తుతించారు అన్నంత వరకు ఇబ్బందిలేదు, ఆ పై, పురుషోత్తముడైన హరిని కొలవనివారు రాక్షసులే సుమా అనడం ఉన్నాడ భక్తే అనిపించుకుంటుంది.

కరివరదుని పేరుగలసిన తిట్లతో
పరదేవతల మంత్రపఠనలు సరియా (2-405) అలాగే, ఈ కీర్తనలో హరిని తిట్టిన తిట్లు కూడా పరదేవతల మంత్రాల కంటే గొప్పవే అనడం కూడా ఇటువంటిదే.

2. పతివ్రతా భక్తి: ‘పరులఁ గొలువకుంటే పతివ్రతాభక్తి’ -పరులను కొలవకుండా శ్రీమహావిష్ణు అవతార రూపాలను మాత్రమే కొలవటమే పతివ్రతా భక్తి. అద్వైతులు ఏ దైవమైనా ఒకటేనంటూ భావిస్తారు, పూజిస్తారు. విశిష్టాద్వైతులు విష్ణు రూపాన్ని, విష్ణు అవతారాలను మాత్రమే కీర్తిస్తారు. ఏ విధంగా పతివ్రత పతిని మాత్రమే దైవంగా భావించి పూజిస్తుందో, పతివ్రతా భక్తులు తమ ఇష్టదైవాన్ని మాత్రమే పూజిస్తారు, ఇతర దేవతలను పూజించరు. విశిష్టాద్వైతులంతా సహజంగా విష్ణువారాధన మాత్రమే చేస్తారు. తొండరడిప్పొడి ఆళ్వారు అయితే శ్రీరంగనాథుడినే తప్ప ఇతర విష్ణువవతారాలను కూడా కీర్తించలేదు. “నిన్నేకాని యితరుల నేఁ గొలువనొల్ల నంటి(2-177)” అనే భావనే పతివ్రతా భక్తి. అన్నమయ్య కూడా ఇటువంటి పతివ్రతా భక్తి భావనను ఎన్నో కీర్తనల్లో ప్రదర్శించాడు. యిరవైన శ్రీవేంకటేశుఁ డేలుకొనె మమ్ము
పరదేవతలు మాకుఁ బనిలేదు మీరు(2-145)

The eleven forms of devotion proposed by Annamayya— Dr. Pammi Pavan Kumar, and Ms. Harita, B.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

పరమాత్ముఁ బరిపూర్ణ భవరోగవైద్యుని
మురహరు గోవిందు ముకుందుని
హరిఁ బుండరీకాక్షు ననంతు నభవుని
పరగ నుతించితిమి పరుల నేమొల్లము(4-87)

3. **విజ్ఞాన భక్తి** : ‘అరసి యాత్మఁ గనుటదియే విజ్ఞానభక్తి’ – పరమాత్మ తత్వాన్ని తెలుసుకోవటమే విజ్ఞాన భక్తి. కులమతభేదాలను, మూఢభక్తిని నిరసించి జ్ఞానాన్ని ప్రవచించటం విజ్ఞాన భక్తి మార్గంగా చెప్పుకోవాలి. విశిష్టాద్వైత మతాచార్యుడైన రామానుజుడు గొప్ప సంఘ సంస్కర్త. వెయ్యేళ్ళ క్రితమే దళితులకు ఆలయప్రవేశం చేయించాడు. మానవులంతా సమానమే నంటూ ఘోషించాడు. అన్నమయ్య కూడా రామానుజుని దారిలోనే సంఘ సంస్కరణ భావాలను తన కీర్తనల ద్వారా వెదజల్లాడు. అసలు అన్నమయ్య కీర్తన మార్గాన్ని ఎంచుకోవడం వెనుక ఉన్న ఉద్దేశం ప్రజలను భక్తి మార్గంలోకి మళ్ళించటం, వారిలో ఉన్న అజ్ఞానాన్ని తొలగించటం. తదనుగుణంగా, అన్నమయ్య అనేక కీర్తనలలో విజ్ఞాన భక్తిని ప్రదర్శించాడు.

యెక్కడవోయి వెదకే మిటమీఁద దైవమును
వొక్కట నంతర్యామై వున్నాడదె (3-252) తీర్థయాత్రలంటూ ఇల్లు, వాకిలి, సంసారాలను
వదులుకుని ఊరూరా తిరగవలసిన పని లేదు, భగవంతుడు అంతర్యామిగా ప్రతీ ఒక్కరిలోనూ
ఉన్నాడు, అతడిని దర్శించమంటున్నాడు అన్నమయ్య.
ఎక్కువకులజుడైన హీనకులజుడైన
నిక్కమెరిగిన మహానిత్యుడే ఘనుడు(1-318)

కందువగు హీనాధికములిందు లేవు
అందరికి శ్రీహరే అంతరాత్మ (2-385)

కులమతభేదాలను నిరసిస్తూ, ఏ కులస్థుడైనా తత్త్వం తెలుసుకున్న వాడే గొప్పవాడంటూ, ఎక్కువ తక్కువలు లేవని, అందరిలోనూ వెలుగుతున్న వాడు శ్రీహరేనని ప్రబోధించాడు. కింది కీర్తనలో అన్నిటా పరమాత్మను దర్శించే జ్ఞానాన్ని పంచిపెట్టాడు అన్నమయ్య.

నిలిచిన రూపులెల్లా నీగుళ్లుగాఁ దలఁతు
మెలఁగేటి చైతన్యము మిమ్ముగాఁ దలఁతు
యిలలోని ధ్వనులు నీపలుకులుగాఁ దలఁతు
సకల పంచభూతా లుపకరణాలుగాఁ దలఁతు(2-324)

4. ఆనంద భక్తి: ‘అరమరచి చొక్కుటే ఆనందభక్తి’ - భక్తి పారవశ్యంలో ఆదమరచి ఉండటం ఆనందభక్తి. రసంగా భక్తిని పరిగణిస్తే రసానందాన్ని, పరానికి త్రోవగా భావిస్తే, పరమానందాన్ని ఇవ్వగలిగేది భక్తి మాత్రమే.

ఈ కింది కీర్తనలో భక్తి ద్వారా అన్నమయ్య అటువంటి ఆనంద పారవశ్యాన్ని పొందడాన్ని గమనించవచ్చు. తన సకల అవయవాల ద్వారా భగవంతుడి గుణగణాలను అనుభవిస్తూ తన్మయత్వం చెందాడు అన్నమయ్య.

సదానందము సర్వేశ్వర నీ-
పదారవిందముపై భక్తి

నయనానందము నరులకు సురులకు
జయమగు హరి నీసాకారము
నయమగు శ్రవణానందము వినినను
క్రియగలిగిన నీకీర్తనము

చెలఁగి యందరికి జిహ్వనందము
పలుమరుఁ గొను నీప్రసాదము
నలుగడ దేహానందము బుధులకు
బలు నీపాదప్రణామములు

The eleven forms of devotion proposed by *Annamayya*— Dr. Pammi Pavan Kumar, and Ms. Harita, B.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

ధరఁ బరమానందము నీదాస్యము
గరిమల శ్రీవేంకటవిభుఁడా
నరహరి నిత్యానందము నినుఁ దగ-
నరవిరిఁ జేయు సమారాధనము (2-369)

5. రాక్షస భక్తి: ‘అతిసాహసాలపూజ అది రాక్షసభక్తి’ - సాహసాలతో కూడిన పూజలు రాక్షస భక్తి. అన్నమయ్య రాక్షస భక్తిని నిరసించాడు. అటువంటి భక్తిని ఆచరించవద్దని ప్రబోధించాడు.

మొక్కరో మీరు మోసపోక - మీకు
దిక్కు దెసైన ఆదిదేవునికి
మారుచేతులీయవద్దు మారుగాళ్ళీయవద్దు
బీరాన గుండెలు గోసి పెట్టవద్దు
గోరపడి చిచ్చులోన కొండాలు చొఱవద్దు
ఊరకే మీవారమని వున్నఁ జాలు

సిడిదలలియ్యవద్దు జీవాలఁ జంపవద్దు (4-593) శరీరంలో అవయవాలను కోసి, నిప్పులో వేయటం, నిప్పుల్లో నడవడం, బలులివ్వడం వంటి రాక్షసకృత్యాలను చేయవలసిన పని లేదు. అటువంటి మాటలు చెప్పేవారిని విని మోసపోరాదు. దైవానికి నమస్కరించి, ‘నీ వాడ’నని అంటే చాలని అన్నమయ్య ప్రబోధించాడు.

6. తురీయ భక్తి: ‘అతని దాసుల సేవే అదియే తురీయభక్తి’ - భాగవతులను సేవించటం తురీయ భక్తి. శ్రీవైష్ణవ సంప్రదాయంలో భాగవతుడికి కూడా భగవంతుడికున్న స్థానమే ఉంది. కులశేఖరాళ్వారు, తొండరదిప్పొడి ఆళ్వారు మొదలైన వారు భాగవత భక్తిని ప్రవచించారు. కులశేఖరాళ్వారు ముకుందమాల లో- త్వద్భుత్య భృత్య పరిచారక భృత్య భృత్య భృత్యస్య, భృత్య ఇతి మాం స్మర లోకనాథ! (ముకుందమాల స్తోత్రం 23) “ఓ స్వామీ! నీ సేవకులకు సేవకులు, వారికి సేవకులు అంటూ సాగే సేవకుల పరంపరలో నన్ను చివరి సేవకుణ్ణిగా భావించుము” ఇదే భావన అన్నమయ్య కూడా వ్యక్తం చేశాడు.

కందువ శ్రీవేంకటేశ కడు నీ బంటుబంటుకు సందడిబంట నవుటే చాలదా నాకు (3-23)

The eleven forms of devotion proposed by Annamayya— Dr. Pammi Pavan Kumar, and Ms. Harita, B.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

“జడియు శ్రీవేంకటేశ్వరుడాసుఁ డాయనా బడిబడిఁ దుదఁ బరబ్రహ్మమే యతఁడు(2-452)” అని అన్నమయ్య భగవద్దాసులను భగవంతుడిగానే భావించే సేవాభావాన్ని కనపరిచాడు. ప్రత్యేకించి అన్నమయ్య అనేక కీర్తనలలో భాగవతోత్తములైన హనుమంతుని, ప్రహ్లాదుని, అంబరీషుని, ధ్రువుని కీర్తించాడు. “మొక్కరో మొక్కరో వాడె ముందర నిలుచున్నాఁడు యెక్కువ రామునిబంటు యేకాంగవీరుఁడు (3-301)”

కిట్టి నారదాదులు నీకింకరులై వుండఁగాను

యిట్టె నీదాసుఁడ ననుటెంత కెంత

వాట్టి శ్రీవేంకటేశ మాకొకవుపాయము గద్దు

పట్టి నీదాసుల బంటుబంట నయ్యేనికను(3-51) “పరమాత్మకు నేరుగా సేవ చేసే భాగ్యాన్ని నారదాదుల వంటి భక్తులు సంపాదించారు, ఆ భాగ్యం మాకు లేకపోయింది. అయినా మాకూ ఓ ఉపాయం ఉంది. నీ దాసుల బంటులకు బంటై సేవిస్తాను” అంటూ అన్నమయ్య తన తురీయ భక్తిని చాటుకున్నాడు.

7. తామస భక్తి: ‘క్షీతి నొకపని గోరి చేసుటే తామసభక్తి’ - భౌతికమైన ప్రయోజనాన్ని ఆశించి పూజించటం తామస భక్తి. భాగవతంలో ప్రజల సంకల్పాలను బట్టి భక్తి త్రివిధంగా ఉంటుందని పేర్కొంటూ, తామస, రాజస, సాత్విక భేదాలు వివరించబడ్డాయి. పరహింస, అసూయ, రోషం మొదలైన తామస గుణాలను కలిగి పూజించే వాడిది తామస భక్తి అని భాగవతం చెబుతోంది. అయితే అన్నమయ్య తామస భక్తి నిర్వచనం వేరొక విధంగా ఉంది. సకల కర్మలను భగవదర్పితంగా చేస్తూ, ప్రతిఫలాపేక్షరహితంగా పూజించటమే అసలైన భక్తయితే, ఏదో ప్రయోజనం ఆశించే భక్తినే అన్నమయ్య తామస భక్తి అంటున్నాడు.

నరసింహ రామకృష్ణ నమో శ్రీ వేంకటేశ

సరుగ నా శత్రుల సంహరించవే(4-454) ఈ కీర్తనలో అన్నమయ్య స్వామిని తన శత్రువులను సంహరించమని కోరడం కనపడుతుంది.

The eleven forms of devotion proposed by Annamayya— Dr. Pammi Pavan Kumar, and Ms. Harita, B.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

నగధర మీపై భక్తి సేయఁగ మనంబున వొడఁబడను

పగటున మీరిచ్చు వరములకొరకే పలుమారు మీకు మొక్కుకొందును(2-293) ఈ కీర్తనలో అన్నమయ్య భగవంతుడిచ్చే వరముల కోసమే మళ్ళీ మళ్ళీ మొక్కుకునే తన అయోగ్యతను చెప్పుకుంటున్నాడు. ఎంతటి గొప్ప భక్తులకైన ఒక్కోసారి తామస ప్రవృత్తి కమ్మివేస్తుంది. అంతమాత్రాన వారి భక్తిని తక్కువ చేయనవసరం లేదు.

8. వైరాగ్య భక్తి: ‘అతఁడే గతని వుండుటది వైరాగ్యభక్తి’ – పరమాత్ముడే గతి అని భౌతికమైన వాటిని త్యజించటం లేదా భౌతిక జగత్తు పట్ల విముఖతను వ్యక్తపరచటం వైరాగ్య భక్తి. ఇది భారతీయ సంస్కృతిలో ఉన్న చతురాశ్రమాలలో వానప్రస్థ, సన్యాస ఆశ్రమాలను స్ఫురణకు తెస్తుంది. భౌతికమైన సంసార సుఖాలను పట్ల అయిష్టత కలిగినప్పుడు, భగవంతుడి పట్ల కేంద్రీకృతమైన ధ్యానం కలుగుతుంది. కనుక విరక్తి/వైరాగ్యం భగవన్ముఖంగా చేసే ప్రయాణంలో అవసరమని వేదాంతులు చెబుతారు.

ఇతర చింత లింక నేమిటికి

అతఁడే గతియై అరసేటివాఁడు

అతిదుఃఖకరము లాసలు

సతత సుఖకరము సమవిరతి

గతి యలమేల్మంగతో శ్రీవేంకట

పతి యొకఁడిన్నిటఁ బాలించువాఁడు (3-22)

కోరికలే దుఃఖ కారణాలని బౌద్ధ సాహిత్యం దగ్గర నుండి, భగవద్గీత వరకు బోధించాయి. అన్నమయ్య కూడా ఆశలు దుఃఖాన్ని కలిగిస్తాయని, ఎల్లప్పుడూ సుఃఖాన్ని కలిగించేది తగుపాళ్లలో ఉన్న విరక్తి మాత్రమేనని, ఇతర ఆలోచనలు మానుకుని శ్రీవేంకటేశ్వరుడే గతి అని భావిస్తే, అతడే బాగోగులు చూసుకోగలడని వైరాగ్య భక్తిని ఈ కీర్తనలో ప్రదర్శించాడు. మరో కీర్తనలో అన్నమయ్య, “విరక్తే లాభదాయకం, సౌఖ్యదాయకం, విజ్ఞానదాయకం. విరక్తి వలననే వెనుకటివారు

The eleven forms of devotion proposed by Annamayya— Dr. Pammi Pavan Kumar, and Ms. Harita, B.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

గొప్పవారయ్యారు. విరక్తి కలుగకుంటే జన్మబంధాలనుండి విముక్తులు కాలేరు” అంటూ వైరాగ్యభక్తిని ప్రవచించాడు.

విరతియే లాభము విరతియే సౌఖ్యము
విరతియే పో విజ్ఞానము
విరతిచే ఘనులైరి వెనకవారెల్ల
విరతిఁబొందకున్న వీడదు భవము(4-369)

9. రాజస భక్తి: ‘అట్టై స్వతంత్రుడౌటే అది రాజసభక్తి’ - తన స్వతంత్రతని, అహంకారాన్నీ ప్రకటించుకోవటం రాజస భక్తి. అన్నమయ్య సాటి భాగవతులకు కూడా దాసోహమనే అచ్చమైన విశిష్టాద్వైతుడు. కనుక అన్నమయ్యలో తానే గొప్పవాడనన్న అహంకారం కనిపించదు. అయితే తన పూర్వాశ్రమంలోని ఈ వైఖరిని ఒక కీర్తనలో ప్రదర్శించాడు. ఇది రాజస భక్తికి ఉదాహరణ.

పాటించి నాలో నుండి పలికింతువు నీవు
మాటలాడ నేరుతునంటా మరి నే నహంకరింతును
నీటున లోకములెల్లా నీవే యేలుచుండఁగాను
గాఁటాన దొరనంటా గర్వింతు నేను
నెమ్మదిఁ బ్రజలనెల్లా నీవే పుట్టించఁగాను
కమ్మి నేనే బిడ్డలఁ గంటినంటా సంతసించును
సమ్మతి నీవే సర్వసంపదలు నొసఁగఁగాను
యిమ్ముల గడించుకొంటి నివి నేనంటా నెంతు
మన్నించి యిహపరాలు మరి నీవే యియ్యఁగాను
యెన్నుకొందు నాతపోమహిమ యిది యనుచును (2-304) “పదునాలుగు లోకాలను ఏలే దొరవు నీవైతే, గొప్పగా దొరను నేను అని చెప్పుకుంటాను. ఈ జగత్తులో ప్రజలంతా నీ సృష్టే కాగా, బిడ్డలను నేను కన్నాను అని సంతోషిస్తాను. సమస్త భోగభాగ్యాలను నువ్వే ఇస్తే, నేను

The eleven forms of devotion proposed by Annamayya— Dr. Pammi Pavan Kumar, and Ms. Harita, B.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

సంపాదించుకున్నాను అని గర్విస్తాను. ఇహపరాలు నీ దయాధర్మమే అయితే, నా తపోబలమనుకుంటాను” తన రాజస వైఖరిని నిందించుకున్నాడు.

నేనొక్కడ లేకుండితే నీ కృపకు బాత్రమేది
పూని నా వల్లనే కీర్తి బొందేవు నీవు

.....

నావల్ల నీకు బుణ్యము నీవల్ల నే బ్రదుకుదు
శ్రీవేంకటేశుడ యింత చేరె జమ్మి మేలు(3-48) అలాగే, పై కీర్తన కూడా అన్నమయ్య రాజసభక్తికి ఉదాహరణగా చెప్పుకోవచ్చు.

10. నిర్మల భక్తి: ‘నెట్టన శరణుబే నిర్మలభక్తి’ - ఇతర ఉపాయములను విసర్జించి శరణని వేడుకొనటమే నిర్మల భక్తి. నిర్మల భక్తి విశిష్టాద్వైతంలో ప్రపత్తి సిద్ధాంతానికి దగ్గరగా ఉంది.

సర్వధర్మాన్ పరిత్యజ్య మామేకం శరణం ప్రజ, అహం త్యా సర్వపాపేభ్యో మోక్షయిష్యామి
మాశుచః (భగవద్గీత 18-66) భగవద్గీతలో శ్రీకృష్ణభగవానుడు స్వయంగా “అన్ని ధర్మాలను విడిచి, నన్నే శరణు వేడుము. సర్వపాపాలనుండి నిన్ను ఉద్ధరిస్తాను” అని వాగ్దానం చేశాడు. ఇది విశిష్టాద్వైతులకు చరమశ్లోకంగా, మోక్షోపాయంగా ప్రాధాన్యతను సంతరించుకుంది.

శ్రీవేంకటేశ నేను చేకొని నీశరణంటి
యేవిధులు నెరంగను యిదివో నీచిత్తము(4-230) “ఏ ధర్మాలు ఎరుగను. నిన్నే శరణంటున్నాను, ఇక నీ చిత్తం” అంటున్న అన్నమయ్య చరమ శ్లోకార్థానికి అనుగుణంగా తన నిర్మలభక్తిని ప్రతిపాదించాడనిపిస్తుంది.

హరి నిను నెరంగని యలమటలింతే శాయ
శరణంటి నిదె నీకే సర్వేశ కావవే
వెదకితి భూములెల్ల విశ్వకర్తెవ్వడో యంటా

The eleven forms of devotion proposed by *Annamayya*— Dr. Pammi Pavan Kumar, and Ms. Harita, B.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

చదివితఁ బుస్తకాలు సారెసారెకు
 తుద ననుమానమున దొమ్మి నీకలు దెల్లఁగా
 ముదిసితి నింతేకాని ముందరేమీఁ గానను
 చింతలెల్ల నుడిగితి శ్రీవేంకటేశ్వర నిన్ను
 వింత లేక శరణని వెలసితిని
 చెంతల నిన్నాళ్లదాఁకా చిక్కి కర్మముల వట్టి

గంతులు వేసితిఁగాని కడ గాననైతిని (3-172) ఈ కీర్తనలో జ్ఞాన, కర్మ మార్గాల అంతు చూసినా వెండ్రుకలు తెల్లబడ్డాయే కాని అనుమానం తీరలేదని, ఇక ఆలోచనలన్నీ కట్టిపెట్టి శ్రీవేంకటేశ్వరుడే శరణంటూ ప్రపత్తి మార్గం పట్టానని అన్నమయ్య నిర్మలభక్తిని ప్రదర్శించాడు.

11. నిజ భక్తి: ‘గట్టిగా శ్రీవేంకటేశు కైంకర్యమే సేసి తట్టుముట్టులేనిదే తగ నిజభక్తి’ – సంశయాలు, సంకోచాలు విడిచి వేంకటేశ్వరుని సేవ చేయటమే నిజ భక్తి. భక్తిలో మొదటి దశగా భక్తుడు తన కష్టాలు తొలగాలని, కోరికలు తీరాలని భగవంతుడిని ప్రార్థిస్తాడు. దీనినే అన్నమయ్య తామస భక్తి అన్నాడు. తన కష్టాలు, కోరికలు తీరకపోతే, గజేంద్రుడిలా “కలడు కలండనెడువాడు కలడో లేడో” అనే సంశయాత్మకత ఉంటుంది. అలాగే, తాను ప్రార్థిస్తున్నది అసలైన పరమాత్ముడో కాదో, తాను సరైన దారిలో వెళుతున్నానో లేదో అనే సందేహం కూడా ఉంటుంది. అన్నమయ్య కూడా ఒక దశలో ఇటువంటి సందేహాలకు లోనయ్యాడు.

అందరికి నితఁడెవో అంతరాత్ముడనుచు –

నందు రితఁడో మఱియు నవల నొకఁడో

నందకధరుఁడు జగన్నాథుఁడచ్చుతుడు గో –

విందుఁ డీతఁడుగాక వేరొకఁడు గలఁడో (1-37) ఆ పై, సాధనతో, భక్తునిలో సంశయాలకు, సందేహాలకు తావివ్వని భక్తి స్వరూపం ఆవిష్కారమౌతుంది. అటువంటి నిజభక్తి ఈ కింది కీర్తనలో చూడవచ్చు.

నిన్ను నమ్మి విశ్వాసము నీపై నిలుపుకొని

వున్నవాఁడ నిక వేరే ఉపాయ మేమిటికి

గతియై రక్షింతువో కాక రక్షించవోయని

The eleven forms of devotion proposed by Annamayya – Dr. Pammi Pavan Kumar, and Ms. Harita, B.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

మతిలోని సంశయము మఱి విడిచి
 యితరులచే ముందర నిఁక నెట్టాదునోయని
 వెతతోడఁ దలఁచేటి వెఱపెల్లా విడిచి
 తిరమైన నీమహిమ తెలిసేవాఁడననే-
 గరువముతోడి వుద్యోగము విడిచి
 వెరవున నీరూపు వెదకి కానలేననే-

గరిమ నలపు నాస్తికత్వమును విడిచి (2-202) ఈ కీర్తనలో అన్నమయ్య భగవంతునిపట్ల సంపూర్ణ విశ్వాసాన్ని ప్రకటిస్తున్నాడు.

నిజభక్తి అలవడాలంటే ఏ ఏ వాటిని విడిచిపెట్టాలో అన్నమయ్య ఈ కీర్తనలో చెబుతున్నాడు. 1. భగవంతుడు రక్షిస్తాడో, రక్షించడో అనే అనుమానాన్ని 2. తన ఆగామి కర్మలు ఎలా ఉంటాయో నన్న భయాలను 3. భగవంతుడి మహిమ తెలిసినవాడిననే అహంకార భావాన్ని 4. వెదికినా, పరమాత్ముడు సాకారుడవడనే నాస్తిక భావాన్ని 5. ఆఖరుగా స్వప్రయత్నాన్ని విడిచి పెట్టి పరమాత్ముడిపైనే విశ్వాసాన్ని వ్యక్తం చేశాడు. ఈ విధంగా అన్నమయ్య ఏకాదశ భక్తిమార్గాల ద్వారా భగవంతుడిని సేవించాడు. అప్పటికే ఉన్న భక్తిమార్గాలకు మరికొన్నిటిని జోడించాడు. “లోకోభిన్నరుచిః” అన్నట్టుగా ఎవరి భక్తి స్తాయికి తగిన మార్గాన్ని వారెన్నుకొని సాధన కొనసాగించడానికి కావలసిన మార్గాన్ని వందల ఏళ్ళ పూర్వమే మనకు అందించాడు అన్నమయ్య.

ఉపయుక్తగ్రంథసూచి

1. అన్నమయ్య, తాళ్ళపాక. 1998. అధ్యాత్మ సంకీర్తనలు సంపుటం 1. తిరుపతి: తిరుమల తిరుపతి దేవస్థానముల ప్రచురణలు.
2. అన్నమయ్య, తాళ్ళపాక. 1998. అధ్యాత్మ సంకీర్తనలు సంపుటం 2. తిరుపతి: తిరుమల తిరుపతి దేవస్థానముల ప్రచురణలు.
3. అన్నమయ్య, తాళ్ళపాక. 1998. అధ్యాత్మ సంకీర్తనలు సంపుటం 3. తిరుపతి: తిరుమల తిరుపతి దేవస్థానముల ప్రచురణలు.
4. అన్నమయ్య, తాళ్ళపాక. 1998. అధ్యాత్మ సంకీర్తనలు సంపుటం 4. తిరుపతి: తిరుమల తిరుపతి దేవస్థానముల ప్రచురణలు.
5. ఆనందమూర్తి, వేటూరి. 1976. తాళ్ళపాక కవుల పదకవితలు భాషా ప్రయోగ విశేషాలు. హైదరాబాద్: శ్రీనివాస్.

The eleven forms of devotion proposed by Annamayya— Dr. Pammi Pavan Kumar, and Ms. Harita, B.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

6. కులశేఖరుడు. 1993. ముకుందమాల. వ్యాఖ్యాత: టి.లక్ష్మణాచార్యులు. తిరుపతి :తిరుమల తిరుపతి దేవస్థానములు.
7. కృష్ణపరమాత్మ. 1990. భగవద్గీత. వ్యాఖ్యానం: మల్లాది లక్ష్మీనరసింహ శాస్త్రి. రాజమండ్రి: గొల్లపూడి వీరాస్వామి సన్.
8. యామునాచార్య. 2001. స్తోత్రరత్న. వ్యాఖ్యానం: ఎమ్.ఎస్.రాజాజీ. తిరుపతి :తిరుమల తిరుపతి దేవస్థానములు.
9. రూపగోస్వామి. 1985. శ్రీ శ్రీ భక్తి రసామృత సింధువు. అనువాదం: జన్నాభట్ల వాసుదేవశాస్త్రి. కొవ్వూరు: శ్రీ రామానంద గౌడీయ మఠము.
10. వేంకటేశ్వర శాస్త్రి, జంధ్యాల. 1985. నారద భక్తి దర్శనం. తాడేపల్లిగూడెం.
11. శంకరాచార్య. 2017. వివేకచూడామణి. అనువాదం: బులుసు ఉదయభాస్కరమ్. గోరఖ్ పూర్: గీతాప్రెస్.
12. స్వామి వివేకానంద. 2015. భక్తి యోగం. అనువాదం: స్వామి చిరంతనానంద. హైదరాబాద్: రామకృష్ణ మఠం.

Web links

1. <http://www.andhrabharati.com/kIrtanalu/annamayya/index.php>
2. <http://www.andhrabharati.com/dictionary/index.php>
3. <http://www.telugubhagavatam.org>

The eleven forms of devotion proposed by *Annamayya*— Dr. Pammi Pavan Kumar, and Ms. Harita, B.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

An Enquiry on the External (Consonant) Sandhi in Telangana Telugu

Dr. Pammi Pavan Kumar

Associate Professor

pavankpammi@gmail.com

Ms. K. Lavanya

Ph. D. Research Scholar

lavanyakumarik1993@gmail.com

Department of Telugu
University of Hyderabad
Hyderabad-500046
Telangana, India

=====

Abstract

This paper offers a few observations on the external (consonant) sandhi formation in Telangana Telugu. In the beginning of this paper, Sandhi definitions are discussed in detail, drawn both from Panini and modern Indian (Telugu) grammarians/linguists. The possible sandhi forms in Telugu identified by earlier grammarians were also depicted in the beginning of the paper. Examples given in this paper are primarily drawn from the Telugu natives of Telangana. The issues discussed in this paper may be seen as the continuation work of Prof. Bh. Krishna Murti's research work on external sandhi in Telugu.

Keywords: Telangana Telugu, sandhi formation, external consonant sandhi, early grammarians on external sandhi, Bk. Krishnamurti on external sandhi in Telugu

తెలంగాణ తెలుగులో హల్లంధి

An enquiry on the External (consonant) sandhi in Telangana Telugu

Dr. Pammi Pavan Kumar, Associate Professor,

<pavankpammi@gmail.com>

Ms. K. Lavanya, Ph.D. Research Student,

<lavanyakumarik1993@gmail.com>

Department of Telugu, University of Hyderabad, Hyderabad – 500046, TS. India.

0. సంధి: నిర్వచనం

పాణిని 'అష్టాధ్యాయ'లో 'పరః సన్నికర్షః సంహితా' (పాణి. అష్టా: 183-184) అని 'సంహిత' ను నిర్వచించారు. అక్షరాల మధ్య అర్థమాత్రా కాలిక వ్యవధానం కంటే ఎక్కువ వ్యవధానం లేకుండా ఉండే స్థితిని 'సంహిత' అంటారు. పాణిని 'సంహిత' అనే శబ్దాన్ని 'సంధి' అనే అర్థంలో ఉపయోగించారు. కాని, తెలుగు వ్యాకర్తలు ఎవరూ 'సంహిత' అనే శబ్దాన్ని ఉపయోగించలేదు. అందరూ 'సంధి' అనే పదాన్నే ఉపయోగించారు.

తెలుగులో ప్రథమ వ్యాకరణ కర్త అయిన మూలఘటిక కేతన తన ఆంధ్రభాషా భూషణంలో 'సంధి'ని కింది విధంగా నిర్వచించారు.

కం. “మొదలి పదము తుది వర్ణము

వదలక పై పదము మొదలి వర్ణము తోడన్

గదియగ సంధులు నాడగు...” అని 'సంధి' నిర్వచనం చెప్పారు. (ఆం.భా.భూ: 43)

విన్నకోట పెద్దన తన “కావ్యాలంకార చూడామణి” గ్రంథంలో 'సంధి' ని ఈ కింది విధంగా నిర్వచించారు.

తే. గీ. “ఆదిశబ్దాంత వర్ణంబు సంత్యశబ్ద

పూర్వవర్ణంబుతోఁగూడఁ బొత్తుచేత

సంధియగుఁగారక క్రియా సంగతములు

పెక్కు రూపంబులవి గానిపింతుఁడెలియ” అని నిర్వచించారు. (కావ్యా. చూ. 9: 45)

An enquiry on the External (consonant) sandhi in Telangana Telugu,

– Dr. Pammi Pavan Kumar, and Ms. K. Lavanya.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

మూలఘటిక కేతన, విన్నకోట పెద్దన పూర్వ పదంలోని అంత్య వర్ణానికీ, పర పదంలోని ఆది వర్ణానికీ మధ్య జరిగే కార్యాన్ని ‘సంధి’ అని తెలిపారు. వీటిలో అచ్చులు మాత్రం అని గాని, పరరూపత్వం అని గాని చేర్చలేదు. వీరు ప్రధానంగా వర్ణ సంయోగమే సంధి అని నిర్వచించారు. చిన్నయసూరి వీరికి కొంచెం భిన్నంగా “పూర్వపరస్వంబులకుం బరస్వరం బేకాదేశంబగుట సంధి యనంబడు” (బాల - సంధి-1: 14) అని నిర్వచించారు. చిన్నయసూరి వర్ణసంయోగానికి బదులు స్వర సంయోగమే సంధి అని నిర్వచించి, పరరూపత్వాన్ని చేర్చి సంధి లక్షణాన్ని ఇంకా తగ్గించారు. ఈ నిర్వచనం వలన తెలుగులో సంధి అనగా అచ్చంధి మాత్రమే అని, అందులో పరరూపసంధి మాత్రమే అని స్పష్టమవుతోంది. బాలవ్యాకర్త చెప్పిన ‘సంధి’ నిర్వచనం కన్నా మూలఘటిక కేతన, విన్నకోట పెద్దన ఇచ్చిన సంధి నిర్వచనాలు అధిక వ్యాప్తిని కలిగి ఉన్నాయి. కాబట్టి ‘సంధి’ నిర్వచనాన్ని పునఃసమీక్షించి భాషావేత్తలు ఈ కింది నిర్వచనాలను ఇచ్చారు.

“కొన్ని అర్థకాలు కలిసి పదంగా ఏర్పడేటప్పుడూ, కొన్ని పదాలు కలిసి వాక్యంగా ఏర్పడేటప్పుడూ వాటిలో ధ్వనులు పరస్పర ప్రభావం వల్లనో లేక చారిత్రక కారణాల వల్లనో మార్పు చెందుతూ ఉంటాయి. ఇటువంటి ధ్వనుల మార్పును ‘సంధి’ అంటారు.” (సుబ్రహ్మణ్యం, పి. యస్.: ఆ. భా. సి.: 76-77)

భద్రరాజు కృష్ణమూర్తిగారు “అవ్యవహితోచ్ఛారణలో దగ్గరగా ఉన్న రెండు మూడు వర్ణాల్లో వచ్చే లోపాదేశాది కార్యాలను ‘సంధి’ అనవచ్చు” అని సంధిని నిర్వచించారు. (భా. స. సం.: 40)

‘సంధి’ రెండు రకాలుగా జరుగుతుంది.

- i. అంతస్సంధి లేదా పదమధ్యసంధి (Internal Sandhi)
- ii. బాహ్యసంధి లేదా పదాంత సంధి (External Sandhi)

i. ఒకే పదంలో ధ్వనుల మధ్య కలయిక జరిగితే దానిని ‘అంతస్సంధి లేదా పదమధ్యసంధి’ (Internal Sandhi) అంటారు.

ii. రెండు వేర్వేరు పదాల మధ్య కలయిక జరిగితే దానిని ‘బాహ్యసంధి లేదా పదాంత సంధి’ (External Sandhi) అంటారు.

An enquiry on the External (consonant) sandhi in Telangana Telugu,

– Dr. Pammi Pavan Kumar, and Ms. K. Lavanya.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

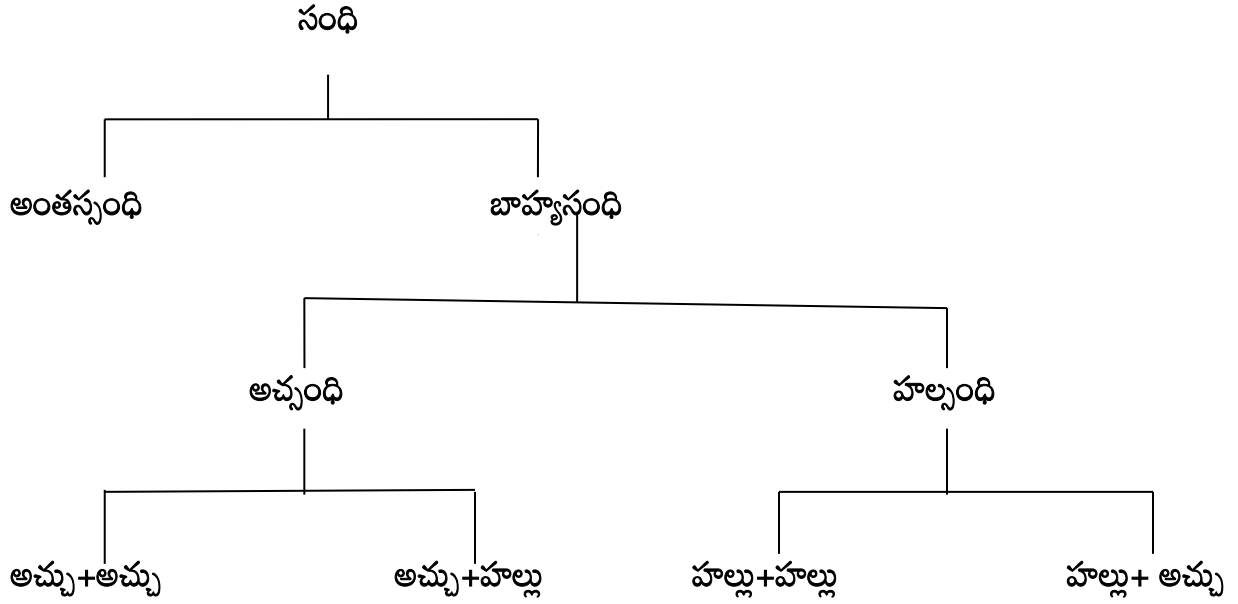
బాహ్యసంధి విధాన పరంగా మరల రెండు రకాలు.

a. అచ్చంధి

b. హల్సంధి

a. అచ్చంధి: అజంత రూపాలపై జరిగే సంధి అచ్చంధి. ఇది అచ్చుకు-అచ్చుకు, అచ్చుకు-హల్లుకు మధ్య జరుగుతుంది.

b. హల్సంధి: హలంత రూపాలపై జరిగే సంధి హల్సంధి. ఇది హల్లుకు-హల్లుకు, హల్లుకు-అచ్చుకు మధ్య జరుగుతుంది.



భద్రరాజు కృష్ణమూర్తిగారు ‘భాష-సమాజం-సంస్కృతి’ అనే గ్రంథంలో “నేటి తెలుగులో హల్సంధి” అనే వ్యాసాన్ని రాశారు. దానికోసం వారు కోస్తా జిల్లాలో ఉన్న శిష్టుల వ్యవహారాన్ని ఆధారంగా తీసుకున్నారు.

An enquiry on the External (consonant) sandhi in Telangana Telugu,

– Dr. Pammi Pavan Kumar, and Ms. K. Lavanya.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

ఈ వ్యాసాన్ని ఆధారంగా చేసుకొని తెలంగాణ ప్రాంతంలో ఉన్న హల్సంధి రూపాలను రేఖామాత్రంగా పరిచయం చేయడం ఈ వ్యాసోద్దేశ్యం. ఇందులో భద్రరాజు కృష్ణమూర్తిగారు సూచించిన మార్పులతో పాటు, మరికొన్ని మార్పులను ప్రస్తావించడం జరిగింది.

1. మొదటిరకం మార్పు

పూర్వ పర హల్లులలో మార్పు రాకుండా, మధ్యలో ఉన్న అచ్చు లోపించడం వల్ల ఈ హల్లులు రెండూ కలిసి సంయుక్తాక్షరంగా మారతాయి. (భా. స. సం: 40)

ఉదా:

- a) ట+అ+ర = ట్ర = ఎంకట్రాముడు (ఎంకట+రాముడు)
- b) ర+అ+చ = ర్చ = అర్చేతు (అర+చేతు)
- ర+అ+క = ర్క = ఎదుర్కోలు (ఎదురు+కోలు)
- ర+అ+ద = ర్ద = ఎదువర్దాక (ఎదువర+దాక)
- ర+అ+స = ర్స = జెర్సేపు (జర+సేపు)
- c) జ+అ+క = జ్క = రాజ్కంటుంది (రాజు+కుంటుంది)
- d) ల+అ+జ = ల్జ = కమాల్జేస్తున్నవా (కమాలు+చేస్తున్నవా)
- ల+అ+వ = ల్వ = కాల్వెట్టు (కాలు+పెట్టు)
- ల+అ+జ = ల్జ = కాల్జాడించు (కాలు+జాడించు)
- ల+అ+జ = ల్జ = కాల్జేతులు (కాలు+చేతులు)
- ల+అ+గ = ల్గ = కాల్గుంజుతుంది (కాలు+గుంజుతుంది)
- ల+అ+ద = ల్ద = కుత్కెల్దాక (కుతికెల+దాక)
- ల+అ+గ = ల్గ = చెవుల్గిల్లుమన్నుంటున్నయి-చెవులు+గిల్లుమంటున్నాయి

An enquiry on the External (consonant) sandhi in Telangana Telugu,

– Dr. Pammi Pavan Kumar, and Ms. K. Lavanya.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

	ల+అ+డ	=	ల్ల	=	పుల్లల్లబ్బి (పుల్లల+డబ్బి)
e)	ట+అ+జ	=	ట్ట	=	ఒకట్టేసుడు (ఒకటి+చేసుడు)
	ట+అ+వ	=	ట్వ	=	తూట్వోకుండ (తూటు+పోకుండ)
f)	క+అ+వ	=	క్వ	=	ఒడ్డుక్వడ్డుడు (ఒడ్డుకు+పడ్డుడు)
g)	డ+అ+జ	=	డ్జ	=	కట్టడ్జేసిండ్రు (కట్టడి+చేసిండ్రి)
	డ+అ+గ	=	డ్గ	=	కుంకుడ్గాయలు (కుంకుడు+కాయలు)
	డ+అ+క	=	డ్క	=	జాడ్కట్ట (జాడు+కట్ట)
h)	న+అ+జ	=	న్జ	=	గౌరమ్మన్జేసిండ్రు (గౌరమ్మను+చేసిండ్రు)
	న+అ+జ	=	న్జ	=	పన్జేతున్నడు (పని+చేస్తున్నడు)
	న+అ+గ	=	న్గ	=	దేవున్గడి (దేవుని+గుడి)
i)	మ+అ+గ	=	మ్మ	=	పామ్మడిగె (పాము+పడిగె)

2. రెండోరకం మార్పు

ప్రాస్వాచ్చు లోపించి దానికి పూర్వాన ఉన్న హల్లు, పరహల్లుగా మారి, ద్విత్వం అవుతుంది. (భా. స. సం: 41)

ఉదా:	గ+అ+క	=	క్క	=	ముఖం కడుక్కుంటుండు (కడుగు+కుంటుండు)
	గ+అ+క	=	గ్గ	=	ఎగ్గొట్టిండి (ఎగ+కొట్టిండు)
	గ+అ+క	=	క్క	=	ములక్కాయ (ములగ+కాయ)

An enquiry on the External (consonant) sandhi in Telangana Telugu,

– Dr. Pammi Pavan Kumar, and Ms. K. Lavanya.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

పూర్వపర హల్లులు ఒకే విధంగా ఉన్నప్పుడు పూర్వ హల్లు, పరహల్లు యథాతథంగానే ఉంటాయన్నా లేకపోతే పూర్వహల్లు, పరహల్లుగా మారుతుందన్నా చిక్కులేదు. (భా. స. సం: 42)

ఉదా:	ర+అ+ర	=	ర్ర	=	గత్తర్రాను (గత్తర+రాను)
	ద+అ+ద	=	ద్ద	=	యాడాద్దినం- యాడాది+దినం (సంవత్సరీకం)
	క+అ+క	=	క్క	=	చెరుక్కట్టె (చెరుకు+కట్టె)
	క+అ+క	=	క్క	=	రోజుక్కొంతమంది (రోజుకు+కొంతమంది)
	ల+అ+ల	=	ల్ల	=	బస్సుల్లేవు (బస్సులు+లేవు)
	గ+అ+గ	=	గ్గ	=	నాలుగ్గంటలకు (నాలుగు+గంటలకు)
	ప+అ+ప	=	ప్ప	=	కర్నప్పంతులు (కర్నపు+పంతులు)

పై ఉదాహరణల్లో అచ్చుకు ఇరువైపులా ఒకే రకమైన హల్లు ఉండి, సంధి జరిగి అచ్చు లోపించి, పూర్వహల్లు పరహల్లుగా మారింది.

3. మూడోరకం మార్పు

ఇక్కడ సంధివల్ల ఏర్పడ్డ ద్విత్వం, హ్రస్వాచ్చుకు ముందూవెనకా గల రెండు హల్లుల కన్నా భిన్నమైనది. (భా. స. సం: 43)

ఉదా:	డ+అ+న	=	ణ్ణ	=	దేవుణ్ణి (దేవుడు+ని)
	డ+అ+ల	=	ళ్ళ	=	బళ్ళ (బడి+ల)
	డ+అ+ల	=	ళ్ళ	=	కోళ్ళ (కోడి+లు)

పై ఉదాహరణల్లో సంధి జరిగిన తర్వాత అచ్చు లోపించి, దానికి ఇరువైపులా ఉన్న హల్లుల కంటే భిన్నమైన హల్లు వచ్చింది.

4. నాల్గవ రకం మార్పు

ఇక్కడ అచ్చు లోపించకుండా పరహల్లు మాత్రమే లోపించి, పూర్వహల్లులో మార్పులేకుండా అలానే ఉంటుంది.

An enquiry on the External (consonant) sandhi in Telangana Telugu,

– Dr. Pammi Pavan Kumar, and Ms. K. Lavanya.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

ఉదా: క+అ+వ = క+అ = ఈడ్సుకచ్చిండు (ఈడ్సుక+వచ్చిండు)

‘ఈడ్సుక వచ్చిండు’ లో ‘వ’ అనే హల్లు లోపించి ‘ఈడ్సుకచ్చిండు’ అని అయ్యింది. పూర్వహల్లులో ఎలాంటి మార్పు లేదు. అచ్చు అలానే ఉంది. దీనికి కారణం తెలంగాణలో ‘వ’ ను ‘అ’ గా ఉచ్చరించడమే. కింది వాటిలో కూడా ఇదే మార్పు చూడవచ్చు.

క+అ+వ	=	క+అ	=	గుంజుకచ్చిండు (గుంజుక+వచ్చిండు)
డ+అ+వ	=	డ+అ	=	దేవుడచ్చిండు (దేవుడు+వచ్చిండు)
క+అ+వ	=	క+అ	=	చేతికచ్చింది (చేతికి+వచ్చింది)
ర+అ+వ	=	ర+అ	=	చెక్కెరచ్చింది (చెక్కెర+వచ్చింది)

5. అయిదవ రకం మార్పు

ఇందులో అచ్చు లోపించి పరహల్లు, పూర్వహల్లుకు ఒత్వంగా మారుతుంది.

ఉదా: క+అ+వ = కొ = కోపం పొడ్సుకొస్తుంది (పొడుచుక+వస్తుంది)
 ర+అ+వ = రొ = ఎదురొచ్చిను (ఎదురు+వచ్చిను)
 డ+అ+వ = డో = ఎడ్డోడు (ఎడ్డి+వాడు)

పై ఉదాహరణల్లో అచ్చు లోపించి, పరహల్లు అయిన ‘వ’ పూర్వహల్లుకు ఒత్వంగా మారింది.

6. ఆరో రకం మార్పు

ఇందులో పూర్వహల్లు, అచ్చు పూర్తిగా లోపించి, పరహల్లుకు ద్విత్వం వస్తుంది.

ఉదా: డ+అ+న = న్న = గాన్నుంచి (అక్కడినుంచి)
 డ+అ+న = న్న = ఏన్నుంచి (ఎక్కడినుంచి)
 డ+అ+న = న్న = గీన్నుంచి (ఇక్కడినుంచి)

పై ఉదాహరణల్లో అచ్చుతోపాటు పూర్వ హల్లు (డ) కూడా లోపించి, పరహల్లు ద్విత్వం (న్న) గా మారింది.

An enquiry on the External (consonant) sandhi in Telangana Telugu,

– Dr. Pammi Pavan Kumar, and Ms. K. Lavanya.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

7. ఏడవ రకం మార్పు

ఇందులో ఒకే రకమైన పూర్వ పర హల్లులు ఉన్నా, అచ్చు లోపించినప్పుడు ఆ రెండు హల్లుల స్థానంలో మరో హల్లు ద్విత్వంగా వస్తుంది.

ఉదా: క+అ+క = గ = నాగ్గూడ (నాకు+కూడ)
 ల+అ+ల = శ్చ = తేళ్ళు (తేలు+లు)

8. ఎనిమిదవ రకం మార్పు

ఈ మార్పు పదం మధ్యలో అచ్చు లోపించడంవల్ల జరుగుతుంది. ఇందులో పదంలో ఉన్న అచ్చు లోపించి, పరహల్లు పూర్వహల్లుతో కలిసి సంయుక్తాక్షరంగా మారుతుంది. ఇలాంటి మార్పు తెలంగాణ ప్రాంతంలో ఎక్కువగా కనిపిస్తోంది.

ఉదా: ల+అ+వ = ల్వు = తెల్వుడు (తెలవడు)
 ర+అ+గ = ర్గ = తిర్గడం (తిరగడం)
 డ+అ+మ = డ్మ = నడ్మ (నడమ)
 న+అ+ష = న్ష = మ్షి (మనిషి)
 న+అ+క = న్క = ఎన్క (వెనక)
 క+అ+వ = క్వు = ఎక్వు (ఎక్కువ)

9. తొమ్మిదవ రకం మార్పు

ఇందులో అచ్చుతో పాటు పరహల్లు కూడా లోపించి, పూర్వహల్లుకు ఒత్వం చేరుతుంది. దానితోపాటు పూర్వ హల్లు ముందు హల్లుకు అదనంగా మరో హల్లు చేరుతుంది.

ఉదా: ద+అ+వ = దో = ప్యాదోళ్ళు (పేద+వాళ్ళు)
 క+అ+వ = కొ = య్యాలకొచ్చినవు (వేళకు+వచ్చావు)

An enquiry on the External (consonant) sandhi in Telangana Telugu,

– Dr. Pammi Pavan Kumar, and Ms. K. Lavanya.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

10. పదవ రకం మార్పు

ద్విరుక్త హల్లుకు, మరో హల్లు పరమైనప్పుడు, అచ్చు లోపించి, అది అద్విరుక్తమవుతుంది.

ఉదా: చ+అ+త = స్త = తెస్తుంది (తెచ్చు+తూ)
 ప+అ+త = ప్త = చెప్తుంది (చెచ్చు+తూ)

11. పదకొండవ రకం మార్పు

ఇక్కడ అచ్చు లోపించి, పరహల్లులో మార్పు రాకుండా, పూర్వహల్లులో మాత్రమే మార్పు జరిగి ద్విత్వమవుతుంది. ఇందుకు కారణం తెలంగాణలోని కొన్ని ప్రాంతాలలో ఏకవచనం వాడాల్సిన చోట బహువచనాన్ని వాడతారు.

ఉదా: ర+అ+ద = ళ్ళ = ఎవళ్ళదగ్గర (ఎవరి+దగ్గర)
 ర+అ+న = ళ్ళ = ఎవళ్ళ నుంచి (ఎవరి+నుంచి)

12. ముగింపు

ఈ విధంగా తెలంగాణ ప్రాంతంలో 'హల్లుంధి' రూపాలలో వైవిధ్యం కనిపిస్తోంది. తెలంగాణ ప్రాంత తెలుగు వ్యవహారాల మౌఖిక వ్యవహారంలో ఈ వైవిధ్యం చాలా స్పష్టంగా గుర్తించవచ్చు. మరింత మౌఖిక సమాచారాన్ని సేకరించి ఈ అధ్యయనాన్ని మరింతగా కొనసాగించేందుకు అవకాశం ఉంది.

13. సంప్రదించిన గ్రంథాలు

1. కృష్ణమూర్తి, భద్రరాజు. 2014. (మొదటి ముద్రణ: 2000). *భాష, సమాజం, సంస్కృతి*. హైదరాబాదు: సీల్ కమల్ పబ్లికేషన్స్.
2. కేతన, మూలఘటిక. 1949. *ఆంధ్రభాషా భూషణము*. మద్రాసు: వావిళ్ళ రామస్వామి శాస్త్రులు అండ్ సన్స్.
3. చంద్రయ్య, శివన్న. 2017. *తిమ్మాజీపేట మండల మౌఖిక భాష – వర్ణనాత్మక వ్యాకరణం*. పిహెచ్. డి. సిద్ధాంత గ్రంథం. హైదరాబాదు విశ్వవిద్యాలయం.
4. చిన్నసూరి, పరవస్తు. 2014. (మొదటి ముద్రణ: 1970). *బాలవ్యాకరణము*. హైదరాబాదు: విశాలాంధ్ర

An enquiry on the External (consonant) sandhi in Telangana Telugu,

– Dr. Pammi Pavan Kumar, and Ms. K. Lavanya.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

పబ్లిషింగ్ హౌస్.

5. నారాయణరావు, చిలుకూరి. 1987. *ఆంధ్ర భాషా చరిత్రము*. మద్రాసు: ఆనంద ముద్రణాలయం.
6. పవన్ కుమార్, పమ్మి. 2003. *కట్టా వరదరాజు ద్వీపద రామాయణం - భాషాపరిశీలన*. పిహెచ్.డి. సిద్ధాంత గ్రంథం. హైదరాబాదు విశ్వవిద్యాలయం.
7. పెద్దన, విన్నకోట. 1972. *కావ్యాలంకార చూడామణి*. మద్రాసు: వేదము వేంకట రాయశాస్త్రి అండ్ బ్రదర్స్.
8. భాస్కర్, నలిమెల. 2017. (మొదటి ముద్రణ: 2003). *తెలంగాణ పదకోశం*. హైదరాబాదు: అలుగు ప్రచురణలు.
9. మల్లేష్, మంత్రి. 2012. *వేముల ఎల్లయ్య కక్క నవల: భాషా వైవిధ్యం*. ఎం. ఫిల్. పరిశోధన వ్యాసం. హైదరాబాదు విశ్వవిద్యాలయం.
10. రవిచంద్ర, మల్లిపూడి. 2017. *కూచిమంచి తిమ్మకవి రచనలు: భాష, సాహిత్యానుశీలన*. పిహెచ్. డి. సిద్ధాంత గ్రంథం. హైదరాబాదు విశ్వవిద్యాలయం.
11. శ్రీహరి, రవ్వా. 2015. *పాణినీయ అష్టాధ్యాయి (తెలుగు అనువాదం)*. హైదరాబాదు: తెలుగు అకాడమి.
12. సుబ్రహ్మణ్యం, పి. యస్. 2015. *ఆధునిక భాషాశాస్త్ర సిద్ధాంతాలు*. హైదరాబాదు: పొట్టి శ్రీరాములు తెలుగు విశ్వవిద్యాలయం.

An enquiry on the External (consonant) sandhi in Telangana Telugu,

– Dr. Pammi Pavan Kumar, and Ms. K. Lavanya.

Language in India

Volume 19:4 April, 2019.

www.languageinindia.com

U. G. C. Approved List of Journals Serial Number - 49042.

ISSN 1930-2940

Case Markers in Verbal Autistic Children

Rohila Shetty, Ph.D.

Associate professor
Dr. M. V. Shetty College of Speech and Hearing
Malady Court, Kavoor
Mangalore-575015
Karnataka
India
shettyro@yahoo.com

T.A. Subbarao, Ph.D.

Director
Dr. M. V. Shetty College of Speech and Hearing
Malady Court, Kavoor
Mangalore-575015
Karnataka
India
drtasr.slp@gmail.com

=====

Introduction

Autism is a name given to a set of neurodevelopmental disorders in which the communicative aspects and the interaction of a person with other people is impaired. Autism is a spectrum that encompasses a wide range of behaviour. The common features include impaired social interactions, impaired verbal and non-verbal communications, and restricted and repetitive patterns of behaviour. This aspect is reflected in the criteria given by the Diagnostic and Statistical Manual of Mental Disorders-IV (1994) and currently according to the DSM V (2013).

Autism is one of five disorders that falls under the umbrella of pervasive developmental disorders (PDD), a category of neurological disorders characterized by severe and pervasive impairment in several areas of development.

It is generally agreed that the cardinal symptom of the syndrome of infantile autism is a disturbance of language (Kanner, 1943; Creak, 1961; Rimland, 1964; Rutter, 1968- Cited in Ritvo., 1976). First, it is suggested that a precise characterisation of “Autistic Language” may be an aid in establishing a clinical diagnosis. As it now stands, some autistic children have such grossly

retarded speech that they present an initial problem in differential diagnosis between conditions such as mental retardation, congenital deafness and developmental aphasia.

Some reviews of the epidemiological work conclude that, of the host of symptoms shown by people with autism, many are not specific to autism. Hence, Wing and Wing (1971) found that, while more than 80% of the children with autism in their sample showed a preference for the proximal senses, this preference was also seen in 87% of partially blind and deaf children, 47% of subjects with Down's syndrome and 28% of normally developing children. Since features such as language problems, stereotypes and general learning difficulties can be found in other, non-autistic people, they cannot be primary causes of the specific problems faced by the individuals with autism (Jordan, 1999).

Research and statistics in America under the special education programme showed that between 1994 and 2005, the number of children in the age range between 6-21 years, receiving services for autism increased from 22,664 to 193,637 and that these numbers did not include all children with autism spectrum disorders (ASD's) because some children receive special education for a particular need, like speech therapy, and not for a classification of autism. Experts estimate that every 2-6 children out of every 1000 have autism. Currently the prevalence rate of autism in India is 1 in 250 (figure may vary as many cases are not diagnosed) and currently 10 million people are suffering in India. The government only recognized the disorder in 2001, till the 1980s, there were reports that autism didn't exist in India (Times of India, 2013).

In the past 30 years the prevalence of autism in India and the world has increased drastically. This is due to the increasing awareness of autism spectrum disorders and a lot of research work conducted on behaviour related to autism. However, very few studies have taken into consideration the language aspects as a cohesive unit and the differences seen in the language aspects of autism. In general the language and communication problems have been the primary problem. The United Nations definition of autism has language impairment, social impairment and flexibility impairment as the primary characteristics of the disorder. Delays in language development are generally noted in all autistic children. This delay is not a simple delayed model as observed in children with delayed intellectual abilities but is more complex.

Kamio, Robins, Kelley, Swainson and Fein (2007) examined atypical lexical/semantic processing in high-functioning ASD's without early language delay. The aim of the study was to observe whether the automatic lexical/semantic aspect of language is impaired or intact in this population. This study took 11 subjects with Asperser's Disorder(AS) or HFPDD-Not otherwise Specified(NOS) and age-, IQ-, and gender matched typically developing subjects and made them perform a semantic decision task in four conditions using an indirect priming paradigm. The observation was that semantic priming effects were found for near-semantically related word pairs

in the control group whereas this was not the case in the AS group. The findings further suggest similarities in the underlying somatic processing of language across PDD subtypes.

Nuske and Bavin (2011) showed that despite the spared structural language development in high-functioning autism, they showed communicative comprehension deficits and were able to make fewer inferences when compared to the group of typically developing children. Comprehension involves the integration of meaning: where global processing is required. The study also supports the weak central coherence theory and by incorporating this information it may explain the communicative problems of young children with autism and can be applied to the intervention programme development.

McGregor, Berns, Owen, Michels, Duff, Bahnsen and Lloyd (2012) considered five groups of children with the presence or absence of syntactic deficits and autism spectrum disorders(ASD). They were administered the vocabulary tests and provided sentences, definitions and word associations. It was noted that the children with ASD, who didn't have syntactic deficits demonstrated age appropriate word knowledge. The group with ASD and concomitant syntactic language impairments (ASDLI) performed similarly to peers with specific language impairment (SLI) and both these groups showed sparse lexicons characterized by partial word knowledge and immature knowledge of word-to-word relationships. The study shows that the behavioural overlap prove the strength of syntax- lexicon interface and points to the similarity in the ASDLI and SLI phenotypes.

Whyte, Nelson and Scherf (2013) studied idioms, syntax, and advanced Theory of Mind (TOM) abilities in children with ASD and compared them to children with typical development (TD). Twenty-six children with ASD, ages 5 to 12 years, were yoked to individuals in each of two control groups of children with TD: one matched on chronological age and nonverbal IQ, and the other matched on syntax age-equivalence and raw scores. The children with ASD performed worse on idiom comprehension compared to the age-matched group with TD, they also showed comparable idiom performance to the syntax-matched group with TD. The advanced TOM abilities were related to idiom comprehension for children with ASD, but not for children with TD, above the contributions of basic language abilities.

Most of the above reviewed research is on basic aspects of syntax. More research is required to know more about the development and use of syntax in children with autism. Particularly the Indian context provides multiple opportunities and challenges in the area.

Shafna (2010) researched the grammatical aspects in Malayalam speaking children with ASD's across different age group and compared them with the group of typically developing children. The speech samples of 30 Malayalam speaking subjects and normals were obtained. The

study looked in to the age range of 4-5 years; 5-7 and 6-7 yrs, both for the typically developing children and children with ASD (5 sub in each group ,15 typically development children and 15 children with ASD) and they were analyzed grammatically. The children with ASD had poor score in Malayalam language test compared to the typically developing children in all the age groups for both expression and reception respectively.

Sen (2011) looked into the similarities and differences in linguistic characteristic between bilingual children with autism. There were 15 children (8 male and 7 female) in the age range of 4-10 years with diagnosis of mild to moderate severity of autism. The study concluded that bilingualism was not found to affect the language skills of children with autism.

Following international trend in research, in India the research attempts to establish diagnostic criteria (e.g. adaptation of childhood autism rating scale (CARS) in different Indian languages) and management practices (e.g. Communication DEALL (Developmental Eclectic Approach to Language Learning) - Karanth, 2001) have taken place. However the accessibility of such data to practicing speech language pathologists (SLP's) remains a problem. Sporadic attempts to describe echolalic behaviour, theory of mind have also taken place. The focus of research is usually the nonverbal aspects of autism. A severe dearth of studies on the verbal aspects of autism is observed.

The interest in the verbal language of autism can be clearly considered a trend in international research. In the Indian contexts too, noteworthy efforts to study syntax and pragmatics can be seen. However, many questions on phonology, syntax, semantics and pragmatics in subjects with autism need to be answered with index data.

Focus of the Present Study

The present study attempts to report on the case markers in a group of verbal autistic children

Aims of This Study

This study aims at obtaining language data in autistic children with the objectives of

1. Describing the case markers provided by 4-5-year old typically developing children based on caregiver –child interaction
2. Describing the performance on case markers by 4-5-year old mental age children with autism.
3. Comparison of the performance of the above two groups

Method Used

In the present study all the subjects were engaged in a play interactive context with the researcher. The 20-30 minutes of interaction was videotaped and later transcribed. The transcription method closely followed the methodology adopted by (Subba Rao, 1995), which itself followed guidelines provided LARSP (Crystal et al, 1976,1989). The transcribed sample was subjected to analysis for scans in the areas of phonology, morphology, syntax, semantics and pragmatics.

Ten typically developing (normal) school going children in the age range of 4-5 years were selected. The age group was selected because by 4 years one can expect reasonable verbal language expression that can be used for comparison.

Thirty children diagnosed as having autism from in and around Mangalore and Bangalore were taken in the clinical group. These children were observed to have been diagnosed with verbal autism based on the tests conducted by speech language pathologists and were confirmed from school records. Moreover the children with mental age range of 4-5 years are frequently found in special schools and programmes for autistic children. All subjects selected were expressing at least occasionally in phrases and simple sentences according to records.

Psychological assessment conducted by a school psychologist indicated the mental age as between 4 and 5 years of age for all subjects.

All the subjects had an expression of minimum phrase level and were considered as verbal autistic.

The data was collected by using toys and pictures. The sample collection was done based on the study done by (Subba Rao, 1995). The children were observed during play sessions with the caregiver/clinician. The duration of each session was about 20-30 minutes. During data collection care was taken to ensure that the children were comfortable in their surroundings, be it with the caregiver or the clinician. This was done so that appropriate elicitation of responses could take place. The initial 15 minutes comprised of spontaneous speech or free conversation. In the next 15 minutes elicited responses were obtained.

The subjects were all given the same activity materials. The session was video recorded using a Sony video camera (DCR-SR21E). The environment in which the recording took place was to a great extent quiet and was conducted in the institutions that specialised in dealing with children who had speech and language disorders.

Case Markers

In Kannada case system, various suffixes are added to the noun stem to indicate different relationships between the noun and other constituents of the sentence. In this scan genitive, accusative, dative, locative, instrumental and vocative case markers were selected for analyses. The examples are as follows.

The genitive case: Indicates possession and is usually marked with /-a/, but sometimes also with /-da/. In colloquial speech sometimes no genitive case marker may be seen. Examples:

/kelsa/ 'work' + /-da/ 'genitive' - /kels(a) da/ 'of work'
/huduga/ 'boy' + /-a/ 'genitive' - /hudug(a)na/ 'boys'
/mane/ 'house' + /-a/ 'genitive' - /manea - mane: - mane/ 'of house'
/u:ru/ 'town' + /-ina/ 'genitive' - /u:rin(a)/ 'of the town'

The accusative case: is used to indicate that a noun is an object of the action of a verb. The basic marker is /-anna/, added to the nominative stem. Egs:

/mara/ 'tree' + /-anna/ 'accusative' - /maravanna - mara:na/ 'tree(acc.)'
/appa/ 'father' + /-anna/ 'accusative' - /appananna - appan/ 'father(acc.)'

The dative case: The dative case is used for many purposes. Commonly it is used when a noun is the goal of a verb of motion or when a noun is the recipient of 'benefaction', such as when something is given to someone or something. Examples are:

/kelsa/ 'work' + /-kke/ 'dative' - /kelsakke/ 'to/for work'
/u:ru/ 'town' + /-ige/ 'dative' - /u:rge/ 'to the town'
/annan/ 'elder brother' + /-ige/ 'dative' - /annan(i)g(e)/ 'to the elder brother'

The Locative case: The locative case is used to express location, lack of motion, containment ('in'), and instrumentality. The common marker is /-alli/. Examples:

/marad/ 'tree' + /-alli/ 'locative' - /mardalli/ 'in the tree'
/da:ri/ 'way' + /-alli/ 'locative' - /da:riyalli, da:ri:li/ 'in/on the way'
/nan/ 'I' + /hattira/ 'locative' - /nanhatra/ 'by/near/on me'

The instrumental case/ablative case: The common case marker is /-inda/. Sometimes /-alli/ is also used. Examples:

/marad/ 'wood' + /-inda/-alli/ 'ablative'

- /mardinda/maradalli/, ‘by means of wood, out of wood’
/ka:lu/ ‘leg, foot’ + /-inda/-alli/ ‘instrumental’
- /ka:linda/ka:lalli/ ‘with the leg/foot’
/bas/ ‘bus’ + /alli/ ‘instrumental’ - /bassalli/ ‘by bus’

The vocative case: It is used with rational nouns to indicate a calling or summons. Common vocative suffixes are /-ee/ or /-aa/. Examples:

- /hengasu/ ‘woman’ + /-ee/ ‘vocative’ - /hengse:/ ‘(Hey) woman!’
- /huduga/ ‘boy’ + /-aa/ ‘vocative’ - /hudga:/ ‘(Hey) boy!’

Results

Table 1 indicates that the reference group used genitive case (eg.neladame:le)(on the ground) , dative case (eg./sna:nakke/ (to bathe)); and locative case (/tatte:li/ (in the plate)). Less frequently seen case markers were instrumental (/ka:lalli/ or /ka:linda/ (with the leg)); accusative (/brasanna/ (brush)); and vocative case (/sa:r/ (sir); /unkal/ (uncle)) in the reference group subjects.

The verbal autistic subjects have demonstrated a decreased use of case markers. The dative (ke, ge) and locative (alli) case markers are used by more than 50% of the subjects.

Sl. No	Parameter	Reference group N=10 (4-5yrs)		Verbal autistic group N= 30 (MA 4-5yrs)	
			% age		% age
1	GENETIVE CASE	10	100%	7	23.33%
2	ACCUSATIVE CASE	2	20%	10	33.33%
3	DATIVE CASE	10	100%	23	76.66%
4	LOCATIVE CASE	10	100%	20	66.66%
6	INSTRUMENTAL CASE	6	60%	10	33.33%
7	VOCATIVE CASE	2	20%	10	33.33%

TABLE 1: Showing the presence of case markers in reference group and verbal autistic subjects (clinical group)

The fig 1 compares the performance of reference group and verbal autistic groups. Here consistently lesser usage of case system by the verbal autistic children as compared to the reference group of subjects is observed.

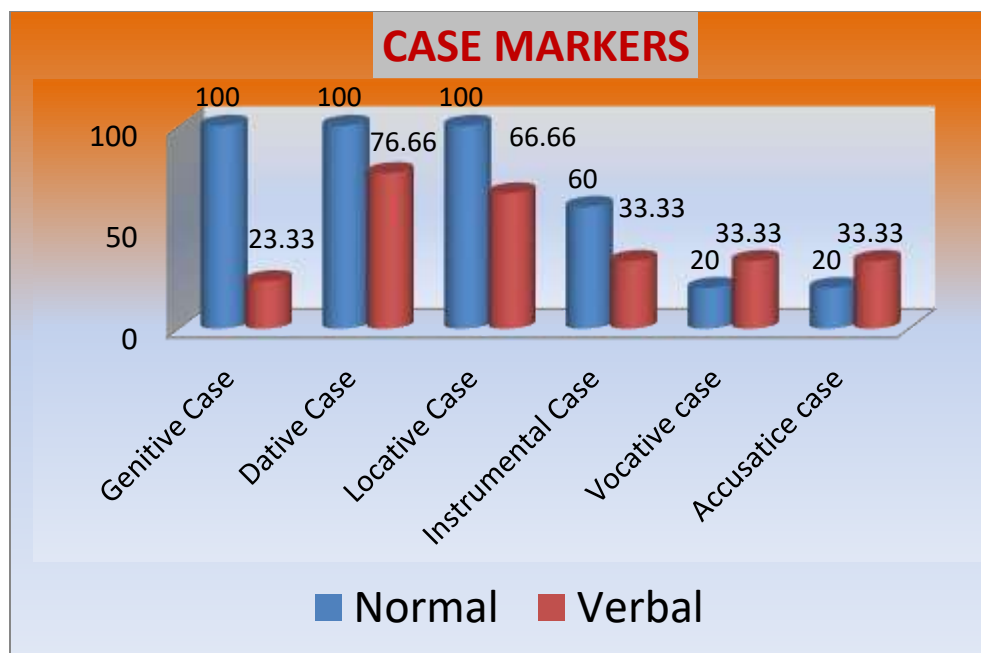


Fig 1: Shows the comparison of the performance of the reference group and the verbal autistic groups

Table 1 and figure 1 suggests that the verbal autistic subjects were found to consistently use case markers to a lesser degree than normal subjects, except in accusative and locative cases.

The case markers that were used by majority of children were dative (/ge, ke/). All other varieties were used in less number by the subjects.

References

Jordan, R. (1999). The Nature and Definition of Autism. In J. R, *Autism Spectrum Disorders* (p. 15). U.K: David Fulton Publishers.

Kamio, Y., Robins, D., Kelley, E., Swainson, B., & Fein, D. (2007). Atypical Lexical/Semantic Processing in High-Functioning Autism Spectrum Disorders without Early Language Delay. *Journal of Autism and Developmental Disorders*, 37 (6), 1116-1122. 10.1007/s10803-006-0254-3.

Kanner, L. (1944). Early Infantile Autism. *Journal of Pediatrics*, 25, 211-217.

Karanth, P. (2001). Retrieved from <http://www.communicationdeall.org/>

McGregor, K., & Bean, A. (2012). How Children with Autism Extend New Words. *Journal of Speech, Language and Hearing Research* , 55 (1), 70-83.

Nuske, H. J., & Bavin, E. L. (2011). Narrative Comprehension in 4–7-Year-Old Children with Autism: Testing The Weak Central Coherence Account. *International Journal of Language and Communication Disorders*, 46 (1), 108–119.

Sen, M. (2011). Language Abilities in Bilingual Children with Autism (CWA). *Journal of All India Institute of Speech and Hearing*, 30, 146-159.

Shafna. (2011). Agrammatism in Malayalam speaking Children with Autism Spectrum Disorders. *Unpublished Masters Dissertation*, University of Mysore, Mysore.

Subba Rao, T. A. (1995). A Comprehensive Analysis of Language in Mentally Retarded Children. *Unpublished Doctoral Thesis*, University of Mysore, Mysore.

Times of India. (2013, April 2). *Autism is not a Disease*. Retrieved July 18, 2013, from http://timesofindia.indiatimes.com/:http://articles.timesofindia.indiatimes.com/2013-04-02/ahmedabad/38216941_1_autism-society-autistic-person-autistic-child

Whyte, E. M., Nelson, K. E., & Scherf, K. S. (2013). Idiom, Syntax and Advanced Theory of Mind Abilities in Children with Autism Spectrum Disorders. *Journal of Speech Language and Hearing Research*. Retrieved from http://jslhr.asha.org/cgi/rapidpdf/1092-4388_2013_12-0308v1. doi:10.1044/1092-4388(2013/12-0308)

Wing, L., & Wing, J. K. (1971). Multiple Impairments in Early Childhood Autism. *Journal of Autism and Developmental Disorders*, 1 (3), 256-266.

=====

**Pandita Ramabai:
Raconteur of Feminism in Colonial India**

Dr. Rohidas Nitonde, M.A. (English) NET, Ph.D., PGDT
Research Supervisor
Assistant Professor of English, MSP Mandal's Shri Shivaji College,
Parbhani - 431401
Maharashtra
India
rsnitonde@gmail.com

Madhukar V. Bhise, M.A. (English), M. Phil.
Ph.D. Research Scholar
bhise1005@gmail.com

=====

Introduction

Pandita Ramabai is one of the few early voices of women in colonial India. Through her writings in Marathi as well as English, she has always dealt with the issues related to women's education and self-reliance. Her well known works include *Stri Dharma Niti* (Morals for Women), (1882); *The High Caste Hindu Woman* (1887); *The Peoples of the United States* (1889). Commenting on Ramabai's relevance as a feminist activist Antoinette Burton writes that "Ramabai was one of the few Indian women whom Anglo American Feminists met personally on their own soil." The present paper intends to elaborate Ramabai's contribution to the women's cause and establish her as a raconteur of feminism in colonial India.

Feminism

The history feminist thought is quite long and elaborate. It had been through several arguments and debates. India could not be an exception to this. It has travelled across a variety of perspectives like culture, politics, economics, literature, etc. All the feminist thinkers and activist had tried to concentrate on the women's rights and their freedom. In fact, the status of women has developed through the thoughts and movements of the feminists from the nook and corner of the world.

Concerns of Feminism

At the starting point of the revolution, the feminists and suffragettes were delinquent by the patriarchal society to adulterate the minds of women and for longing for the idea of liberation from their undeveloped state. The nineteenth century women are talking about their desires, sexuality, self-definition, existence and future. To get freedom and self-identity, women started a revolutionary effort all over the world and termed by analysts and critics as feminism.

Varieties of Feminism

Feminism has several cultural, geo-specific varieties. It is not a concrete and uniform single line idea. It keeps on changing from country to country as well as culture and time. It includes women's various questions ranging from behavioural patterns to self-identity. Feminist writings include the way women live, speak, educate, as well as enjoy intellectual freedom and self-esteem.

Rise of Feminism in India

Early or developmental phase of Indian feminism also witnessed many changes and contradictions. In India, since the ancient time women were prohibited from enjoying the social and economic rights. The nineteenth century is known for the growing consciousness among women. In Indian context feminism is correlated to nationalist movement. In colonial period Indian women writers used their writings to articulate their urge for recognition as social entity in the existing social order.

Development of Feminism in Maharashtra

Poona of *Dakkhan* was a centre of Indian education and culture during the 19th century. It also has contributed significantly to both Indian Renaissance as well as National Movement. The feminist movement also was well rooted up there quite ahead of any other part of the country. 19th Marathi women writers put forth their socio-politico-cultural acknowledgement in their works, such as; In *Kavya Phule* and *Bavan Kashi Subodh Ratnakar* by Savitribai Phule. Essays of Mukta Salve (1855), *A Comparison between Women and Men* (1882) by Tarabai Shinde, *The High-Caste Hindu Woman* (1887) by Pandita Ramabai etc. All they had tried to present the picture of contemporary Indian scenario.

Pandita Ramabai

Pandita Ramabai is one of the few early voices of women in India. She was born in 23 April 1858 as Rama Dongre in Brahmin family. She known for her activities towards women's emancipations, freedom and education. Being a scholar in Sanskrit she was awarded the titles of Pandita by the faculty of the University of Calcutta. Meera Kosambi has aptly pointed out the significance of the life and works of Ramabai as "international iconization as the emancipator of the highly troped oppressed Indian womanhood".

Stri Dharma Niti (Morals for Women)

Stri Dharma Niti (Morals for Women) is Ramabai's seminal work in Marathi. In it she has criticized to both Brahman men (for mistreating their women) and Brahman women (for slothful habits that lost the respect of their men). It exhibits eight folds of feminism through a teacher performing eight roles such as Base, Education, Limits, Dharma, Heterogeneity, Brides, Household, and Children's education. It also emphasizes self-confidence, self-sufficiency and entrepreneurship. Appropriate age of marriage for women is also one of the concerns of the book. Ramabai further lays stress on women's career and role in being the earners. It stands to be the first attempt to sensitize women in nineteenth century Maharashtra. Commenting on the nature of true religion Ramabai believes that "Courage, forgiveness, control over the mind, abstaining from stealing, purity, control

over the senses, intellect, knowledge, truth and absence of anger are the ten characteristics of true religion” (Kosambi, 53).

According to Uma Chakravarti, “What is significant in Ramabai’s construction of conjugality in *Stri Dharma Niti* is that perhaps for the last time in her works she evokes both conjugality and the traditional mythological female iconic figures like Sita, Anusaya, Arundhari, Damayanti who left their stamp upon ‘Bharatvarsha’. (Chakravarti)

The High Caste Hindu Woman (1887)

The book is a presentation of Indian society to the international / Anglo phone readers especially to the Americans. In it she exposes the place and position of women in traditional upper-caste India. Dr. Rachel Bodley in her preface to the book wrote that “the silence of a thousand years is broken, and the reader of this unpretending little volume catches the first utterances of the unfamiliar voice”. Though the book is an emotional and critical work still it succeeds in maintaining both, Indian national pride and a profound sympathy for the Hindu culture that she would never lose. The book is basically a collection of her speeches while she was in London. It is divided into seven chapters. Here her primary focus is on various issues like childhood of high caste Hindu women, child marriage, the statues of women on the basis of religion etc. It also criticises the religious activities that subjugated women. It is with this book Ramabai raises her voice against the social evils of the sati system in the then India. The essence of Ramabai’s argument is “the chief needs of high-caste Hindu women are first, self-reliance; second, education; and third, native women teachers”.

Kosambi writes, “Those who have done their best to keep women in the state of complete dependence and ignorance, vehemently deny that this has anything to do with the present degradation of the Hindu nation” (Kosambi, *The High Caste Hindu Woman*).

Limitations of the Book

The book is dedicated to two women, Laxmibai, her mother and Anandibai, first Indian doctor. Hence, it is evident that Ramabai stressed on education as the only solution to end women’s exploitation. In addition to it she had stressed upon their self-reliance and native women teachers that could communicate in local languages. However, C. N. Ramchandran finds it difficult to generalize in case of all Indian women of the time as he writes, “Pundita Rama Bai’s monograph *The High Caste Hindu Woman* concerns itself only with the condition of upper caste Hindu women and their religious as well as social enslavement”.

The People of the United States

Ramabai had been to United States and she was not an ordinary woman who could interest herself with the nature and landscape only. Her canvas was wider enough to note the difference between the people and the two cultures. Based on her experiences Ramabai envisages her account of American people to the educated Indians. This book brings out the reversing of the switch over from India to US. It presents a living example for the traditional Indian society in treating women.

Antoinette Burton in her review writes that, "[A] rare and remarkable insight into an Indian woman's take on American culture in the 19th century, refracted through her own experiences with British colonialism, Indian nationalism, and Christian culture on no less than three continents.... a fabulous resource for undergraduate teaching." (Burton, Introduction)

Thus, the book captures the comprehensive character of the text, which is a part travelogue, part sociological study, part of emancipation of women and part of American culture.

Conclusion

The close reading, textual analysis and interpretation of Ramabai's writings reveals that Ramabai was pioneer of the women's writing in English in India. She was also an early writer to be translated into English. She was a writer who not only explored Indian women's issues but also presented to the global audience in England and America in the 19th century. She was in true sense a raconteur of feminism in colonial India. Ramabai's writings stand to represent the existing social status of Indian women. Her feminist ideology stands as the manifesto of Indian feminism. Indian feminist thinkers derived some pivotal notions from her writing.

Works Cited

Bodley, Rachel L. "Introduction to *The High Caste Hindu Woman* by Pandita Ramabai. Bombay: Maharashtra State Board for Literature and Culture, 1981. 1 -17. Print.

Burton, Antoinette. *Burdens of History: British Feminists, Indian Women, and Imperial Culture*. Chapel Hill: University of North Carolina Press, 2009. Print.

Chakravarti, Uma. *Rewriting History: The Life and Times of Pandita Ramabai*. New Delhi: Zubaan, 2014. Print.

Kosambi, Meera. *Pandita Ramabai Through Her Own Words: Selected Work*. New Delhi: Oxford University Press, 2000. Print.

—. "Returning the American Gaze: Pandita Ramabai's 'The Peoples of the United States, 1889'." *Meridians* 2.2 (2002): 188-212. Print.

Kosambi, Meera. "The High Caste Hindu Woman." *Pandita Ramabai: Life and landmark writings*. New York: Routledge, 2016. 142-175. Print.

Kosambi, Meera. (Trans.) "Introduction by Antoinette Burton". *Pandita Ramabai's American Encounter: The Peoples of the United States (1889)*. Bloomington: Indiana University Press, 2003. 1-47. Print.

Ramabai, Pandita. *The High Caste Hindu Woman*. Bombay: Maharashtra State Board for Literature and Culture, 1981. Print.

Ramchandran, C. N. "For Reasons of Their Own": The Image of the 'West' in the Colonial Period." Vijayasree, C. *Writing the West, 1750-1947: representations from Indian languages*. New Delhi: Sāhitya Akādemī, 2004. 128-137. Print.

=====

Dr. Rohidas Nitonde, Research Supervisor

M.A. (English) NET, Ph.D., PGDT

Assistant Professor of English

MSP Mandal's Shri Shivaji College

Parbhani – 431401

Maharashtra

India

rsnitonde@gmail.com

Madhukar V. Bhise

Ph.D. Research Scholar, **M.A. (English), M.Phil.**

bhise1005@gmail.com

Patriarchal Subjugation in Mahesh Dattani's *Dance Like a Man*

K. Ramya

Asst. Professor

G. V. N College, Kovilpatti

=====

Patriarchy literally means 'the rule of the father' and it comes from the Greek. In Greek 'patria' means father and 'arche' means rule. Patriarchy is a social system in which males hold primary power, predominate in roles of political leadership, moral authority, social privilege, and controls of property in the domain of the family, where fathers are father-figures hold authority over the members of the family.

Patriarchy was thought more dangerous than capitalism and there were serious attempts to liberate the women from patriarchal oppression. Women were slowly become acquainted with the ideas and the writers all over the world including the dramatists started providing the women with ideological tools in their struggle against patriarchal suppression.

Family relationship can be defined as the way in which a person is related to somebody else in a family. How they behave towards each other, how they differ from each other or how they are similar to each other, all these come within the ambit of family relationship. This is well portrayed in Dattani's plays.

Mahesh Dattani has played an important role in the evolution and enrichment of Indian English Drama through his dramatic outputs. Mostly, he concentrates on contemporary society and reality in the fast-changing world. His plays are typical dramas, and his themes are relating to feminine identity, religion, communal tension, sexuality and also human relationships.

Family is not only an important constituent of Indian society but the nerve centre of Indian life. Indian families are known for their pride, dignity and prestige. They are considered as the yardsticks for Indian culture. Rachel Bari and M. Ibrehim Khalilullah say, "What is interesting about Dattani is the fact that in every human drama of his everything is placed in the family mould" (61).

Though the family is an organization that is praised highly among all Indians and also by the others, it needs real analysis and attention. The presentation of family in the plays of Mahesh Dattani is different from this. None of his families are peaceful and they are known for their gap and unhappiness between husband and wife, misunderstanding between parent and children and disregards between father and mother. He focuses on the essential form of family relationship between husband and wife.

Dattani's plays deal with the pathos of human predicament. Likewise *Dance Like a Man* is a powerful drama which provides an insight into contemporary social scene in India. This play won the award for the Best Picture in English awarded by the National Panorama in 1998. Neeru Tanton says, "What one loves about them is the way he brings in the dynamics of personal and moral choices while focusing on human relations" (91).

Dattani has presented a good set of family relationship in his play *Dance a Like Man*. The play is mainly built around the relationship between Amritlal Parekh and Jairaj. Amritlal is an autocratic father who expected all the members of his family to face down themselves before him. This play mainly explores the life of a budding dancer Jairaj who loses his career, his passion, his dreams and his purpose under the control of his father. When his son Jairaj decides his career as a dancer, Amritlal does not try to understand the emotions, the feelings and the problems of his son. He tries to control and assesses Jairaj according to certain absolute standards of masculine behaviour. Throughout the play the father and his son appear to be living in two separate worlds without any interaction.

This play set in Chennai where dance is an integral part of life. Dattani uses the passion for dance as the central motif in the play. Ratna, daughter-in-law of Amritlal, wants her daughter Lata to achieve fame as a dancer. Because, she had been dissatisfied to make herself as a dancer because of the repressive patriarchal dominance of her father-in-law, Amritlal.

The play focuses on the conflict between the older and younger generations. Amritlal represents the attitudes of the older generation and the younger generation represented by Jairaj and Ratna. They challenge the old man who has no good opinion about the art form. The social bias against the art of dance among men is highlighted in this play. This play is an argument of the idea of the gender identity that is a burden not only to woman but also to man.

Mahesh Dattani draws attention to the complexities of relationships under patriarchal hegemony in his play *Dance Like a Man* (1989). He unveiled the ill effects of patriarchy in Indian society through his portrayal of the sufferings of women characters as well as men characters. In this play Dattani examines the relationship among the members of the family with truth and genuineness. His presentation of the characters in the family situation is life-like and real. This play centres round the Indian families with intricate relationships among its members. Dattani focuses on the human relationship with reference to day to day's lives. He concentrates only on the Indian upper middle-class families here from he himself emerges.

According to Amritlal dance is "the craft of a prostitute to show off her wares". It is clear thought the conversation between Amritlal and Jairaj that he would not allow his son Jiaraj to practice as long as he is under his guardianship.

Jairaj: You promised you would allow me to continue with my hobbies.

Amritlal: That was when you were a boy and dance was just a hobby. Grow up
Jairaj.

Jairaj: I don't want to grow up! You can't stop me from doing what I want.

Amritlal: As long as you are under my care. (422)

Amritlal has cut down all his son's passions. He has warned that Bharathanatyam is socially neglected art and only permissible for persons like 'Devadasi'. Jairaj is discouraged by his father's desperate comments. Amritlal was unhappy with his son, because he looked odd as a dancer. He tells Ratna, 'a woman in a man's world would may be considered being progressive. But a man in woman's world is pathetic' (150).

Jairaj wants to live on his own by creating a boundary between him and his father. He has taken an impulsive decision that he decides to leave his father within his wife and resolves never to come back, as he says to his father: "As from now we are no longer under your care. And will never be again. Never" (424). But soon after he finds himself unable to support his family of his own. So, he comes back to his father's house within two days and he also makes a compromise with his father. But his father makes that situation to arrest the individual freedom of Jairaj by imposing certain restrictions on them. He tells Jairaj not to grow long hair and asks Ratna not to learn dance from anybody else. He also informs Ratna that a man's happiness lies in being a man. He believes his son and daughter-in-law gets happiness if they follow his instructions. But he really doesn't understand where his son's happiness lies.

Through then portrayal of the conflict between Amritlal and Jairaj, Dattani expresses the hollowness of the traditional patriarchal authority and also expresses such stubborn narrow-minded ale patents in Indian families.

Amritlal wants to make Jairaj as a man who could be worthy of a woman. At a stage, Amritlal induces the desire of Ratna to dance and assures Ratna that she would be allowed to dance if she helps him to make Jairaj an adult. Amritlal asks Ratna, "Help me make him an adult. Help him to grow up" (427). Ambition overtakes Ratna. She gets her freedom by giving up her husband's desire without the knowledge of himself. She is ready to destroy Jairaj's self- esteem as an artist.

Jairaj and Ratna started their lives with a dream to perform their art. But Ratna concentrates all her hopes on the performances of her daughter, Lata. Anxiety about her daughter's performance has created a great expectation in Ratna. She wants to achieve through her daughter what she had lost in her life. It has been a hopeless attempt to challenge the patriarchal authority. She strengthens herself with a success of Lata but makes her husband Jairaj, very hopeless.

The passion for dance helps Ratna to discover the masculinity in the personality of Jairaj. But he has failed to realize his perfect stature as an individual and as a dancer, because of the dominance of his father. Ratna also humiliates Jairaj that he has always been a 'spineless boy' who would not leave his father's house for more than forty- eight hours.

Amritlal shows his authority towards his son even in growing his hair as he wishes. He does not allow his son to have long hair, because he thinks that long hair meant for women alone. This is well expressed in the conversation between Amritlal and his son, Jairaj.

Amritlal: I have never seen a man long hair.

Jairaj: All sadhus have long hair.

Amritlal: I don't mean [...]

Jairaj: What are you trying to say?

Amritlal: All I am saying that normal men don't keep their hair so long. (417)

Amritlal thinks that growing long hair is the checkmate to his son's masculinity via prejudice to his family pride. His underlying fear is that dance would make his son Jairaj 'womanly' and so tells Ratna: "Tell him that if he grows his hair even an inch longer, I will shave his head and throw him on the road" (418). He is ready to throw his son away from his home, though Jairaj is his only son. As the sole proprietor of his property, he threatens his son that he will throw his son out of home if he does not follow his instructions. Amritlal is a wonderful example to the male dominated society that creates and preserves the patriarchal code. Rebellion surfaces in the family the very moment Amritlal breathes his last.

Jairaj is isolated both as a victim of social prejudice and parental authority. The irony in the life of Jairaj is that his life is shaped and reshaped according to the desires and dreams of others. Amritlal shapes Jairaj in whatever shapes, as a man should be. This makes Jairaj's life as a tragedy. The internal and external self of Jairaj is divided. In his external self, he is in conflict with his father. In his internal self, he is in conflict with his wife, Ratna. The conflict in the life of Jairaj with his father is a social expectations and individual choices. The traditional bondages of Amritlal do not permit Jairaj to exercise his own will. Amritlal stands for social accessibility and Jairaj wants to stand for his own identity.

Jairaj wants to fulfil his desire as an artist through his son, Shankar. Jairaj wants to teach his son the dance of Shiva, the dance of a man. He wishes that Shankar would dance 'tandava nrityam' right on the head of his grandfather when he becomes a young man.

Jairaj: [...] Then when grows up, I'll teach him how to dance- the dance of Shiva. The dance of a man. And when he is ready, I'll bring him to his grandfather and make him dance on his head- tandava nritya. (441)

But this desire of Jairaj also reminds unfulfilled because the child dies.

Amritlal also exploits the womanhood of Ratna with his power of money. He has an insight into a weakness of Ratna. He grants his permission to Ratna to dance with a condition that Ratna should prevent her husband from dancing. When Amritlal permits her to dance she feels very happy. But she is the double sufferer. In the failure of Jairaj, she too lost her 'womanhood' and the passion

for dance. Later, when her daughter, Lata emerges as the shining star of Bharathanatyam, she identifies her own image in the success of Lata. She seeks consolation in the success of Lata outwardly, but her inner self remains unfulfilled.

As a result, Amritlal's son Jairaj, a budding dancer, who loses his career, his passion, his dreams and his purpose under the control of his father. Though, Amritlal is a freedom fighter, fight for the nation's freedom doesn't care for his son's freedom. This article deals with the problems faced by the members of the family caused by the father and the father figure in the family and how the other members of the family made an attempt to come out of the patriarchal subjugation.

Works Cited

Primary Source:

1. Dattani, Mahesh. *Collected Plays*. New Delhi: Penguin Books India Pvt. Ltd., 2000. Print.

Secondary Sources:

1. Agrawal, Beena. *Mahesh Dattani's plays. A New Horizon in Indian Theatre*. Jaipur, New Delhi: Books Enclave, 2011. Print.
2. Dattani, Mahesh. *Me and My Plays*. New Delhi: Penguin Books India Pvt Ltd., 2014. Print.
3. Khalilullah, Ibrahim and Rachel Bari. "The Literary Criterion: Special Number on Modern Indian English Drama". *Reading Dattani: A View Point*, Vol. 42, No 3 & 4, 2007. Print.
4. Tandon, Neeru. Ed. *Perspectives and challenges in Indian English Drama*. New Delhi: Atlantic Publishers & Distributors, 2006. Print.
5. www.encycloedia69.com/ebgld/patriarchy/patriarchy.html
6. <http://medium.com/@FictionPulp/dance-like-a-man-mahesh-dattani-ea8a0621932>

Colophon

My grateful thanks are due to Dr. S. Jayanthi, M.A., M.Phil., Ph.D., Sri S. Ramasamy Naidu Memorial College, Sattur 626203, Tamilnadu, India for her help in getting this paper ready for publication.

K. Ramya

Asst. Professor

G. V. N College, Kovilpatti

Importance of Second Language: Formal and Informal Ways of Learning

Ms. L. R. Sangeetha Priya
Research Scholar
Madurai Kamaraj University
Madurai

Abstract

Communication is the two-way process of reaching common understanding. In this process, the participants exchange not only information, ideas, feelings and news but also, they create and share meaning. The channel of communication can be visual and aural. Human communication is distinctive in its extensive use of abstract language. Human language can be referred as a set of grammar rules. Thus, language plays an important role in communication. Learning a language normally occurs during human childhood. Thousands of human languages use shapes of sound and gestures for symbols which empower communication with others around them. Language is a human system of communications which uses arbitrary signals include voice sounds, gestures, and written symbols. The study of language is known as linguistics. The language that it being used by a person as his first or native language is known as L1 and the language that is used as other than native language referred as second language or foreign language (L2). The native language is a language that a person has been exposed from birth. In contrast, the second language is any language that a person speaks other than one's first language. Since the child is being exposed to first language from birth, it acquires the first language very fast and easy and it doesn't need any methods and approaches to learn. Learning a second language deals recognized benefits for intelligence, memory, and concentration. Acquiring a language has two different methods: formal and informal. Students who don't use English as their first language are known as English language learners or ELL students. Formal way of learning can lead the students to progress their learning in a more disciplined way. Formal teaching could take place within the classroom in the fixed location. Informal learning being away from set objectives which will lead to nice and relaxed. One learns from his experience in informal learning. Different people respond in different ways to the two methods of learning a second language. What method works for one person, may not work for another person. Whatever it may be, it is considered to be an important factor to acquire a second language formally or informally. In today's world, the ability to communicate in a second language is becoming an essential skill.

Keywords: Second Language, Formal, Informal, Learning

Communication is the two-way process of reaching common understanding. In this process, the participants exchange not only information, ideas, feelings and news but also they create and share meaning. In general, Communication is a means of transferring one's ideas and thoughts to others and connecting people or places. Any kind of transaction and task which require more than one person can complete successfully only with communication. It would be impossible to pass a day without the use of communication. The person who is sending the message is known as the sender and the one who is receiving the information is called as the receiver.

The channel of communication can be visual and aural. Human communication is distinctive in its extensive use of abstract language. Human language can be referred as a set of grammar rules. Thus language plays an important role in communication. Learning a language normally occurs during human childhood. Thousands of human languages use shapes of sound and gestures for symbols which empower communication with others around them.

Language is a common way human beings communicate. It is an essential part in every aspect of our everyday lives. Only human beings use language to transfer one meaning to others whereas many other animals communicate in various other ways. Language is a human system of communications which uses arbitrary signals include voice sounds, gestures, and written symbols. The study of language is known as linguistics. "Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols" (Sapir). People use language to tell the people of what one feels and desires and understands. They communicate effectively with words, gestures and tone of voice in a different situation.

The evolution of language starts even from the time of Adam. As soon as the child comes into the world, the penurious thing for the child is the language to communicate. The child can connect himself with the people only through language. Thus language is the most effective source of communication in everyday lives. It is playing a very good role in the evolution of human culture and civilization. The language that it being used by a person as his first or native language is known as L1 and the language that is used as other than native language referred as second language or foreign language (L2). The term "second language" is used to refer to the level of language command in comparison with a primary or dominant language. In this sense, 'second language' indicates a lower level of actual or believed proficiency. Hence 'second' means also 'weaker' or 'secondary'" (Stern).

The native language is a language that a person has been exposed from birth. In contrast, the second language is any language that a person speaks other than one's first language. Since the child is being exposed to first language from birth, it acquires the first language very fast and easy and it doesn't need any methods and approaches to learn. Because the people who are with the child, speak the native language so the child learns the language without any effort. But learning a second language is considered to be a herculean task because the language is completely unexplored by the child. So second language needs

special attention to learn it properly. A second language can be acquired at any time after a child has developed language skills and knowledge. A second language can be often called as target language. The second language can be introduced in part of the school curriculum. The acquisition of second language describes the process of understanding, speaking and writing another language fluently. A young child can learn a second language much faster than an adult can learn the same language.

Learning a second language deals recognized benefits for intelligence, memory, and concentration. Attention to listening comprehension and building a receptive and active vocabulary is essential. It is well known fact that learning another language is the most effective and practical ways to increase intelligence and keep the mind sharp. Second language learning is concerned

With the process and study how people acquire a second language, which is often referred to as L2 or target language, as opposed to L1 (the native language)... the term second language in this context can refer to any language learned in addition to the native language. (Seel 2980)

English as a second language (ESL) is referred as a traditional term for the use or study of the English language by non-native speakers. It needs different and special approach to teach English for those whose primary language is not English. English is the global language and it is the second most spoken language in the world. It has become a media for connecting oneself with international communication channels and passing through information highways. Teaching and learning of English has taken a stable place in the education system. The most attractive feature in learning English as a second language is that many educational institutions provide chance to live in an English speaking country as students study. This method is the fastest and effective for learning any foreign languages.

In world, English is not just a language rather it turns as an obligatory resource for the countries. Because it claims as an international language and provides a common means of expressing views and uttering the voices of the people all over the world. The greatest problem in our country is unemployment. Many educated youths are unemployed because they are not fit for challenging in international job market in this concern is lack of proficiency in English. On the other hand, those who have the proper knowledge and skills in English language, can easily compete and move throughout the world and sustain a suitable job. The modern age is considered to be the age of science and technology. All the jargons, technological and scientific terms and versions are almost in English. So those who have less knowledge in English, they tend to have less knowledge in science and technology. So people should acquire English as their second language to communicate with the people of different languages and to gain knowledge in all the recognized fields.

Acquiring a language has two different methods: formal and informal. Students who don't use English as their first language are known as English language learners or ELL students. Their inability to communicate and understand English can hold back their learning. Teachers of ELL students have a main

goal as to provide instruction in English, so that they can become proficient and well-versed in English. The formal language instruction for ELL students includes: well established and constant schedule of ELL classroom, specific goals, norms and objectives for learning which is usually set by the teachers and time spent outside the classroom with an ELL teacher. The ELL teachers are expected to support the students in the classroom and help them to accommodate comfortably in learning.

The English language learners often receive formal support in school where they learn to speak, read and write in English. But they also learn English from other sources like friends, media, newspaper, hearing conversations in public or any other informal opportunities. Learning a language informally is not structured like one has in formal learning, informal way of learning a second language didn't have any specific goals, objectives, norms, rules and structure. Informal language learning is more stress-free and concentrated on the student experiencing the language in its context, but that doesn't mean it happens only outside the classroom. The informal learning can happen even inside the classroom. For example, the child may understand the phrase 'clap your hands' by seeing other students clapping their hands in response to the command.

The ELL students sit in their classrooms and working through exercises and learning the language formally and they also extend their learning at home and with friends, the informal way. Both the approaches have their own advantages and disadvantages. Formal language learning is highly comprehensive and structured while informal language learning is more enjoyable and flexible. Which method is very effective and appropriate has been long debated among teachers.

Formal way of learning can lead the students to progress their learning in a more disciplined way. Formal teaching could take place within the classroom in the fixed location. Informal learning being away from set objectives which will lead to nice and relaxed. One learns from his experience in informal learning. Different people respond in different ways to the two methods of learning a second language. What method works for one person, may not work for another person. Whatever it may be, it is considered to be an important factor to acquire a second language formally or informally. In today's world, the ability to communicate in a second language is becoming an essential skill.

Works Cited

Sapir, Edward. *Language: An Introduction to the Study of Speech*. Harcourt, Brace and Company, 1921.

Seel, Norbert M. *Encyclopedia of the Science of Learning*. Springer.

Stern, H. H. *Fundamental Concepts of Language Teaching*. Oxford University Press, 1983.

Colophon

My grateful thanks are due to Dr. S. Jayanthi, M.A., M.Phil., Ph.D., Sri S. Ramasamy Naidu Memorial College, Sattur 626203, Tamilnadu, India for her help in getting this paper ready for publication.

Ms. L. R. Sangeetha Priya
Research Scholar
Madurai Kamaraj University
Madurai

=====

Question of Human Suffering in Ethnic Wars in R. Cheran's *I Could Forget All This...*

Dr. C. Ganga Lakshmi

Department of English, MEPCO Schlenk Engineering College, Sivakasi
gangalakshmi.c@gmail.com

Dr. R. Naganathan

Department of English, MEPCO Schlenk Engineering College, Sivakasi
nathan807@gmail.com

=====

R. Cheran, born in Alaveddy in Jaffna, Sri Lanka, is a poet activist. He composed an anthology *Maranattul vaalvom* (Amidst death, we live) in 1985. His recent work entitled *Miindum kadalukku* (Once more, to the sea), was published in 2004. He is currently a professor in the Department of Sociology and Anthropology at the University of Windsor, Canada. He writes about the tribulations in his native soil – Srilanka. The cold war existing between two communities are highlighted in his poems. His writings are in Tamil and one such heart-touching poem in Tamil is translated by Lakshmi Holmström in English is *I COULD FORGET ALL THIS...*

It is a literal translation of a famous poem by the poet Cheran. The poem exposes the terrible events that happened in Colombo, the capital of Sri Lanka, in 1983. Once after a group of Liberation Tigers of Tamil Eelam (LTTE) killed 13 Singhalese soldiers, a terrible attack on Tamil Families happened. Thereafter, Tamil civilians working in the tea estate were targeted. These tea workers were emigrants to Sri Lanka long back. They are distinct from Jaffna Tamils who are the native ancestors of the Island.

Cheran writes about the toils and turmoil of such a heart sweeping event. He states:

Everything can be forgotten;
this life, wretched and helpless,

But this is just an ironical connotation considering the previous lines. The eruption and the peak of violence creates trembles in the heart of the readers.

from an upturned burnt out car
a protruding thigh bone,
between the earth and the sky
fixed on a spot somewhere
a staring eye,

without an eye, within the eye socket
caked blood,

An upturned car with the thigh bone protruding between earth and sky creates a horrible picture of the situation which further reveals the intensity of the situation. Moreover, the phrase “eyes caked blood” presents a gruesome picture. Cheran writes further,

instead of black heads
blood red, split open,
six men,
escaping the fire

How the black heads turned to red ones show the unbearable blood stains. He further depicts the peak of violence in the following lines:

a piece of a sari,
losing its partner
as well as its watch
lying alone
a left hand (or arm),
from the burning house,
a cradle
unable to carry, (yet) carrying it out,
a pregnant Sinhala woman

In this description, a pregnant Sinhala pregnant woman unable to carry the load of a small kid tries to escape the burning house. He states that he could clear from his mind all these problems of arrogance.

all these,
everything can be forgotten

He asks the readers a direct question of how the people in Sri Lanka could hide the kids. He raises the question where he could get a place to cook the rice for the kids. He further asks how to forget the plucking and flinging away of my girl leaving behind the broken pots with scattered parched rice on the floor. He depicts the atrocities done to girls in the living arena:

plucked and flung away, my girl,
the broken pot,
and scattered on the ground
the parched rice,
how to forget?

He says that the community clashes have gone up to the extent of abandonment of life of young kids who even do not know what *is* war and life.

The title ironically signifies that no one could forget the cold-blooded murder of the civilians. He gives the title in a paradoxical way pronouncing the cruel behaviour and the indelible imprint on the minds of the people who witness the situation.

This poem “I could Forget all these...” is really a mind-crunching story which questions the human values and humanitarian principles at the cost of communalism. Though the politicians speak of the unity, very little solution is achieved. The moral implication he wants to highlight is really a question among the readers. Further, the readers are reminded of the problems in the ethnic clash area.

Lakshmi Holmström who has translated this piece from Tamil to English has really given the content without compromising in quality and usage of words. Further the extent of extremist activities and the suffering of the pathetic souls play a remarkable role in this translation piece. She has made use of this translation skill to exhibit the gruesome events to the whole world though the translated language, English.

Work Cited

<https://modernpoetryintranslation.com/translating-a-tamil-poem-lakshmi-holmstrom/>

Colophon

Our grateful thanks are due to Dr. S. Jayanthi, M.A., M.Phil., Ph.D., Sri S. Ramasamy Naidu Memorial College, Sattur 626203, Tamilnadu, India for her help in getting this paper ready for publication.

Dr. C. Ganga Lakshmi and Dr. R. Naganathan

Feminist Narratology: An Overview

Amrita Singh, M.A., M.Phil., Ph.D. Research Scholar

Dept. of English and Modern European Languages

Banasthali University

Jaipur, Rajasthan

India

specky02@gmail.com

=====

Abstract

Feminist narratology came to surface from within the concept of narratology, owing to the limitations in narratology. It is aptly said that the history of narrative is as old as the history of humankind. However narrative or so to say narratology often neglected the implications of gender; which brought unrest amongst feminist literary circles. This paper aims at discussing the etymology of the concept along with throwing light on the limitations of the concept of narratology which led to its emergence.

Keywords: Feminist narratology, Narratology, feminist, gender.

Terms Used

Feminist Narratology: refers to the study of narratives from a feminist perspective, taking into account the impact of gender on narrative patterns.

Narratology: refers to the study of narratives in terms of its structure and function.

Feminist: is a person who supports equal rights for women in all walks of life. It is a stance which is pro women but not anti-men.

Gender: is a social construct that relegates certain way of life and obligations to the members of specific sex. For instance, women are expected to be compliant and yielding whereas men are supposed to be assertive and dominating.

The paper provides an overview of the concept of feminist narratology. This concept originated amongst seminal debates on the shortcomings of the concept of narratology. The term was coined with the emergence of Susan S. Lanser's groundbreaking paper, "Toward A Feminist

Narratology” (1986) in which she charged the concept of narratology of almost completely ignoring the question of gender.

Feminist narratology is an amalgamation of two different concepts namely feminism and narratology into one single methodology. It is a widely accepted fact that, feminism is “impressionistic, evaluative, and political” (Lanser 341), however, narratology is “scientific, descriptive, and non-ideological” (Lanser 341). The merging together of these two divergent concepts into one collaborative approach is like forcing “an intersection of two lines drawn on different planes” (Lanser 341).

Tzvetan Todorov coined the term Narratology (*narratologie*) which first appeared in his work *Grammaire du Decameron* published in the year 1969. Merriam-Webster dictionary defines narrative as, “a way of understanding or presenting a situation or series of events that reflects and promotes a particular point of view or set of values” (1 b). *A Glossary of Literary Terms* provides the definition of narratology as:

It deals especially with the type of narrators, the identification of structural elements and their diverse modes of combination, recurrent narrative devices, and the analysis of the kinds of discourse by which a narrative gets told, as well as with the narratee—that is, the explicit or implied person or audience to whom the narrator addresses the narrative. (Abrams 173)

Barbara Hardy emphasizes that in a way we all are narrators and storytellers when she embarks that, “we dream in narrative, daydream in narrative remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, hate, and love by narrative” (5).

Lanser asserts that, “narratology has had little impact on feminist scholarship, and feminist insights about narrative have been similarly overlooked by narratology” (341)

She states that the texts that have formed the basis of narratology are either men’s texts or texts that are considered men’s text. She affirms this viewpoint by quoting:

Genette’s formulation of a “Discours du recit” on the basis of Proust’s *A la Recherche du temps perdu*, Propp’s androcentric morphology of a certain kind of folktale, Greimas on Maupassant, Iser on male novelists from Bunyan to Beckett, Barthes on Balzac, Todorov on the *Decameron*—these are but evident examples of the ways in which the masculine text stands for the universal text. (343)

The above stated quote confirms the fact that masculine is what was considered universal

and taking refuge of the same theorists formulated the concept of narratology wherein women's texts were not considered for formulating the basis of narratology. Lanser emphasizes on rewriting narratology as she blatantly exclaims, "a narratology that cannot adequately account for women's narrative is an inadequate narratology for men's texts as well" (346). Lauretis exclaims that in addition to claim for universality, male texts have misrepresented women in literature to the extent that they have been relegated them to a sub human status. Feminist critics emphasize that narratology must be reframed where women writers and women's writings should be given due weightage.

Furman states that "literature is at the juncture of two systems" (64). First juncture being the standpoint that it accounts to reality as it imitates life and the second viewpoint that it is "an enunciation supposing a narrator and a listener" and "primarily a linguistic construct" (64-65).

To feminist critics characters are of utmost concern and they "speak of characters largely as if they were persons" (Lanser 344), however structuralist narratologists treat characters as "patterns of recurrence" to a position where they "lose their privilege, their central status, and their definition" (Weinsheimer 195).

I would like to conclude this paper stating following lines by Lanser:

The challenge to both feminism and narratology is to recognize the dual nature of narrative, to find categories and terms that are abstract and semiotic enough to be useful, but concrete and mimetic enough to seem relevant for critics whose theories root literature in "the real conditions of our lives". (344)

References

- Abrams, M.H. *A Glossary of Literary Terms*. 7th Edition. Australia: Thompson Heinle. 1999. Print.
- De Lauretis, Teresa. *Alice Doesn't: Feminism, Semiotics, Cinema*. UK: MacMillan Press, 1984. Print.
- Hardy, Barbara. "Towards a Poetic Fiction: An Approach through Narrative." *Novell*. Duke University Press, 1968: 5-14. Print.
- Lanser, Susan. 'Toward a Feminist Narratology'. *Style* 20.3 (1986): 341-363. *JSTOR*. Web. 22 Jul. 2016.
- "Narrative". Merriam-Webster Dictionary. *merriam-webster.com*. nd. Web. 15 Jan. 2019.
- Weinsheimer, Joel. "Theory of Character: *Emma*". *Poetics Today* 1:1-2 (1979): 185-211. Web. 5 April 2019.