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# LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

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## Contents

Pre-requisites for the Learning of Literary Theories: An Exploratory Analysis ... Dr. Intakhab Alam Khan M.A. (English), B.Ed., M.Ed., M.Phil., Ph.D. (Edu.), D. Lit. (Hon.)	1-14
Critical Period Hypothesis ... Talal Musaed Alghizzi, Ph.D. Candidate	15-22
Domestic Discard in Mahesh Dattani's Plays <i>Tara</i> and <i>Where There's a Will</i> ... M. Anitha	23-33
Orientalism in Conrad's Heart of Darkness: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature ... Azmi Azam, M.A.	34-60

A Study of Performance of Children with History of Ear Infection on Linguistic Profile Test ... Binoy Shany M.S., M.Sc. Speech, Language & Hearing, Ph.D. Scholar Dr. T. A. Subbarao, Ph.D. and Thushara M.K., BASLP	61-82
Phonological Awareness Skills in Children with Early Transient Ear Infections ... Binoy Shany M.S., M.Sc. Speech, Language & Hearing, Ph.D. Scholar Dr. T. A. Subbarao, Ph.D. Thushara M. K., BASLP	83-102
A Microenterprise in Isabela Province in the Republic of the Philippines – Success of SALT ... Steven Eliason	103-116
An Examination of the Approaches Adopted by English Language Teachers in Teaching Composition Writing in Cape Coast Basic Schools, Ghana ... Gertrude Afiba Torto, M.Phil., B.Ed. (Hons.)	117-138
Metaphor and Interdiscursivity in J. S. Anand's <i>Beyond Life! Beyond Death!!</i> ... Roghayeh Farsi	139-160
Sexism or Gender Discrimination in George Bernard Shaw's <i>Pygmalion</i> ... Fateme Azizmohammadi and Zohreh Tayari	161-165
Coordinative Suffixes in Manipuri ... Sagolsem Indrakumar Singh, Ph.D. Scholar	166-174
Identity Crisis and Search for 'Self' in Aravind Malagatti's <i>The Government Brahmana</i> ... R. Janani, M.A., M.Phil., NET	175-185
Lexical Reduplication in Literary Works of Ashangbam Minaketan ... Naorem Jiban Singh, Ph.D. Student P. Madhubala, Ph.D.	186-192
Teacher's Dilemma in Githa Hariharan's Novels <i>The Ghosts of Vasu Master</i> and <i>In Times of Siege</i> ... G. Kayal Vizhi, M.A., M.Phil.	193-199

Common Errors in the Basic Writing Skill with Reference to Native Speakers of Arabic Students in Collegiate Level ... Dr. Kesavan Vadakalur Elumalai & Dr. Roseline Nirmala Jesudas	200-207
Parsing Noun Inflections: Tamil ... Dr. P. T. Kingston and Dr. Samikkanu Jabamoney a/l Ishak Samuel	208-219
Case Markers in Tiwa Language: A Brief Study ... Laheram Muchahary, Ph.D. Research Scholar	220-229
Syllable in Mao ... Elangbam Manimohon Meitei, Ph.D. Student	230-236
Foreordained Final Farewell and Depression of Ivan Ilyich ... S. Mathivanan, M.A., M.Phil., Ph.D. Candidate Dr. R. Soundararajan, M.A, M.Phil., B.Ed., Ph.D.	237-244
Cognitive Axis of Literary Treatment ... Dr. Naseem Achakzai, Dr. Zafar Iqbal and Ms. Faria Saeed Khan	245-258
Theme of Nationalism and Violence in Amitav Ghosh's <i>The Shadow Lines</i> ... Rahul Singh, M.A. (English), NET, Ph.D. Scholar	259-270
Resolution of Lexical Ambiguity in Tamil ... S. Rajendran, Ph.D.	271-291
Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations ... Rohila Shetty, MASLP, Ph.D. Scholar T. A. Subbarao, Ph.D. Aparna Hariharan, MASLP	292-312
Sentence Type Usage by Autistic Children ... Rohila Shetty, MASLP, Ph.D. Scholar T.A. Subbarao, Ph.D. Aparna Hariharan, MASLP	313-326
<i>Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region</i> ... Shakila Mustaque, M.A. in English and M.A. in ELT	327-391
Sociological Aspect of Body in Shashi Deshpande's Novel <i>In the Country of Deceit</i> ... Shakuntla Bamal, M.A., M.Phil.	392-401

<i>Archetypes in Fantasy Fiction: A Study of J. R. R. Tolkien and J. K. Rowling ...</i>	
Dr. Shobha Ramaswamy, M.A., B.Ed., DCE, M.Phil., Ph.D.	402-670
Science Fiction Movies as a Matrix for Teaching Grammatical and Lexical Items ...	
Dr. R. Saravana Selvan M.A. (Eng.), M.A. (Pol.Sci.), M.Phil., M.Ed., P.G.D.J., P.G.D.T.E., Ph.D. B. Sivakami, M.Phil. (Eng.), Ph.D. Scholar (Full-Time)	671-677
Prospects of Emerging Comprehensive Economic Cooperation Agreement between India and Thailand ...	
P. Sundar Raj, M.A., M.Phil. and Dr. B. Ambrose	678-690
<i>Impediments in Promoting Communicative Competence among Students of English as a Second Language ...</i>	
V. Suntharesan, Ph.D.	691-818
Inflectional Processes of Tense and Aspect in Bodo ...	
Daimalu Brahma, M.A., Ph.D. Scholar	819-831
Expressive Bound Morphemes in Malayalam Speaking Children with Down Syndrome ...	
Maria Grace Treasa, Ph.D. Research Scholar Prof. Shyamala K. Chengappa, Ph.D.	832-842
Emergence of Expressive Grammatical Morphology Following Discrete Trial Training & Incidental Teaching: A Case Study ...	
Maria Grace Treasa, Ph.D. Research Scholar Prof. Shyamala K. Chengappa, Ph.D.	843-854
Perspectives on Stuttering and Social Anxiety ...	
Dr. Vandana.V.P., Ph.D.	855-867
Raising the Roof: The Postmodern Feminist Reconsiderations of History in Alice Borchardt's <i>Beguiled</i> ...	
K. Vijila, M.A., M.Phil., M.Ed.	868-876
Numerals in Zeme Naga ...	
Francis Muchahary, Ph.D. Scholar	877-885
The Role of Assessment in Pedagogic Context: A Descriptive Study of Classroom Assessment Practices of Junior School Teachers ...	
Shamim Ali, Ph.D.	886-896



Comparative Analysis of Subject-Verb Agreement of Sindhi and English ...  
Mubarak Ali Lashari, Priyanka Hafeez and Illahi Bux Gopang 897-913

Visualization and Interpretation of Poems: A Case Study of an Ancient Poem in Tamil ...  
Professor Sam Mohanlal, Ph.D. 914-944

Online Privacy: Why You Should Care ... Don Jacob 945-953

#### CENSUS OF INDIA 2011 DATA ON DISABILITY

Weekly Notes: Practical Ideas for Research & Better Writing ...

Creative Works ...

Various Authors - Vijaya, K.R., Raji Narasimhan; Bala Devi; Selvi Bunce; Tanu Kashyap, Kiran Sikka, Kaneez Fatima Syeda, V. Shoba

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## Pre-requisites for the Learning of Literary Theories: An Exploratory Analysis

Dr. Intakhab Alam Khan  
M.A. (English), B.Ed., M.Ed., M.Phil., Ph.D (Edu.), D. Lit (Hon.)

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### Abstract

The present age is popularly known as 'modern' and creative. It is marked by rapid changes such as globalization, cross linguistic, comparative, competitive and more importantly innovative.

There is a big difference between the classic educational methods and modern approaches. Education today emphasizes on producing to prepare open minded, dynamic, innovative and useful human resource. Knowledge alone is not enough these days rather the learner must be able to utilize the knowledge in a sophisticated manner to yield maximum output.

Therefore, along with other pedagogic and curricular dimensions, the traditional approaches to teaching literature have been replaced with modern approaches. The main task of the teacher of literature in general is to inculcate those skills that may result into productive

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Dr. Intakhab Alam Khan

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literary thoughts based on certain theories and approaches of criticism. The present paper explores certain aspects of literary theories, its teaching and perceived difficulties in the process. It has been found that the target learners may face a lot of difficulties that arise out of many known and implicit reasons in general and weak literary background in particular. The findings will lead to further research in the area, and recommendations for latest curricular design in general and teaching strategies in particular.

**Keywords:** pedagogic, approaches, literary thoughts, human resource, learning difficulties.

## **1. Introduction**

The present attempt is an analysis of the expected and perceived problems in learning of the literary theory. It argues the literary dimensions, teaching problems and some solutions to such problems in the modern socio-linguistic and pedagogic context.

The present time is the age of plurilingualism, multiculturalism, cross-linguistic communication and digital devices and programs. Education today is considered as an important mechanism and effective means to develop creative and effective human resource (Gould 1993: 148; Rao 1996: 2). Studies whatever available lay an emphasis on educational theory and practice today supports developing higher-order thinking skills of students. A due emphasis is laid on preparing students to be independent for taking logical decisions, explore and brainstorm opportunities, evaluate available resources, and arrive at solutions for crucial issues (Geertsen 2003; Ruggiero 1988; Feden & Vogel 2003; Halpern 2003). These curriculum related issues in general and pedagogies in particular aim to produce the country's capital (students) to be competitive with the whole world. Thus, based on the need analysis, most students are facilitated by the teachers and institutions to develop innovations, creativity, assimilate and develop to cope with issue in an effective manner.

### **1.1. Literary Theory vs Literary Criticism**

#### **1.1.1. Literary Theory**

Theory is the process of understanding what the nature of literature is, what functions it has, pertaining to the language, to society, to cultures and individuals. It is not judgment but understanding of the frames of judgment. Literary criticism may depend on literary theories in order to judge a piece of literature. Culler (1997, 122) believes that a theory involves a process of challenge, dispute and debate. It is noted that the judgment or criticism is a continuous process that is never complete, and it may change in a given context.

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Dr. Intakhab Alam Khan

Pre-requisites for the Learning of Literary Theories: An Exploratory Analysis

### **1.1.2. Literary Criticism**

Literary criticism is nothing but an assessment of a particular piece of literary work on certain bases: the personal and/or cultural significance of the themes and the uses of language of a text. In addition to that the assessment is related to the insights and impact of a literary piece. The word 'criticism' is generally misunderstood as to negative remarks, but the reality is that no literary critic passes comments on somebody's literary work out of prejudice, jealousy or enmity. Rather, the comments are genuine, artistic and honest.

Making any literary or artistic judgments in order to evaluate one's work may not be an easy work. However, it is indeed a daring endeavour. Therefore, teaching 'literary criticism' needs a lot of expertise, understanding, open mindedness, effective language and in-depth knowledge to justify the role.

### **1.2. Issues Related to the Teaching of Literary Theory/Criticism**

The teachers of literary theories/criticism are often faced with the issues in a particular class (that is not ready to take up the course) such as: lack of understanding, lack of participation, lack of motivation. And, such issues may actually emerge from other root issues that need to be catered in an effective manner. These theories offer certain possibilities but also have some limitations in the critical reading of literary texts.

The learners in the Gulf in general are no exception to such issues. They face a lot of literary problems while pursuing such important courses at tertiary level. It has always been noted that most of the students often show no motivation thus almost no participation in and out of the class in understanding the literary concepts.

Out of many significant reasons, such students prefer to be passive and silent in the class. They show no agreement or disagreement because they don't actually go deeper into the textual river of knowledge which is an important requisite to understand literary theory and criticize a literary piece. They are often confused with one or the other of the following crucial questions:

-Why do most target students fail to understand the course taught?

-Why do they often escape from reading the text critically? and

-Finally, who do they lack motivation to study a subject like literary theory/criticism?

In order to try and answer these and similar questions concerning student passivity in literary criticism classes, it is perhaps necessary to probe the origins and essence of criticism. Such an enquiry could shed light on some cultural and political factors affecting student reactions and also demonstrate that the difficulty of teaching literary criticism at Arab universities stems from a closed mind set or misunderstood cultural barriers.

### **1.3. Relevance of Teaching ‘Literary Theories’**

‘Literary theory’ initially provides a sound basis for studying the nature of literature and the methods for analyzing literary pieces. Teaching of Arts, literature and related disciplines enables the learners to use their intelligence, be creative, innovative, rational, logical and critical for the betterment of the artistic piece and the society. It is highly important to teach at a particular level because the ultimate purpose of education is to develop an individual's all-round personality: psychological, social, philosophical, and academic.

### **1.4. Wordsworth and Romantic Literary Criticism**

In the present attempt, only one critic has been focused. English literary criticism of the Romantic era is most closely associated with the writings of William Wordsworth in his Preface to *Lyrical Ballads* (1800) and Samuel Taylor Coleridge in his *Biographia Literaria* (1817). However, some critics disagree on the issue if the works of Wordsworth and Coleridge was pioneering in the direction of literary histories.

## **2. The Research Context**

Literature is an important segment and component of educational institutions and curriculums. Therefore, scholars and theorists such as Wagner (2005), Knapp (2004), Rosslyn (2005), Showalter (2004), and Dresang and McClelland (1999), all agree that the teaching of literature which makes the most sense in the context of twenty first century needs to be student-centered and guided by the research on education in the twenty first century. They discard traditional approaches to teaching and studying literature and recommend approaches which are guided by the contemporary research.

Dresang and McClelland's attempt (1999) emphasizes the need to incorporate the

characteristics of today's digital world in the teaching of literature in order to enable the students to learn information processing skills. Rosslyn (2005) accepts that English as a university subject has undergone a change with the advent of the twenty first century. Hence it is the need of the time to accept that "the student does think" (p.321) and to redesign syllabuses according to the needs of the students. Wagner (2005) taking the changing social values and structures into consideration suggests that literature should be taught as a tool to teach inquiry and investigation skills and not merely as a source of knowledge. Similarly Knapp (2004) thinks that in the present age the focus needs to be shifted from what texts mean to what students think about them and how they learn.

A bulk of related literature is also available which recommends reader response approaches and introduces cognitive teaching strategies, techniques, and activities that promote creative, active, collaborative learning in literature classroom in order to make literary study life-relevant and personally meaningful to students. In this regard Showalter (2004), Egan (2005) and Moore (2002) recommend activities such as mental imagery, gossip, play, mystery, maintaining reading journals and writing response essays.

### **3. Factors Affecting the Learning of the Lyrical Ballads**

There are many factors that directly or indirectly affect the learning process of literary theories. The following (terms/ concepts/ philosophies/ideologies/political revolutions) are some of them:

- Historical: French revolution,
- Revolution against the classical norms of poetry
- Lack of cultural awareness
- Concept of man and nature
- Pantheistic philosophy
- Wordsworth's definition of poetry
- The concept of imagination
- The rural/countryside setting
- Poetic diction: long sentences

While reading and understanding the literary pieces of William Wordsworth, it should be kept in mind as a background that Wordsworth was born in Cumberland in England's Lake District in 1770, the second of five children to Anne and John Wordsworth. His father was an

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Dr. Intakhab Alam Khan

Pre-requisites for the Learning of Literary Theories: An Exploratory Analysis

attorney and chief law agent for Sir James Lowther. In other words, he came from a solid middle-class, conservative family background, to whose status he returned in the second half of his life, after a somewhat troubled radical youth. His mother died when he was seven, and the children were farmed out to various relatives. Among the five siblings, William was especially close to his brother John, and to his sister Dorothy, who was 18 months his junior, both from whom he was separated for a period of not less than nine years. Nature, redefinitions of nature and characteristics of 'NATURE' are the focal points of the Romantic revival. Now, with the growth and expansion of industries and technologies, 'Nature' even in the English countryside, is no more as beautiful as it used to be in olden days. In addition, the perception of the beauty of Nature has changed due to many reasons.

According to the account given of his early life in his autobiographical poem, *The Prelude*, the young William was allowed to enjoy the lap of nature, roam around and feel proud under the guardianship of Nature-a kind of mother. As well known, the poet was a pantheistic who believed that God adheres in the natural world around one, so God is in NATURE. The opening of the *Prelude* reads:

"Fair seed-time had my soul, and I grew up  
Fostered alike by beauty and by fear:  
Much favoured in my birthplace."

The latter was the Lake District, as mentioned earlier. Mother 'Nature' was to him a guardian, an important conception for him. Now more formally, young William was educated at grammar school. He was quite lonely in his childhood which was depicted in the 'Prelude'. Wordsworth is obsessed with himself, and perhaps most romantics are of the type. 'Solitude', natural beauty and 'peace' are vital elements in Wordsworth's work of art. One of the Wordsworth's most famous poems, Daffodils, opens as follows:

"I wandered lonely as a cloud/That floats on high o'er vales and hills,  
When all at once I saw a crowd/A host, of golden daffodils;  
Beside the lake, beneath the trees/Fluttering and dancing in the breeze."

As a precursor of the romantic poetry, Wordsworth is unique which the readers/students should also realize. In other words, they should develop an understanding of the background of the historical development as under:

The Romantic Revival is the result of many literary events, forces and movements. One of the significant forces that shaped Romantic Revival is the French Revolution (1789–1799).

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Pre-requisites for the Learning of Literary Theories: An Exploratory Analysis

The French Revolution in one of them. The new philosophy of the rights of all men was expressed both in politics and literature. This led to the “Liberalism in Literature.” The Romantic poets were inspired by the ideals of equality, fraternity and liberty. They revolted against the restrictions of pre determined conventions. They focused on the MAN- the individual and the ‘individual freedom’. This new form of philosophy created one of the main bases for the romantic works.

Along with his friend Coleridge, Wordsworth successfully breaks with the classical theory of poetry, and advocated importance and power of human feelings and emotion. To him, ‘reason’ is not at all important. This is a subjective in nature. It may be recognized that his views are modern and innovative yet can be truly plain, simple and impressive. William Blake is genuinely considered as the precursor of romantic poetry, but Wordsworth and Coleridge are the two champions of the romantic poetry. It has always been evident that Wordsworth created a literary ground for this new trend in poetry through the Preface to the Lyrical Ballads. Such backgrounds needs to be noted ad understood in order to deliver the best.

#### **4. Wordsworth’s Conception of Poetry: Passion and Reflection**

Wordsworth propounded his views on poetry, its nature and functions and the qualification of a true poet in his ‘Preface’. Regarding the nature of poetry, Wordsworth is of the opinion that “poetry is the spontaneous overflow of powerful feelings.” Poetry has its origin in the internal feelings of the poet. It is a matter of passion, mood and temperament. Poetry cannot be produced out of certain rules and regulations. It must flow out naturally and smoothly from the soul of the poet. But, it must be noted that good poetry, according to Wordsworth, is never an immediate expression of such powerful emotions. A good poet must ponder over for a long time and in an intensive manner. However, one must not ignore the definition of poetry offered by Wordsworth: ‘poetry... recollected in tranquility.’

##### **4.1. Process of Poetic Composition**

Poetry can’t be an outcome of a temporary phase and ordinary endeavour. Rather, it has to pass through certain crucial artistic stages. In other words, the poetic piece is a result of certain processes and sub-processes. The following piece, Lucy poem: three years she grew....’is an apt example:

Three years she grew in sun and shower/ Then Nature said, "A lovelier flower  
On earth was never sown/This Child I to myself will take;

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Dr. Intakhab Alam Khan

Pre-requisites for the Learning of Literary Theories: An Exploratory Analysis



She shall be mine, and I will make/A Lady of my own.

"Myself will to my darling be/Both law and impulse: and with me  
The Girl, in rock and plain/In earth and heaven, in glade and bower,  
Shall feel an overseeing power/To kindle or restrain.

"The stars of midnight shall be dear/To her; and she shall lean her ear  
In many a secret place/Where rivulets dance their wayward round,  
And beauty born of murmuring sound/Shall pass into her face.

.....Thus Nature spake -The work was done/How soon my Lucy's race was run!  
She died, and left to me/This heath, this calm, and quiet scene;  
The memory of what has been/And never more will be.

In another poetic composition, '*The Solitary Reaper*' by Wordsworth exemplifies this poetic process.

Behold her, single in the field/ You solitary Highland Lass!  
Reaping and singing by herself/ Stop here, or gently pass!  
Alone she cuts and binds the grain/ And sings a melancholy strain;  
O listen! for the Vale profound/ Is overflowing with the sound.  
No Nightingale did ever chaunt/ More welcome notes to weary bands  
Of travelers in some shady haunt,

Among Arabian sands:  
A voice so thrilling ne'er was heard/ In spring-time from the Cuckoo-bird,  
Breaking the silence of the seas/ Among the farthest Hebrides.  
...Whate'er the theme, the Maiden sang/ As if her song could have no ending;  
I saw her singing at her work,  
And o'er the sickle bending;--  
I listened, motionless and still/ And, as I mounted up the hill,  
The music in my heart I bore/ Long after it was heard no more.

(*The Solitary Reaper*, William Wordsworth)

Feelings of the poet started overflowing spontaneously as the poet listened to the song of the Highland girl: 'the Vale profound / is overflowing with the sound.' Removed from the scene he started recollecting his experiences in tranquility which is highly relaxing and enjoyable. Spontaneously, this state of mind disappears, and a work of art is created. The background and setting of almost all the poetic works of Wordsworth is the 'NATURE' and quite natural in nature. This is perhaps the essence of Wordsworth's poetry.

## 4.2. Concept of Imagination

The actual concept of romantic imagination is well explained in Coleridge's *biographia literaria* (chapter-14). Imagination is real in nature and concrete while fancy is not real. If we visit the

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Pre-requisites for the Learning of Literary Theories: An Exploratory Analysis

lake district and find out the sceneries and events happened to be there long back around 1800, nobody will be surprised to believe that the expressions of the valley, trees, pastures, greenery etc existed at the time of Wordsworth and even now. Without 'imagination' literary work and creation is not possible at least from the viewpoint of the romantics. Romantic poets in general place 'Imagination' to a higher position, however there exists a little difference among the poets.. For most of them, it is a highly creative faculty as explained in *biographia literaria* by Coleridge. It just rearranges materials but also shapes, orders, modifies and colours sense objects with the mind's own light. Imagination integrates different elements to generate a new reality. William Wordsworth like other romantics including Blake realized the sheer importance of Imagination in the poetic process. The imagery in the poems of romantics in general and Wordsworth in particular relates to the significance universal appeal.

The following lines in the poem '*Tintern abbey*' (lines: 44-50) qualify imagination in real sense:

Until, the breath of this corporeal frame,  
And even the motion of our human blood  
Almost suspended, we are laid asleep  
In body, and become a living soul:  
While with an eye made quiet by the power  
Of harmony, and the deep power of joy,  
We see into the life of things.

#### **4.3. Poetic Diction**

The term *diction* includes the words, phrases and sentence structures etc that are artistically utilized in the work of literature. Wordsworth's criticism on the neo-classical philosophy of a special language for poetry, in his preface to 1800 Lyrical Ballads defends the idea of the language/diction of the romantics: "There is no difference between language of poetry and language of prose." He states that the poetic diction of eighteenth century writers is artificial and unnatural. This is why the poetic language of the romantics in general and Wordsworth in particular is more appealing to the readers.

#### **4.4. Matter of Poetry**

Any subject between heaven and earth can be treated poetically and the similar idea is noted by Wordsworth in 1798, 'It is the honourable characteristic of poetry that its materials are to be found in every subject which can interest the human mind.'

Wordsworth states that subjects are poetic and un-poetic in themselves. A simple expression of ordinary village life may be an impressive subject for poetry. The effectiveness lies on the handling and the expertise of the artist/poet. Wordsworth always succeeded in creating 'great' out of a simple phenomenon, and that is mastery of the great romantic.

The reason that he gave was that the rustic people were close to nature and hence free from artificiality and vanity. Love of Nature has been found throughout Lucy poems, and the poet presented Lucy as the embodiment of nature. (Slakey, 1972)

#### 4.5. Schools of Philosophy

There are two schools of thought holding opposite views with regard to the function of Literature or Art. The view of the moralists is that the writer can and does influence the lives and characters of his readers; and therefore it should try to influence the readers to a great influence. This view is called 'art for Life's sake'. Dryden also believes, "Delight is the chief, if not the only end of poesy". Dr. Johnson's idea is more concerned about the connection of literary writings with its subject matter-the life. He contends, "The end of writing is to enable the reader better to enjoy life, or to endure it".

#### 5. Perceived Difficulties in the Learning of the Text (Lyrical Ballad)

(<http://www.bartleby.com>)

Table.1  
(Types of problems)

Textual examples					
Literary/ Poetic	Lexical	Stylistic/ Figurative	Philosophical	Geographical/ historical	Knowledge related
Ballads	Lyrical	Vivid sensation	Moral relations	German tragedies	Catullus
Milton	Ventured	Style	Concept of 'Nature'	Shakespeare	Reasoning
Overpower	Flattered	Dwelt	Sympathy	Beaumont	Terence
Poetic diction	Perusal	Personification		Fletcher	Lucretius
Comprehensive	Gratify	Extremely long paragraphs with too many			CLAUDIAN

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Dr. Intakhab Alam Khan

Pre-requisites for the Learning of Literary Theories: An Exploratory Analysis

soul		commas etc		
Sympathy	accumulation			Shakespeare
	Melancholy			Beaumont
Thomas Gray	Disgust			Fletcher
	Emanation			Donne, Milton
	Dwelt			Cowley
				Dryden, Pope
Poetry is the spontaneous overflow of powerful feelings and emotions recollected in tranquility.				Thomas Gray

Besides the above list of the type and nature of difficulties, the following is another list of terms/words from the text which may pose great problems if not understood prior to the reading of the text.

### 5.1. Other Words/Concepts that Students May Find Difficult While Reading Wordsworth

Worshipper of nature	Humanity	Rhyme
Nature	Humour	Wit
Revolt	Classical	Rustic
Genius	Puritanism	Pantheism
Neo-classicism	Classicism	Medievalism
Romantics	Intellect	Rationality
French revolution	Imagination	

### 5.2. Perception on the Learning Difficulties of the Literary Theories

Students face trouble in understanding the literary concepts especially romantic literature, ‘romanticism and ‘romance’ etc. A very simple question like what is a poet and poetry seem crucial to understand. Similarly, some basic questions related to literary theories and criticism is also significant in order to understand the deep rooted ideas in literary texts.

In romantic poetry, the essence lies on the concept ‘imagination’. Coleridge's assertion that the imagination is both synthetic and magical only reaffirms what is already known about him. His works, especially in the Lyrical Ballads, deal with the supernatural in so far as they express real emotions regardless of whether one believes in the phenomena. There are people

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Dr. Intakhab Alam Khan

Pre-requisites for the Learning of Literary Theories: An Exploratory Analysis

who believe that Coleridge's supernatural detailing especially in 'the rhyme of the ancient mariner' was nothing super natural, but very natural. But, as the mariner has shot dead the little albatross, the whole natural setting turned into a supernatural for him. The reason was the religious feeling, and a feeling of guilt because the albatross symbolized nature and thus god.

Abrams (2005, 315-324) said, "The first critic of Wordsworth's poetry is Wordsworth himself." Wordsworth's Preface to the second edition of *Lyrical Ballads*, which expresses the spirit of Romanticism in his words, is a critical document that puts stress on the relationship between poet and poetry rather than on the relationship between poetry and reader. He defines poetry in terms of the author's creative activity. So, he discusses the idea of poetry after discussing the idea of poet. For him, a poet is affected more than others by imagining things not immediately present to his perceptions. The definition given by Wordsworth refers to this process of poetic work emphasizing the roles played by memory and contemplation. Wordsworth, while defining poetry, goes beyond the Aristotelian concept of poetry as an imitation of an action or 'thrice removed from the reality'.

As mentioned, the target students encounter a lot of problems out of many. The following are some of those corresponding factors: students' indifferent attitude towards reading books/literature, reviews, criticism may affect the learning as a whole. The depth of knowledge is missing in general among nearly all the students.

## **6. Discussion, Findings and Conclusions**

### **6.1. Discussions**

Based on the above analysis, it may be discussed that there are many issues related to the teaching-learning of literary theories in general and romantic literary theory in particular.

Cultural factors are important to understand any kind of literature. The comparison of poetry with wine can never be understood by those who have not tasted wine. Saudi students are those who can't even imagine consuming alcohol in Islamic countries. It is forbidden in Islam. Similarly, in order to understand lyrical ballad or criticism of Wordsworth, one has to know about the schools of philosophy/thoughts which are indeed a difficult area for Saudi learners. Poets are not of any importance in Islam except in some cases. Therefore, the position of poets, definitions of poetry, subject matter, diction etc may not attract the target learners.

## 6.2. Findings

The findings may be concluded as under:

Literary theories are important for the development of critical/creative and innovative dimensions of one's personality. However, it remains a fact that it is not an easy task to teach the target learners unless there is enough literary background, sufficient motivation and a good teaching style. In this connection, the teachers should be prepared for coping difficulties if they are engaged in teaching literary criticism/theory in the gulf region.

## 6.3. Conclusions

Literary criticism is becoming a promising discipline even in the Arab world where teaching of literature is not pursued the way it is carried out in other parts of the world. Critical theory and practice cannot be possibly taught unless the learners have good background of literature in general. The teachers are supposed to work doubly harder to strengthen the basis of literature and lay a foundation of literary theory/criticism.

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## Critical Period Hypothesis

Talal Musaed Alghizzi, Ph.D. Candidate

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### Introduction

The general term *language*, used to refer to “a system of communication” (*Oxford Advanced Learner’s Dictionary*, 2010, p. 834), is a common feature in all creatures: human beings, animals and plants species. However, in its more specific meaning - “the method of communication, either spoken or written, consisting of the use of words, their pronunciation, and the method of combining them used and understood by a human community” (*Merriam Webster’s Collegiate Dictionary*, 2008, p. 654) - it is one of the capabilities that differentiate humans from nonhumans.

Linguistically speaking, human language is unique. First, because it is learned and learnable. Construction and usages abide by certain rules of morphology, syntax, semantics, and pragmatics, rather than being biologically inherited as is the case for animal and plant species in the general meaning of the word. In addition, some of its elements are of an infinitely-flexible nature, constantly changing. This second characteristic is evidenced by observing the evolution of words, for example. Words - “single units of language” (*Oxford Advanced Learner’s*

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Talal Musaed Alghizzi

Critical Period Hypothesis



*Dictionary*, p. 1712) - are flexible, in the sense that native speakers of any language have the ability to invent new lexicons or simply give an old word a new meaning. The English word “nice” now means “pleasing, agreeable, polite, and kind”, whereas in the 14th century, it meant “wanton, and dissolute” (*Merriam-Webster Dictionary*, 2011).

### **Vital and Intriguing Investigation**

For linguists, the investigation of human languages, which are estimated to be “over 6,909 known living” (*Ethnologue Languages of the World*, 2011), is vital and intriguing. This is not only because of the aforementioned characteristics but also because of the crucial role they play in everyday communication. Thanks in large measure to technology, the world is becoming an ever smaller village but one that uses different languages.

Linguists feel that one of their tasks, analyzing these languages, will facilitate their learnability for nonnative speakers and thereby make their use in communication more widespread, whether in politics or business, or even for just for the sake of personal enjoyment. Consequently, regarding the acquisition of a first language (L1), and a second language (L2), and the factors which affect its process, their analyses and investigations have led to different hypotheses/theories, one of which is the Critical Period Hypothesis (CPH).

### **Critical Period Hypothesis**

CPH is considered to be one of the most significant hypotheses because it is believed to play an important role in the success, effectiveness, and probably completion of the acquisition of any language, whether nonhuman or human. For example, one species of birds, chaffinches, are reported to sing their first simple versions of their songs within hours of hatching but have to develop the complex versions of those songs in order to intermingle with the others. They do this by listening to adults, and within an average time limit of ten months (Fromkin, Rodman, and Hyams, 2007, p. 56) they reach proficiency. The few that do not are shunned and lead an isolated life. However, when it comes to human languages, researchers have different perspectives and positions towards CPH which will be elucidated in the rest of the essay.

In L1, there is a consensus among researchers that the CPH hypothesis is accurate. The reason for this is there are different types of evidence, such as neurological studies on patients, and other studies on feral and deaf children and on Down syndrome subjects, all of which provide similar results: i.e., the hypothesis has a tremendous effect on language acquisition. For example, in neurological cases, it has been reported and proven that there is substantial plasticity in the two hemispheres of the brain only during the early stage of language development.

This can be seen in children who had begun their language acquisition but subsequently underwent under a procedure such as “hemispherectomy”. In cases where the left hemisphere was surgically removed, the right hemisphere took over its duties and functioned for language. Although those children experienced “an initial period of aphasia”, they then reacquired the linguistic system and showed “many development patterns” that were as normal, accurate, and complete as other healthy children (Fromkin, et al., 2007, p. 45). On the other hand, adults, who had the same operation suffered from a severe language loss (Penfield and Roberts, 1959).

## Two Versions of the Critical Period Hypothesis

Nevertheless, there are two versions of the hypothesis. The “weak version” maintains that in order to have a full attainment, language acquisition must start within the onset of the critical period, and that after its offset “language learning potential declines markedly (not) entirely”. On the other hand, the “strong version” states that after the offset, there is no continuation of language acquisition/learning (Singleton, 1989, p. 38). As a result, these two versions caused researchers to propose different positions as when the CPH starts and when it ends/declines.

For Lenneberg (1967), considered as the first to link the CPH to language acquisition, his own observations of some deaf children, as well as reexamining Basser’s (1962) survey on patients with hemispherectomy (pp. 152-154), led him to conclude that the critical period starts at two and ends at puberty. Yet, there are many other studies that dispute his conclusion.

With respect to the onset of CPH, research such as that of Streiter, 1976; and Crystal, 1986, shows that infants start recognizing their L1 - perhaps the onset of the critical period - at a very early stage. In Streiter’s (1976) phonological experiment, the focus was on whether a group of Kenyan infants, whose average age was 63 days and who were “reared in a home where the only language being spoken was Kikuyu”, was capable of differentiating between pre-voiced and voiced stops. The technique used for collecting the data was “a sucking habituation”. The analysis of the results indicated that infants showed a “particular sensitivity to the pre-voicing-simultaneous voicing transition” (as quoted in Singleton and Ryan, 2004, p. 34).

In respect to the end of the critical period, many researchers have proposed three methodologies for refuting Lenneberg’s claim. One such method is to duplicate the study used by Lenneberg (i.e., Basser, 1962) but conclude using another age, for the end, “five years” in the case of Krashen (1973, p. 67). Another method questions the validity and the reliability of using general neurological research as evidence of the whole critical period since many studies: (Dennis, 1980; Robinson, 1981; Gilbert et al., 1985, as cited in Snow, 1987), prove that the languages of children with head injuries are as problematic and incurable as adults with same injury.

A third method is conducting studies that investigate language acquisition/learning after puberty; i.e., the progression of linguistics aspects: syntax, semantics, morphology, and pragmatics of individuals; adolescents and adults (Kamhi, 1987, as quoted in Nippold, 1998, p. 81). For example, Nelson and Rosenbaum (1968; 1972) asked around 2000 American adolescents to list the slang words they used for school, police, popularity, etc. The results showed that boys and girls invented more slang words if the topic interested them (i.e., boys: cars, money, etc.; girls: clothes, appearance, etc.), and on unpopular topics than on popular ones. They also found that general knowledge of slang increased with age.

## Second Language: Two Different Positions towards CPH

In L2, there are two different positions towards CPH. The first is to support it by positing that children are better at learning L2 than adults are. Many of the studies with this hypothesis were conducted to test various language skills. Some of these took place in formal settings, as in

the case of Yamada et al., (1980) who investigated learning success of list of 40 mono- and disyllabic English words of 30 Japanese students -7, 9, and 11 years -, and found that “the older the age the lower the score” (p. 245). Others, however, were conducted in naturalistic settings, where immigrants were considered the best qualified kind of participants. Nonetheless, in those studies, researchers have less agreement on whether the participants’ length of residence in the host country has an effect on their level of fluency. In the case of Garcia (1969,) who researched the level of accent of 71immigrated Cuban participants, ranging from 7 to 19 years old, living in California for about five years, it was found that the younger the child entering the country, the higher possibility of a native-like accent, whereas the length of stay was not a crucial variable.

In another example, Hyltenstam (1992) conducted a study on informants who immigrated to Sweden before puberty (one case was after) and who had resided there for more than five years (one case was three years). All of the participants were tested on their knowledge of the grammar and lexis of the Swedish language in speaking and writing and their results were compared to a control group of Swedish native speakers. The final comparison shows that the number of errors in grammar and lexis by participants who arrived in Sweden after the age of seven is in a higher range than the number of errors committed by the control group. Moreover, the number of errors by those who arrived in Sweden before age six overlapped with those of the other two groups. This is an indication that age plays an effective role in L2 Learning, and that the length of participants’ residence was reported as a significant factor.

The second position towards CPH is rebuttal, done by positing that the older the L2 learners are, the more successful they will be. Researchers with this intention have two methodologies, depending on whether the studies they are conducting - in a very short period of time - test a particular language skill in formal or natural settings. The first methodology involves having two or more kinds of participants (i.e., of different ages) in order to draw comparisons between their results.

For example, Asher and Price (1967), conducted an experimental study of 96 pupils from the 2<sup>nd</sup>, 4<sup>th</sup>, and 8<sup>th</sup> grades, and 37 undergraduate students. For three training units, participants listened to taped commands in the Russian language, which they had no prior experience of, and the researchers watched them interacting with an adult model. Half of the participants observed whereas the rest imitated the model’s actions. After each session, each one of the participants had an individual memory test in which he/she was required to obey the Russian commands heard during training, and “novel” ones, which were recombination of elements in the learned commands. The results show that adults outperformed the children and adolescents in linguistic complexity (as quoted in Singleton and Ryan, 2004, p. 80).

The second methodology consists of conducting/quoting studies with only one type of subjects (i.e., one/two groups of similar ages) to prove how superior adults or how inferior children are in L2 learning. For example, Harris’s (1984) survey of primary school learners of Irish, which is part of the curriculum from the 1<sup>st</sup> grade onwards in the Republic of Ireland, shows that the majority were learning it as a second language. The results indicate that only a third of these pupils had mastered the points tested which were based on syllabus objectives. Also, Ioup et al., (1994) conducted a study on two participants who learned Arabic as adults but

in an Arabic-speaking environment and it was found that the participants had attained levels of performance close to that of native Arabic speakers in a diverse range of areas.

Furthermore, as far as my knowledge is concerned, the best evidence that might support the above mentioned hypothesis is the outcome of “Barcelona Age Factor Project”. The aim of this project is to determine the best age to introduce a foreign language to schoolchildren. The participants of the project were “Catalan-Spanish learners, to whom English was introduced as a third language between two and six years of age, at age eight, age 11, age 14 or beyond age 18”. The results showed that under equal exposure to the language, older beginners outperformed younger beginners in “written tests,...oral story-telling, and oral interaction”. This indicates that the later exposure to a target language is, the better the outcome will be (Munoz, 2003a, 2003b, as quoted in Singleton and Ryan, 2004, p. 77).

## **Conclusion**

All in all, it is my belief that in order for the acquisition of any language, whether L1 or L2, to be as natural and spontaneous as the language of native speakers - i.e., achieving perfect control of it and fluency - it has to take place within a specific time limit. After a certain point, the ability will most likely deteriorate gradually, leading to either less proficient language ability or a distorted one. This means that I support the weak version of CPH instead of the strong one, which indicates that language acquisition/learning does not continue and is not possible after a certain age. My reasons for suspecting the latter’s plausibility are not only that the above cited studies refute it, but also the fact that in any language “it is difficult to identify any point in the lifespan when the process of (its) development is truly complete” (Nippold, 1998, p. 1).

In the studies that are cited above, and others that focus on L1, almost all the researchers agree on the existence of CPH. Nevertheless, in their interpretations of the studies they conducted or their reexamination of others’ studies, they reach different conclusions regarding when the critical process starts and when it ends.

Hence, I will propose my own hypothesis, namely that the critical process begins on the first day of a child’s life and lasts until puberty. Research that was conducted with both feral children and normal children of deaf parents all support my hypothesis. For example, “Isabelle” who was born of an illiterate mute mother and who, because she was illegitimate, was kept isolated in an attic for years, was found in the 1930s when she was 6 years and a half. At that time, she was not capable of producing standard language; however, after two years of intensive language training by specialists, she acquired fluency as good as any other child her age (Sparknotes, 2011).

In addition, “Genie” was one of the feral children who grew up in the wilderness for several years until her discovery in 1970. Then, she was 13 and 9 months but had no language. After 7 years of rehabilitation and receiving intensive courses in language, she relearned her native language, but her syntax and morphology never fully developed (Fromkin, et al., 1974; Curtiss et al., 1975). These cases prove that the reason Isabelle reacquired the language perfectly is that she was within the time limit of language acquisition, a limit which Genie had exceeded.

As regards L2, the position of researchers who try to deny the existence of CPH in the field is very unsubstantial. For researchers who support the hypothesis, phonological studies are considered as one of their best arguments against their opponents. The strongest evidence is that children in general are superior in acquiring/learning accents of a target L2 language as fluently as its native speakers; this could well be because the organs involved in pronunciation are still flexible. Nonetheless, the instances of adults acquiring an L2 and sounding like native speakers are “few and far between” (Brown, 1994, p. 56). On the other hand, studies that have been conducted to test the level of syntax, which has always been used to prove either that adults can reach the level of native speakers or that they are superior to children, are problematic. The reason for this is that researchers will find it difficult to exclude the Fundamental Difference Hypothesis (Bley-Vroman, 1988). In other words, no adults can reach the level of a native speaker in syntax unless he/she relies on their “explicit, analytical, (and) problem-solving capacities” (Dekeyser, 2000, p. 518), elements children don’t yet possess.

Finally, as mentioned before, one of the problems that makes some researchers - supportive of CPH - speculate upon the reliability of all of their counterparts’ studies is the fact that these have been cross-sectional. If they had been longitudinal, the results would have been different. For example, Snow and Hoefnagel-Hohle (1978) investigated the L2 abilities of 81 native speakers of English living in the Netherlands. Those participants were divided into two groups, according the length of their living abroad before and within the study. Those who had just arrived were labeled as beginners, whereas the ones who had spent 18 months in the country were called advanced. The former were tested 3 times at 4 to 5 month intervals while the latter were tested once. The tests were in Dutch pronunciation, morphology, sentence translation, sentence repetition, sentence judgment, auditory discrimination, vocabulary, and story-telling and comprehension. Although older learners outperformed younger learners on the first test, the results of the second and the third tests indicate that not only did the younger learners begin to catch up with the advanced group, but, in some cases, they had overtaken the older learners.

Inasmuch as I wanted to refute the CPH in L2 - obviously because of my position of being a nonnative speaker of English, one who has been learning it over 18 years – the outcomes of the research papers which support it are very difficult to refute. Yet, these results have actually been a relief, in the sense that they have lifted a weight from my shoulders. Given my circumstances, I know now that I will never be able to achieve the full fluency of a native speaker. While this does not mean that I will cease all my efforts to try to improve, it has freed me from expecting any unrealistic outcomes, and it allows me to be less harsh on myself regarding my own shortcomings. Whereas difficulties may be overcome, attempting to attain the impossible can result only in frustration.

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## Domestic Discard in Mahesh Dattani's Plays *Tara* and *Where There's a Will*

**M. Anitha**

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Mahesh Dattani's famous plays are *Dance Like a Man*, *Bravely Fought the Queen*, *Final solutions*, *Do the Needful* and others. The two plays chosen for the present study are *Tara* and *Where There's a Will*.

### *Tara*

*Tara* (1990) is the play, predominantly about gender discrimination and about the mentality of Indian parents who prefer a male child over a female child. It is the story of a pair of Siamese twins, who love each other immensely, but are separated from each other by design.

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M. Anitha

Domestic Discard in Mahesh Dattani's Plays *Tara* and *Where There's a Will*



Tara, whose life is spoiled by a wrong decision of her mother, ultimately dies. Through her death, Dattani throws light on the unfortunate consequences of different standards of treatment for children on grounds of gender. Such incidents do much to hamper the mission of female uplift in a male dominated society. The writer has succeeded in stirring up the spirit of the reader to stand strong against such biased behaviour in life.

### ***Where There's a Will***

***Where There's a Will*** (1988) is based on Dattani's motif of patriarchal dominance. In fact, this is a play which shows fairly optimistically, that there is a way by which men and women can find happiness on their own terms. The developments, twists and surprises in the action are not, however, based on contrivances of plotting alone, but far more appropriately on human motivations and wills. Dattani uses unstressed symbolism. The dialogues in the play are sparkling. Humour is a major redeeming factor and has its source largely in the interjections and asides of Hasmukh as the ghost. Dattani's depiction of a visible and invisible and audible and inaudible ghost extends the scope of naturalistic drama.

### **Portrayal of Patriarchal Society**

A patriarchal society is perfectly presented in *Tara* where the important family decisions are taken by its male members. In a patriarchal society, a woman's identity is defined by others in terms of her relationship with men. It is suggested that unlike the radical feminists, who are seriously concerned with the tortures inflicted on the female in the patriarchal society, Dattani creates a real world – Indian society, infamous for bringing atrocities against its female members – and also introduces a dream world at the end of the play, when Tara and Dan are seen hugging

each other in some other place. A perfect combination of the real world and the dream world in Tara helps the dramatist pave out a new way for projecting his views on gender discrimination.

### **Patel and Bharati**

Mr. Patel, the native of Gujarat, is married to Bharati, a Kannadiga. Cultural diversities and cultural prejudices turn their relationship into a failure. After this marriage, Mr. Patel was forced to leave his parental home, because this relationship was not accepted by his parents. The shadow of insecurity looms large around him. The insecurity of the separation from parents and subsequently the birth of Siamese twins, finds Mr. Patel isolated. The insecurity increases with the interference of Bharati's parents in his marital life. He was forced to decide for the surgery of kids for their separation. In this surgery, a tragedy was imminent.

### **Devastating Consequences of Gender Preference**

The surgery was conducted, and one of the twins Tara becomes a cripple, Bharati goes insane and Mr. Patel becomes violent and aggressive. Bharati was helpless to assert herself against the stigma of society and yielded to the suggestion of her father. She allows the surgery with the hidden motive of her preference toward the saving of the male child, Chandan. She ignores the identity of Tara and does not care for the consequences involving the risk to life of Tara. It directly indicates the gender prejudices prevalent in society.

Dattani plays with the idea of female infanticide that is prevalent among Gujaratis through the various intimations that Roopa makes, and also suggests Patel's hegemonic patriarchy when he insists that 'proper' division in the gender roles be made with different sets or

plans for the boys and the girls. With the success of surgery, Chandan and Tara are separated, but after separation they start to reformulate themselves.

Mr. Patel due to his sense of guilt born of the injustice done to him by his parents, fails to do justice to his wife. Bharati, in order to escape the anger of Mr. Patel, unwittingly does injustice to her own daughter. Chandan suffers for the wrong choices of his parents. With a view to compensate for his loss, he alienates himself from his social environment. Mr. Patel's sadistic approach to Bharati is a desperate attempt to escape the pain of the deprivation of the parental authority.

### **Use of Flashbacks, Inner World of Human Consciousness**

To get an insight into their internal insecurity, Dattani makes extensive use of flashbacks. Mr. Patel's past is reflected in his discontent in his marital life. Bharati, under the authority of her rigid parents, unknowingly allows injustice be done to her own helpless daughter.

In Dattani's dramatic world, the inner world of human consciousness is a focal point of tragic action.

Bharati is not only guilty, but also nervous. She is apprehensive about Tara's future. In her passion, she decides to donate one of her kidneys to Tara to restore some happiness to her. The emotional suffering of Bharati was a consolation for Mr. Patel. In Bharati's suffering, he finds the reflections of his own thwarted parenthood. In one flash, Bharati expresses her anxiety to donate her kidney and Mr. Patel's anxiety is to stop her from doing it. Mr. Patel is hostile

towards Bharati, apathetic to Tara and possessive of Chandan and all these three impulses seem to be under the control of some invisible forces, specific to the experiences of Mr. Patel.

Patel's efforts to keep Chandan away from Tara, is inspired by the motive to separate Chandan from his bond with Tara, so that he might be able to tolerate separation later. Bharati's possessiveness for Tara leads to a breach in the father and daughter relationship. First Bharati is responsible for Patel's separation from her father and then it is a question of the separation of Mr. Patel and Tara. Tara is the pivot of the play, and she maintains a stable position. It is the conflict of Patel and Bharati that weaves the pattern of the plot. Their conflict is generated not as a problem of gender discrimination, but as an expression of their personal insecurity.

### **Psychic Conditions of Bharati**

The second act of the play *Tara* is designed to expose the psychic condition of Bharati. If the process is to be examined in the context of social perception, Bharati's suffering is more pathetic even than that of Tara and Chandan. Even the children have a realization of her condition. The last phase of the play in which the dramatist shifts the focus to the suffering of Dan, justifies the truth that social conventions must come only second to the spirit of human sensibilities. Man has to modify his mission in accordance with the expectations of society, but simultaneously, he must respond to the call of human sentiments; and this realization of human sensibility is universal. Bharati seeks consolation in her sympathy for Tara, and Patel tries to protect his ego through the torture of Bharati.

The play *Tara* is a tragedy of the confrontation of individual choices and social conventions.

## **Patriarchal Code in *Where There's a Will***

In *Where There's a Will*, Dattani takes up the issue of the Patriarchal code. The dominant note of the play, however, is the father-son relationship in Indian society. Dattani has often referred to the subversion of patriarchy in the play as one of the major concerns. He has in a sense chronicled the follies and prejudices of Indian society as reflected within the microcosm of the family unit.

## **Hasmukh Mehta**

Hasmukh Mehta is one of the top businessmen in the city. He is a gritty, gutsy and stubborn type of man. He exercises hegemonic power over the rest of his family members to perpetuate his own conception of 'self' which he has in turn received from his father. He does not allow Ajit to speak to government officials or to discuss business matters with his friends. His absolute authority over his business, house and other articles is amazing and ridiculous.

## **Survival of Ajit**

In the presence of Hasmukh, Ajit survives as a subaltern who can't even speak. He has a realization of his position, but has no power to express his choice. The over interference of Hasmukh in the life of Ajit manifests the horrors of patriarchy that aims to control freedom and selfhood of all those who come under its umbrella. Ajit in spite of being a simpleton is aware enough to ridicule the passion of his father. Hasmukh is confident that Ajit would not be able to make a space for himself without his protection and guidance.

## **Family versus Business Relations**

In Hasmukh's life, there are two distinctive spaces representing his interpersonal relationship – his relationship with his wife and son, and his relationship with his business world. One is chaotic and incomplete, while the other is perfect and complete. However, in both these conditions he maintains his absolute control. He accuses his wife of wasting money in preparing rich dishes. He considers Sonal's company as the greatest tragedy of his life. The irony is obvious, as Sonal who is the tragedy of his life takes great care of his health. Hasmukh's passion for authority and Sonal's extreme submissiveness produce sentimental humour.

Sonal's response is so mechanical as well as pathetic, "If anything happens to you, they'll say, I neglected my duty" (CP 19). He condemns his wife for her inability to realize the intricacy of business and even her failure to provide him a good and healthy married life.

### **Forceful Patriarchal Authority**

Hasmukh's consciousness of his authority, his contempt for the simplicity of his son, and his mockery of the submissiveness of his wife, prepare an extremely ridiculous image of patriarchal authority. He has his own vision of happiness, but no happiness can emerge in the form of domination that he has been exercising over Ajit and Sonal. In the first part of the play, Dattani presents a comprehensive, but ridiculous concept of patriarchy. It is not confined to gender binary alone, but it includes all modes of power domination. It is not a matter of convention, rather a matter of thought and attitude.

### **Experiments with Theatrical Devices**

Dattani is a tireless innovator who makes experiments with new theatrical devices to sustain nobility and dynamism. In the second part of the play, Hasmukh intends to govern the

fate of his family members even after his death. Ajit, a subservient of Hasmukh's authority, admits as he groans, "He has ruined us". Preeti, an obedient daughter-in-law emerges as a cunning and calculative woman, having formed a perfect idea of her father-in-law's intentions. The amazing reactions and witty remarks of Hasmukh at the reality of Sonal, Ajit and Preeti makes the play a sparkling comedy.

### **Assertion of Radical Views**

Sonal expresses her contempt when she realizes that Hasmukh used to have a mistress. She gathers courage to challenge his authority, "If I'd known, he had a mistress, I would have left him" (CP 29) and Hasmukh in the background, points out crudely, "I should have told her years ago then" (CP 29). Preeti and Sonal assert their radical views, self-awareness and independent future plans. Their awareness works as a foil to the authority of Hasmukh, "I've misjudged the woman" (CP 29). Preeti does not like the decision of appointing Kiran, as the trustee. Her clever advice gives an insight into her character. She advises that they must try to prove that Hasmukh made his will not in the right frame of mind, since it would make the will 'invalid'. With exceptional ease she advises, "Everything will be all right. All we have to do is get a doctor to say that he wasn't all there during the last few months" (CP 30).

### **The Will – A Living Character**

In the later part of the play the 'will' assumes the dimension of a living character. It controls and guides the actions and dreams of each member of the family. Sonal admits, "The will has left us all naked". Kiran, in spite of gaining control of the authority, is only a trustee of all his wealth and not the owner. It is not only the 'will', the document, but the 'will' the choice

of Hasmukh. Kiran also is subordinate to the will of Mehta. She is only an agent, having no choice of her own and her authority is confined only to the welfare of the business of Mr. Mehta. She comments; “My main duty is to run the Mehta Group of Industries on behalf of Ajit Mehta. I have the authority to make all the major decisions in the interest of the companies” (CP 41). Kiran sarcastically reveals that Hasmukh’s own identity was subordinated to her care and protection. Kiran appreciates Ajit who is at least free from the whims of his father to control the lives of others.

### **Self-assertion to Self-realization**

The union of Kiran and Sonal, a collective force born out of the long annals of exploitation and suffering, is an effort to abolish sexual colonialism. Their collective voice is a declaration of woman’s emancipation against the ‘will’ of Hasmukh. The play *Where There’s a Will* also follows the pattern of self-assertion to self-realization. Hasmukh breaks his mask and faces the harsh reality with the realization:

Hasmukh: No! I don’t think I can enter this house. It isn’t mine  
... anymore. I will rest permanently on the tamarind  
tree. They are not my family anymore. I wish I had  
never interfered with their lives. They look quite  
happy together. (CP 63)

### **Recognition of Selfhood**

Here at this point, the audience realizes that Hasmukh’s death paves the way for an entry to the new zone of awareness for all including Hasmukh. The play ends on a triumphant note establishing the claims of identity, and selfhood by setting forth the canons on which harmonious



interpersonal relationships could be actualized. *Tara* and *Where There's a Will* depict the domestic discord caused due to the gender disparity and the patriarchal code. Dattani has laid bare the complex realities of the family in the Indian context.

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M. Anitha

Domestic Discard in Mahesh Dattani's Plays *Tara* and *Where There's a Will*

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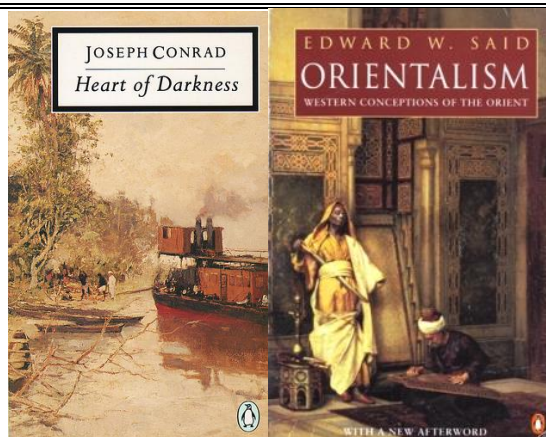
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## Orientalism in Conrad's *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature

Azmi Azam, M.A.

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Orientalism in Conrad's *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature

## Abstract

Edward Wadie Said's Orientalism is an encapsulated concept of Western authority over the Eastern. It not only contributed introducing diverse research areas for scholars but also evoked consciousness among the general readers. The term is a highly controversial and influential that deconstructs and prejudices minds of both the readers and researchers. Under its scholarly impact, Europeans cultivated a sense of digress and aversion toward the non-European and this sense is highly marked in the works of literature.

Joseph Conrad's *Heart of Darkness* (1899), inspired by Conrad's journey in Africa, is a controversial novella that depicts the harsh reality of European imperialist practices and the effects of orientalist aspects in Africa's Congo. The protagonist Charlie Marlow and Kurtz represent two different European individuals observing and describing The Congo from orientalist point of views. Such writings attracted the eyes of critics and therefore, Chinua Achebe attacks Conrad's orientalist writings and delivers his views as the voice of protest. Albert Camus' *The Outsider* (1942), William Shakespeare's *Othello* (1604) and *The Tempest* (1610-11) depict orientalism ideas too. Frederic Nietzsche's theory of superman and nihilism are also associated with Said's concept of orientalism.

The aim of this work is to illustrate Said's concept of orientalism and to explain its usage in various works of literature, especially in Conrad's *Heart of Darkness*. Achebe's arguments on Conrad's novella are presented and Nietzsche's theories are associated with Conrad's characters along with the reference of some other literary works to make the critical discussion more logical. At the end of this work, readers will achieve a more critical understanding of the term orientalism and its impacts in literature. Readers will also be able to analyze European writers from the viewpoints of racism, apartheid, imperialism, colonialism and psychoanalysis.

**Key Words:** Orientalism, Occident, Orient, subjugation, representation, nihilism, supremacy, subalterns, slavery, imperialism, prejudice, misinterpretation.

## Introduction

*Orientalism* is a burning term that is used as a tool to define the non-Europeans in literature. Albert Camus's *The Outsider* and William Shakespeare's *Othello* and *The Tempest* are good examples where the non-Europeans are misrepresented. Joseph Conrad's *Heart of Darkness* depicts the slavery of African Congo from an orientalist view points which arouse a lot of debate among the intellectual. Some critics believe it as a good book on European imperialism but most of the scholars highlight the hyperbolic representation of the Congolese regions of central Africa.

Conrad only shows the slavery of Congo and the uncivilized living of the Africans that marks him as an orientalist writer. Charlie Marlow, considered as Conrad's mouthpiece, explains the European orientalism and the helplessness of the Africans. The representation of Kurtz is of higher importance as he is presented not only as a European agent but also a victim of imperialistic and hegemonic impulses. To protest against such writings, Chinua Achebe's groundbreaking criticism harshly attacks Conrad. He believes him to be a racist and considers the novella as a piece of mockery of Africa.

## Analyses

### *Orientalism*

The term *Orientalism* is a debatable and controversial concept of the Eastern culture. It generally refers to the studies and research works, which describe and explain the diversity of culture in the territories of the Middle and Asian-Eastern world. It is a dynamic concept of difference between the East and the West on the basis of cultural multiplicity, architectural peculiarities and literary representations. The term became largely popular with Edward Said's *Orientalism* published in 1978. It allowed many academic and pedagogic fields to explore the term as a patronizing outlook of the Occidental or Western scholars toward the Eastern world setting the idea that the West is superior in all aspects comparing to the East including Asia, Africa and Arab territories. Many scholars define the term orientalism in different ways. Edward Said's definition of the term is the most controversial and resourceful but other critics have

associated other fields of researches which evoked from the very concept of Said's orientalism. Regarding this, Julie F. Codell and Dianne Sachki Macleod says:

Ever since the publication of Edward Said's *Orientalism*, twenty years ago, scholars have responded to his ground-breaking study by exploring, critiquing, expanding and re-defining its suppositions in a wider application of his term to cultural practices and the rhetoric of power. (1998, p.2)

Critic Anouar Abdel Malek marks orientalism as the traditional area of study of two different worlds of human civilization. He says:

'On the level of the position of the problem, and the problematic, the two groups consider the Orient and the Orientals as an 'object' of study, stamped with an otherness- as all that is different, whether it be 'subject' or 'object'- but of a constitutive otherness, of an essentialist character...This 'object' of study will be, as is customary, passive, non-participating, endowed with a 'historical' subjectivity, above all, non-active, non-autonomous, non-sovereign with regard to itself: the only Orient or Oriental or 'subject' which could be admitted, at the extreme limit, is the alienated being, philosophically, that is, other than itself in relationship to itself, posed, understood, defined- and acted- by others. (Macfie, 2000, p.50)

A. L. Tibawi marks orientalism as the study of Islamic and Arabian ideologies done by the European Christians, therefore, having completely different interpretations devaluing the sentiments of others. In this regard, Tibawi again says:

Surely the authors must be aware that it offends Muslim sentiment to brush aside the cardinal Muslim belief that Islam is of divine origin, and to suggest, whether obliquely or bluntly, that Muhammad laid false claims to be the bearer of a divine message, and that the Qur'an itself is thus the composition of an imposter. Is it not more conducive to human understanding, and more scholarly, to leave matters of faith alone, and to turn to more tangible pursuits in such fields as literature, art, and the sciences which despite the orientalist's own efforts still bristle with question-marks? Surely it is possible for a

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Azmi Azam, M.A.

Orientalism in Conrad's *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature

Christian (or Jewish) orientalist, having a different faith from a Muslim, to state the Muslim's conception of his religion in Muslim terms. If he does so he will not only be more accurate, but he will place himself in a better position to comprehend Islam's manifestation in history. (ibid, p.63)

### **Edward Said and Orientalism**

Edward Wadie Said was born in Jerusalem, Palestine, in 1 November 1935 and died in 25 September 2003. He was literary theorist and a professor of English and Comparative Literature at Columbia University. As a cultural critic, he achieved his popularity by publishing his book *Orientalism* (1978) and by explaining the ways and their impacts of the Western study of the Eastern culture. The book highlights the quintessential tactics of the European and British authorities to subjugate and dominate non-Europeans and thus is recommended as a higher controversial topic of discussion. His book provided diverse issues to be researched on in post-structural and post-colonial fields of studies marking the groundbreaking notion:

The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences...the Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. (Said, 1995, pp.1-2)

In *Orientalism: Western Conceptions of the Orient* (1995), which is a later printed and edited version of the previous book, Edward Said sets out to analyze the origin and impact of Orientalism through explorations of scholarly and creative writings on the East from the late eighteenth to the twentieth centuries. The term is examined as 'a political doctrine' (Said, 1995, p. 204) and ideologically motivated idea that described Eastern individuals as 'Others' (ibid, p. 332) in various fields of interests. Apart from the survey of cultural supremacy and Orientalist disciplines of knowledge, the main areas of study are related to Western literature of Orientalism and literary critics who have conducted them. His arguments also combined Foucault's concept

of discourse and Gramsci's ideas of cultural hegemony. Furthermore, he unmask the Western prejudices and orthodoxies with textual evidences focusing on the impact of history, politics and economic dominance with varied critical viewpoints.

According to Said, non-familiar cultures and religions are vast sources of attraction for European critics and the brief history of Western views of Islam makes the concept of Orientalism more powerful. The East has always been one of the 'deepest and most recurring images of the Other' (ibid, p.1) for the West. When renowned intellectuals of the West make representations, the general readers raise hardly any question. It is assumed that Orientalist writers have described Oriental history and characters before Orientalism 'accomplished its self-metamorphosis from a scholarly discourse to an imperial institution' (ibid, p.95). Therefore, Said strongly says:

Historical entities such as locals, regions, geographical sectors as "Orient" and "Occident" are man-made. Therefore as much as the West itself, the Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the west. (ibid, p.5)

Moreover, Said clarifies that every writer carries some 'Oriental Precedents, some previous knowledge of the Orient' (ibid, p.20) which are unchecked and accepted as well as developed by influential critics for further studies. There is no denying to the fact that such powerful verbal attacks often seemed to go unquestioned. This also raises the question as to what makes the Orient an object of criticism for the Westerners? Said suggests that 'Orientalism is more particularly valuable as a sign of European-Atlantic power over the Orient than it is as a veridic discourse about the Orient' (ibid, p.6).

The term survives academically through significant researches and its canons are well-established as 'the corporate institution for the dealing with the Orient - dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it' (ibid, p.1992). A further point of Said's argument is that Orientalism is not only a historical phenomenon but also a 'political actuality' (ibid) and a discourse that makes it a



controversial issue. Moreover, all the above highlight Althusser's and Foucault's ideas related to Orientalism.

Eastern writers have taken Orientalism as a topic of debate: 'The Orient now appeared to constitute a challenge, not just to the West in general, but to the West's spirit, knowledge, and imperium' (ibid, p 248). For example, Chinua Achebe in 'An Image of Africa: Racism in Conrad's *Heart of Darkness*' (1902) protests against racial partiality, imperialistic imagery and the projection of Africa as maverick and this can be linked to Said's ideas. It is a matter of debate whether such protests ever surmount the powerful litany of Orientalist prejudices. It seems that Conrad, like other authors, believed that 'Our duty is to understand Oriental civilization. The humanistic problem consists, on an intellectual level, in making a sympathetic and intelligent effort to understand foreign civilizations in both their past and their future forms.' (Said, 1995, p.248). There is an inconsistency in this statement that indicates that the Orient is a topic of research, and that Western writers are licensed to display the East as if Eastern intellectuals are incapable of representing themselves.

### **Said into the Depth of Orientalism**

Said has highlighted that all cultures are complete and unique because of their respective conventions. A foreign author turns curiously toward the unfamiliar customs and tries to list peculiarities in his creative work to make this appeal to all. He contradicts himself saying that portraying a different culture can be appreciative but representing it in an altered way with the amalgamation of prejudices and imaginations is misleading. Similarly, Spivak (1990, p.53) says in an interview with Walter Adamson that the practice of aesthetic representation of a culture is a 'strategy of tracking the socio-economic' (ibid) by displaying the semiotic fields in different manners and fractures in written forms.

Also, it has been demonstrated that the representations of the Orient by the West are mere exaggerations of the unfamiliar rituals and have been possible because Orientals are viewed as a 'sort of surrogate and even underground self' (Said, 1995, p.3). He further says that 'The Orient was viewed as if framed by the classroom, the criminal court, the prison, the illustrated manual. Orientalism, then, is knowledge of the Orient that places things Oriental in class, court, prison, or

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Azmi Azam, M.A.

Orientalism in Conrad's *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature

manual for scrutiny, study, judgment, discipline or governing.’ (ibid, p.41) Besides, this is done without hesitations under the practice of linguistic hegemony, coined by Gramsci as if Orientalism is ‘an art-historical term’ (In Mackenzie, 1995, p.43). Said further says that literature is a world of imagination where the author’s mind speaks crossing the limitations of real and unreal. It is believed that if the empirical reality is directly presented in literature, it may lose its grandeur. In addition, it is undeniable that “the world of appearance, far from being a product of the ‘thing-in-itself’, is actually the product of man’s imagination, of his ‘erroneous’ conceptions” (Nietzsche, 2000, p.234). Therefore, every author has the license to use the imagination to create a piece of literature but the only danger, pointed-out by Said, is the skillful combination of the real with the unreal, coming out from the practice of the literary intelligentsia. In this regard, MacKenzie stresses:

Edward Said combined and adopted two influential theoretical constructs of the twentieth century to produce his major revaluation of Orientalism. He took Michel Foucault’s concept of the discourse, the linguistic apparatus through which the articulation of knowledge becomes an expression of power, and linked it to Antonio Gramsci’s notion of cultural hegemony through which elite control is maintained over the mass...where Gramsci dealt with class in a European content, Said transferred his hegemonic principles to racial representation and control in an imperial frame. (Mackenzie, 1995, pp.3-4)

Orientalism, an authoritative invention, is used as a tool to present the Orient under Western ideological lenses: ‘Orientalism as a Western style for dominating, restructuring, and having authority over the Orient’ (Said, 1995, p.3). Moreover, it is a powerful term whose application is well acknowledged throughout centuries. Similarly MacKenzie says:

In *Orientalism*, he identifies an imperial totalizing of project, a ‘master narrative’ of western power...his master narrative is regressive, a tool of dominance which survives the end of formal imperialism to continue its destructive role in the world of today. As he has put it, decolonisation is an unfinished project. Thus he totalizes for the purpose of demolition. But his trademark is continuity: his Orientalist programme has had continuous showings

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Azmi Azam, M.A.

Orientalism in Conrad’s *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature

from at least eighteenth century to the present day. It prepared the way for full-blown imperial rule and survives as the cultural and ideological superstructure of neo-colonialism. (1995, p.6)

It is a great challenge, Said suggests, to defend such an influential term, because it has been well established in various forms in several scholarly fields of interests. For instance, Gramsci's critical works extended the issues of class disintegration, which derived from the capitalist theories of imperialism. Perhaps, Said admits that 'Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles' (1995, p.1991). Additionally, the rapid growth of industrialization class distinctions, such as- working class inferiority and ruling class superiority that strengthened the concept of Orientalism and introduces many other terms, such as- supremacy, sexism, Occidentalism, racism, apartheid amongst others.

### **The Oriental Silence**

Said has formulated the word 'Oriental Silence' (Said, 1995, p.9) to stress the fact that the East has never tried to protest against such dominations in the past and doing so, they have allowed the West to proceed. It denotes that they have accepted the intellectual subjugation and academic supremacy of the West or they are waiting for a perfect time to speak out. He has given no justification to such a doubt but mentioned that a scholarly protest in the near future may arise like the 'Field Day' movement (ibid, p.353). The East may not have pedagogic excellence compared to that of the West but they have many other hidden talents which will evoke the unawaken peak of conscience. Hence, it can be predicted that they may object to be called as subjects or subalterns but the certainty of such a revolution in future is on doubts.

There is no disagreement that general readers do not survey the actual facts and believe what the authors say in words. For example, when a person speaks of black man's sexuality and jealousy referring to *Othello* (1603), hardly any common reader protests. There is hardly any denial that Othello speaks black man's jealousy on love and sex and it makes readers believe that black people are more sexually provoked and the reason for this silence is supposed to be the

stern establishment of orthodoxies regarding the black-skinned individuals rooted by the higher intelligentsia. Several psychoanalytic illustrations and historical documentary proofs forcefully convince the minds of the general readers to adopt such concepts. Another similar example is Joseph Conrad's *Heart of Darkness* where the Africans are depicted as slaves who are unable to revolt against the slavery enforcement.

All writings on Eastern culture are presented in a contrast against the Western culture where the West is the superior one in all respects, strongly mentioned by Said. Moreover, the depiction is so attractive, convincing and believable that readers accept the way the writers present them. In this regard, Barry (2009, p.161) says that when general readers read a piece of post-colonial text, they do not critically review the written words the way a Marxist critic does by creating a division between the 'overt' and the 'covert'. Therefore, it becomes obvious for them to believe without hesitation and such an acceptance is being criticized by Said as 'silence'.

Such attitudes of the readers encourage Orientalist writers to continue their practices of making a contrast between the Western and the non-Western countries. Furthermore, the impact of the previous World Wars and the triumph of the European and Atlantic powers which evoked 'power intellectual', 'power cultural', and 'power moral' are responsible for establishing 'the indisputable truth that Occidentals are superior to Orientals' (Said, 1995, p.2001). Therefore, there is no denying to the fact that "The superior 'order', 'rationality', and 'symmetry' of Europe, and the inferior 'disorder', 'irrationality' and 'primitivism' of non-Europe were the self-confirming parameters in which the various Orientalist disciplines circulated." (Ashcroft and Ahluwalia, 2001, p.51).

Said mentions Karl Marx's *The Eighteenth Brumaire of Louis Bonaparte* (1852) highlighting Western thinking regarding the East that 'They cannot represent themselves, they must be spoken for' (Said, 1995, p.21). This raises the question that who has authorized them with such a duty? or why they think that it is their responsibility to represent the Eastern individuals? Such a vague explanation cannot provide a conclusion as it fails to show actual reasons. Spivak (2001, p.50) argues - no subjugated individual can speak without the help of an interpreter because the 'subaltern itinerary' (ibid) has not been properly disclosed in terms of representations. It seems that the West makes a judgment that the East is incapable of

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Azmi Azam, M.A.

Orientalism in Conrad's *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature

representing themselves academically. They are not even allowed to defend such injustices as if there is no legitimate scope for them to protest in any field. Furthermore, it has been pointed out that the East itself 'has helped to define Europe' (Said, 1995, p.1) by being mute to the projections. Said further marks two tactics through which he will define and explain in his work the practicing orientalist authority over the Orient naming them as Strategic location and as strategic formation:

My principle methodological devices for studying authority here are what can be called strategic location, which is a way of describing the author's position in the text with regard to the Oriental material he writes about, and strategic formation, which is a way of analyzing the relationship between the texts and the way in which groups of texts, even textual genres. Acquire mass, density, and referential power among themselves and thereafter, in the culture at large. (ibid, p.20)

Similarly, MacKenzie pointed out that 'for Said, the West transformed the East into a discourse. From the late eighteenth to the twentieth centuries a vast corpus of scholarly, travel and imaginative writings consumed the Orient and disgorged it as a prefabricated construct.' (1995, p.8). Thus, it turns clear that the Orient which readers find in textbooks are the mere observation of the Western writers and it is so obvious that what they will present may be/may not be completely true.

## **Orientalism and Caliban**

Orientalist writers adopted a notion that they are bound to explain the East in literature as a source of entertainment with 'established opinion, myths and stereotypes' (Said, 1995, p. 353). The impression appears that in a manner of knowing the 'Other', it turns into constructing the other in 'a form of authority' (Ashcroft, Griffiths and Tiffin, 1998, p. 168). For example, if Shakespeare's *The Tempest* is considered, Caliban, a deformed black creature, represents the East and the other characters, white-skinned well-educated individuals, represent the West. Caliban's feedback to Miranda highlights the sense of hidden revolt as a subjugated entity.

If the work is evaluated with reference to Said's ideas, it can be understood that Shakespeare has practiced imperialistic views in depicting his characters. Caliban's reply can be

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Azmi Azam, M.A.

Orientalism in Conrad's *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature

marked as a protest against such linguistic subjugation but he is an imaginary character. In reality, individuals like Caliban do not exist. Shakespeare could have depicted a white skinned deformed creature but he has given Caliban black skin. It can be said that because of the prejudice of the East, such depictions have been made before the practice of Orientalism was recognized. Such an overview links to Said's observation that the East has been recognized with all the negativities and has been represented with such orthodoxies for centuries, even before the term was clearly introduced.

When avant-garde scholars and writers like Shakespeare represents an individual of the East with confidence, like Othello and Caliban, no question is raised by the readers as they start to believe the following concept;

The Oriental is irrational, depraved, (fallen), childlike, "different"; thus the European is rational, virtuous, mature, "normal". But the way enlivening the relationship was everywhere to stress the fact that the Oriental lived in a different but thoroughly organized world of its own, a world with its own national, cultural and epistemological boundaries and principles of eternal coherence. Yet what gave the Oriental's world its intelligibility and identity was not the results of his own efforts but rather the whole complex series of knowledgeable manipulations by which the Orient was identified by the West. (Said, 1995, p.40)

Therefore, hardly any reader doubts the realism of such interpretations and accepts it without hesitation. Likewise, Said further speaks of the intellectual hegemony, a way in which the British intellectuals try to dominate the other races academically by imposing new English language with new stress, rhythms, metaphoric words and tonal expression in literary texts. Furthermore, Gramsci (2012) makes it clear that hegemony is always a sort of negotiation between the dominant and the subjugated individuals through the process of 'resistance' and 'incorporation'. In fact, these collaborations invoke the sense of racial superiority based on social and political hierarchy. For instance, Said mentions Long's *History of Jamaica* (1774), which explains the slave trades as perfectly acceptable institutions in Britain. Additionally, Duncan Macdonald's *The Religious Attitude and Life in Islam* (1909) describes the Arabs satirically: 'The Arabs show themselves not as especially easy to belief, but as hard-headed, materialistic,

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Azmi Azam, M.A.

Orientalism in Conrad's *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature

questioning, doubting, scoffing at their own superstitions and usages, fond of tests of the supernatural – and all this in a curiously light-minded, almost childish fashion’ (Said, 1995, p.247).

By mentioning this portion of a work, it has been critically evaluated that the main verb is *show*, which spots the Arabs with fragile attributes caused from their hierarchical personalities. The title of the book and the inside description of Arabs denote a larger part of the West in words with the intention to demonstrate it in front of the world where the presentation is a sort of lampooning rather than anything else. Another such similar example is Chaim Weizmann’s remark to Arthur Balfour on May 30, 1918: ‘The Arabs, who are superficially clever and quick witted, worship one thing, and one thing only-power and success’ (ibid, p.306). Here, the demonstration is more satirical than simple.

### **Orientalism and Camus**

Albert Camus was born in 7 November, 1913 and died in 4 January 1960. He was a French Nobel Prize winner and renowned author, journalist and philosopher. His popularity was based on his philosophies on absurdity, existentialism and nihilism. His famous novel *The Outsider* (1942) depicts his philosophies but it also represents the aversion between the West and the East. On one hand, the protagonist is represented as a victim of the effect of orientalism and on the other hand, the Arabs, depicted in the story, mark the author’s partiality to the European authority.

*The Outsider* depicts ridiculing definitions of the West under the license of creative aestheticism. According to the story, the protagonist, a European, stabs an Arab in the name of self-defense and accepts judicial punishment without regrets. The way the Arabs have been described as well as the incident of the dispute has been portrayed, the writer can be charged as an Orientalist whose every word has been hyperbolic. The writer’s attitude suggests that it has been his duty to show the rudeness and aggression of the Eastern people to the readers. In fact, by depicting the audacity and rudeness of the Arabs, the writer indirectly recommends them to be civilized. A strong link can be made to Said’s concept when he points out Faure’s idea that the Orientals have to be depicted the way they are and no sort of amalgamation will be shown in



order to be polite to them and ‘unless the Oriental learns to be rational, to develop techniques of knowledge and positivity, there can be no rapprochement between East and West’ (Said, 1995, p.253).

It has been emphasized as well that it is not only a matter of ‘provincial chauvinism’ but also being real to the things the way they are. It follows that it is ‘White Man’s difficult civilizing mission’ (ibid, p.254) after the impact of world wars to provide ‘summational statements’ (ibid) regarding the culture and beliefs. It is also apparent that the writers have been honest by stressing the behavioral characteristics of the Western individuals ‘antipositivistically and intuitively’ (ibid). If they show the ‘barbarism, narrow technical concerns, moral aridity, strident nationalism and so forth’ (ibid, p.258) of the Orient, it will create awareness in them to generate a change for the better. This raises the question as to why such cultures are considered uncivilized or why they need to be changed for being different from the British. Said has been straight forward with the view that ‘No scholar or thinker, of course, is a perfect representative of some ideal type or school in which, by virtue of national origin or the accidents of history, he participates’ (ibid, p. 263). Thus, representations cannot be wholly honest to the things they portray because of the authors’ limitations, but it is also true that the practice of representations will never come to an end in the fields of literature.

### **Orientalism as an On-going Process**

Orientalism evokes many branches of critical thinking among distinguished authors such as – Spivak, who talks about the gender and race issues in her famous ‘Can the Subaltern Speak?’ (1988), Gentile, who explains his neo-Hegelian philosophies, and Croce who explains his critical views on anti-Marxism, amongst many other critics, who have introduced their debatable concerns. Though the term has always been a burning topic of debate, many critical concepts have been established from its varied illustrations.

Said stresses that the negative emergence of Orientalist studies could only be reduced if the East starts to speak for itself. Similarly, Selden, Widdowson and Brooker (2005, p.224) declare that ‘the oppressed and the silent’ will fail to achieve ‘self-legitimation’ unless they revolt against the entitlements suppressed upon them under the impact of neo-colonialism.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Azmi Azam, M.A.

Orientalism in Conrad’s *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature



Though, the most serious limitation of this method is the acceptance of the authority to start ‘the idea of rethinking and re-formulating historical experiences’ (Said, 1995, p.353).

There is no doubt to the fact that Orientalism is a way of conceiving post-colonialism and post-modernism. Moreover, it has been recognized as a powerful discipline whose principles are hard enough to deconstruct. The studies rising from Said, especially those contributed by Marxists and Freudians are a matter of debate for the critics and historians. It is admirable that Said has demonstrated Orientalism from multiple points of views with textual evidences as well as illustrated its varied implicit and explicit interpretations, but his work has always been sharply criticized by many intellectuals.

For instance, MacKenzie (1995, p.5) shows sympathy to Said’s work and marks it as ‘polemic’ and ‘distinctly schizophrenic’ (ibid) because of its scholarly influences in the fields of Humanities and the Social Sciences. He states four challenges to Said’s concept of Orientalism (ibid, p.11): passiveness of the East, uncertainty between truth and ideology, ‘theoretical inconsistency’ (ibid) and ‘male-originated discourse’ (ibid). Moreover, he denotes Said’s frailty to distinguish between ‘high art’ and ‘popular culture’ and strongly suggests for a revision of Said’s conformity of theories (ibid, p.14). Even, Said admits, self-criticizing his work, that Orientalism is an ‘exclusively male province’ (In Macfie, 2000, p.113) and a source of racial influence.

### **Orientalism and Conrad’s *Heart of Darkness***



Joseph Conrad 1857-1924

Courtesy: [http://en.wikipedia.org/wiki/Joseph\\_Conrad](http://en.wikipedia.org/wiki/Joseph_Conrad)

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Azmi Azam, M.A.

Orientalism in Conrad’s *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature

Joseph Conrad was called Jozef Teodor Konrad Korzeniowski and was born in December 3, 1857, in the Polish Ukraine. This Polish-born writer learned English later in life but was familiar with the impact of colonialism and orientalism concepts earlier in childhood. When Conrad was quite young, his father was exiled to Siberia on suspicion of plotting against the Russian government. After the death of Conrad's mother, his father sent him to his mother's brother in Kraków to be educated, and Conrad never again saw his father. At seventeen, he traveled to Marseilles and spent the next twenty years as a sailor. In 1878, he signed on to an English ship in 1878, and eight years later he became a British subject. In 1889, he began his first novel, *Almayer's Folly* (1895), and fulfilled his boyhood dream of traveling to the Congo. Joseph Conrad has acknowledged that *Heart of Darkness* is in part based on his own experiences during his travels in Africa. At the age of 31, he was appointed by a Belgian trading company to serve as the captain of a steamer on the Congo River in 1890, his experiences led him depict the fundamental effects of European imperialism and trade-market exploitations of the Congo during his time in the novella.

The story in the novella is based on the slavery of the Congo during King Leopold II reign and is also based on Conrad's journey to the African Congo. The novella earns a vital position in the canon of Western global discourses on human rights. Criticizing it as a sexist and racist work, it is well acknowledged as a book depicting European Imperialism. Later, this novella was used as a protest against the maltreatment of European imperialism raising a campaign in Belgium to highlight slavery enforcement.

In the aftermath of World War II, the rights of common people which were subjugated were formally enumerated in the U.N. Universal Declaration of Human Rights in order to protect all people from persecution, victimization, cruel and inhuman treatment, barbarity, threats to their lives, and despoliation of property, as well as to ensure a reasonable quality of life. Conrad's depiction of the condition of life in an area of central Africa in the novella identified with the Belgian Congo suggests his acceptance of the causal relationship with the protest of the U.N. Declaration's Preamble.

Through Charlie Marlow, the protagonist and mouthpiece of Conrad in the novella who

goes to the Congo as a company agent appointed by the headquarters of Brussels, we get an idea of the practice of orientalism in African regions. Marlow describes:

I've seen the devil of violence, and the devil of greed, and the devil of hot desire; but, by all the stars! These were strong, lusty, red-eyed devils that swayed and drove men-men. I tell you. But as I stood on this hillside, I foresaw that in the blinding sunshine of that land I would become acquainted with a flabby, pretending, weak eyed devil of a rapacious and pitiless folly. (Conrad, 2008, p.33)

We learn that under Leopold's rule, people were forced to flee their villages, made to work even though they were starving to death, and died of sicknesses; these images of human rights violations lead to and culminate in the presentation of Kurtz as a government agent who has preached and practiced orientalism on the helpless people of the Congo. This is the situation that *Heart of Darkness* presents which can be associated with the concepts of Said's orientalism.

### **Orientalism and Conrad's own observation**

The imagery of Africa which Conrad depicts in the novella is highly influenced by his own experiences in the African territories, especially his journey to the Congo and it highlights the concept of orientalist writings too. When Conrad was in Africa, he kept a diary with him and the things fascinated him were written in it. The diary, which he kept with him during June to August 1890, gives hint of his being inspired by his actual observation but the Congo described in the diary is very much different than the Congo depicted in the novella. In his diary on July 1890, he noted one of his experiences.

He says he encounters the drumming sound coming from the deep jungle, which reminds him of the primitivism and savagery of uncivilized Africans. Such an experience created horror and terror and he includes a similar incident in the novella. The description indicates terror, which Marlow feels and the sound signifies primitivism. But Marlow also says that the Africans are human beings and not beasts to be feared. A similarity is found here regarding Said's concept of Orientalists and that is they depict Orientals, the Africans in the novella, as maverick

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Azmi Azam, M.A.

Orientalism in Conrad's *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature

individuals:

They were dying slowly-it was very clear. They were not enemies, they were not criminals, they were nothing earthly now, - nothing but black shadows of disease and starvation...lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest. These moribund shapes were free as air- and nearly as thin (Conrad, 2008, p.34)

He further illustrates:

According to Orientalism, Orientals can be observed as possessing certain habits of mind, traits of character and idiosyncrasies of history and temperament; the sum total of these characteristics inclines Orientals toward certain types of action. (Macfie, 2000, p.90)

The picture of the Congo and Africans in Conrad's diary is very agreeable and fascinating whereas the Congo in the novella is depressing and somber. It depicts the primitive instincts of human beings, the civilization, dissatisfaction and helplessness of misfortune sufferers, the Africans in the Congo, who are bound to serve the European authority. When Conrad went to the Congo, he suffered from dysentery and fever, therefore, there is an indication in the novella that those who go to exotic and uncivilized places with the Congo and live with the company of locals, suffers from diseases. The change in Dane Fresleven is indicative here. He is expressed as a calm, gentle and quiet person who turns ferocious and extremely angry after coming to the Congo. Moreover, he is killed by the locals on the debate of the possession of two chickens.

Conrad could have depicted the greenery and simple living of the Africans. He could have explained the cultural diversity of them by describing the African rituals in a positive manner appreciating cultural diversity and multiplicity but he only depicts the rudimentary side of it that creates a horror and terror for readers:

I could see ever rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Azmi Azam, M.A.

Orientalism in Conrad's *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature

bights swung between them, rhythmically clinking...All their meagre breasts panted together, the violently dilated nostrils quivered, the eyes stared stonily uphill. They passed me within six inches, without a glance, with that complete, deathlike indifference of unhappy savages (Conrad, 2008, p.33)

He depicts the Africans as repressed mutinous individuals believing uncivilized norms of living life. Their act of attacking Marlow's steamboat is marked as their inherent savage attitude. Their urge for Kurtz to stay with them depicts an ancient belief of the demigod.

During King Leopold's reign, forced labor, torture, and sadistic cruelties were elements of international trade in ivory and rubber. Millions of Congolese have been victims of crimes against humanity during 1885-1908 that formed the Congo Reform Association to eradicate maltreatments. Conrad's novella depicts the cruelties of slavery and thus his work is a sort of protest against brutal and exploitative imperial regime. He has written the novella to bring awareness of the atrocities committed in the Congo to a wider audience of his time and to depict a history different than the formal version propagated by the Belgians and presented in the textbooks long after the exclusion of imperial rule in Africa. Therefore, it can be said that the novella is viewed through Victorian anthropology that represents the devastating glimpse of Africans. Orientalist ideas, in the novella, turns more apparent when Marlow says: "we whites, from the point of development we had arrived at, "must necessarily appear to them (savages) in the nature of supernatural beings – we approach them with the might as of a deity", and so on, and so on" (Conrad, 2008, p.76)

The way Conrad depicts the European imperialism and African helplessness, marks the ideas of Said: 'A certain freedom of intercourse was always the Westerner's privilege; because his was the stronger culture, he could penetrate, he could wrestle with, he could give shape and meaning to the great Asiatic mystery' (1995, p.44). He could have depicted both the positive and negative sides of Africa but he only highlighted the negative sides of it.

### **Achebe and *Heart of Darkness***

Albert Chinualumogu Achebe was born on November 16, 1930, in Ogidi, Nigeria.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Azmi Azam, M.A.

Orientalism in Conrad's *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature

Achebe attended the Government College in Umuahia from 1944 to 1947, graduated from University College, Ibadan, in 1953 studying history and theology. He also developed his interest in indigenous Nigerian cultures, and he rejected his Christian name, Albert, for his indigenous one, Chinua. In the 1950s, Achebe was one of the founders of a Nigerian literary movement and in 1959, he published *Things Fall Apart* as a response to novels, such as Joseph Conrad's *Heart of Darkness*, that treated Africa as a primordial and cultureless foil for Europe: "black figures strolled about listlessly, pouring water on the glow, whence proceeded a sound of hissing; steam ascended in the moonlight, the beaten nigger groaned somewhere. "What a row the brute makes!" (Conrad, 2008, p.45). Achebe noticed the white writer's observation of black people as primitive, socially backward, and language-less native Africans.

Achebe's criticism to Conrad's *Heart of Darkness* becomes a burning topic of controversial issue and is considered a voice against the suppression of Europeans literary figures in case of representing the Orient. He says: '*Heart of Darkness* projects the image of Africa as "the other world", the antithesis of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by triumphant bestiality.' (in Norton, p. 1785). He strongly recommends Conrad as partial to European colonialism and imperialism: 'the point of my observations should be quite clear by now, namely that Joseph Conrad was a thoroughgoing racist.' (ibid, p.1789). This ground breaking comment of Achebe attracts diverse critics to dive deep into the matter and discover more issues related to it. Achebe further says:

Which is partly the point. Africa as setting and backdrop which eliminates the Africans as humane factor. Africa as a metaphysical battlefield devoid of all recognizable humanity, into which the wandering European enters at this peril. Can nobody see the preposterous and perverse arrogance in thus reducing Africa to the role of props for the break-up of one petty European mind? But that is not even the point. The real question is the dehumanization of Africa and Africans which this age-long attitude has fostered and continues to foster in the world. And the question is whether a novel which celebrates this dehumanization, which depersonalizes a portion of the human race, can be called a great work of art. My answer is: No, it cannot.(ibid, p.1790)

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Azmi Azam, M.A.

Orientalism in Conrad's *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature

Achebe expresses his full aversion toward Conrad's representations of the Africans. He views the novella as an insult to the culture of Africans. As he is an African and belongs to an African ethnic group, his anger toward a white European writer is understandable. Though, it is Achebe's personal criticism and it expresses his aggression toward the whole European community who treat Africans as a matter of research topic. Whereas, many critics in later periods find the novella as a good book of European imperialism as it unhesitatingly depicts the harsh cruelty of slavery enforcement and maltreatment of human rights. The character named Kurtz has been the burning topic of research for many researchers. The most famous is the association of Nietzsche's superman theory with Kurtz's transformation.

### **Nietzsche and the Superman Theory**

Friedrich Wilhelm Nietzsche was born in 15 October, 1844 and died in 25 August 1900. He was a German philologist, philosopher, cultural critic, poet and composer. He wrote several critical texts on religion, morality, contemporary culture, philosophy and science. Nietzsche's key ideas include the Apollonian/Dionysian dichotomy, the Will to Power, the "death of God", the *Übermensch* and eternal recurrence. His superman theory is well acknowledged worldwide. "Superman" is a term significantly used by Friedrich Nietzsche, particularly in *Also sprach Zarathustra* (1883–85). George Bernard Shaw popularized the term "superman" in his play *Man and Superman* (1903).

Generally, superman means a strong man flying and saving the lives of common people in daily basis fighting the evil but Nietzsche's superman is not battling for truth and justice. Rather, Nietzsche's Superman is a human who has battled modern values and overcome the flaws of humanity. Nietzsche's philosophy has been associated with everything from socialism and fascism to Marilyn Manson. Superman, according to Nietzsche, is a man who reaches a state of being where he is no longer affected by pity, suffering, tolerance of the weak, the power of the soul over the body, the belief in an afterlife, the corruption of modern values. Critic A. H. J. Knight points out some of the potential features of being a superman:

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Azmi Azam, M.A.

Orientalism in Conrad's *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature



Freedom from ethical restrictions, for great ends; active, creative greatness; joy; these shall be good. Fetters shall be thrown off and authority denied. This life shall be accepted as the only life, and as good, through terrible. All that impedes greatness, power, beauty, shall be abolished. The fears of sin, hell, death, conscience, shall be exorcised. As there is no soul without body, there can be no spiritual greatness where the body is sick: therefore health is immeasurably valuable. Pity is a sickness or a selfishness. It hinders action, or serves to give an unhealthy pleasure to the pitier. Hardness is a virtue beyond all prices. (Knight, 1933, p.127)

Moreover, Superman is constantly changing and in a state of rebirth and growth. He determines what is good and what is evil, not allowing religion or society to determine these things for him. The Superman finds his happiness in this way. He uses a reason that is independent of the modern values of society or religion. He determines his own values. This creation of his own values gives him joy, and in order for the Superman to cope with a changing world, the Superman must constantly change. The Superman does not believe in an afterlife or the power of the soul over the body because he does not believe in religion and has no proof of an afterlife or a God. Therefore, he makes the most out of this life.

Moreover, Nietzsche marks nihilism as an essential characteristic of human beings and superman is the active controller of such a humane feature. Superman uses nihilism as a tool to fuel his constant progressive attempts not to change the world but to change himself for his own betterment. On the other hand, Nietzsche has a different concept of nihilism as well. Kurtz, in *Heart of Darkness*, is a European who changes from a civilized European to a primitive leader of uncivilized Africans. His transformation is described as a alteration which is far more different than just a change. Kurtz is like a superman to the Africans as well as to his fiancé too. His transformation is marked into two categories: 1) He is a superman to the Congo slaves. 2) He is the example to the Europeans as the impact of exotic African jungle. To some extent, he is marked featuring Nietzsche's nihilism too.

### **Nietzsche and Nihilism**

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Azmi Azam, M.A.

Orientalism in Conrad's *Heart of Darkness*: An Influential Tool of Representing the Non-Europeans as Subjugated Entities in Literature



In general terms, Nihilism is the philosophical doctrine that highlights the negation of one or more putatively meaningful aspects of life. Most commonly, nihilism argues that life is without objective meaning, purpose, or intrinsic value. The term *nihilism* was first used by Friedrich Heinrich Jacobi and Immanuel Kant. The term is sometimes used in association with anomie to explain the general mood of despair at a perceived pointlessness of existence that one may develop upon realising there are no necessary norms, rules, or laws. According to many critics, it is divided into categories of metaphysical, epistemological, mereological, existential, moral and political. As a philosopher, Nietzsche defines nihilism into three categorical stages: religious, radical and complete nihilism. He says:

A nihilist is a man who judges of the world as it is that it ought not to be, and of the world as it ought to be that it does not exist. According to this view, our existence (action, suffering, willing, feeling) has no meaning: the pathos of 'in vain' is the nihilists' pathos-at the same time, as pathos, an inconsistency on the part of the nihilists (In White, 1990, p.19)

Pearson and Large translated from *European Nihilism* and defined:

Nihilism as a symptom of the fact that those who turned out badly have no consolation left: that they destroy in order to be destroyed, that, relieved of morality, they no longer have any reason to 'surrender themselves' – that they position themselves on the territory of the opposing principle and *want power* for themselves, too, by forcing the powerful to be their executioners. This is the European form of Buddhism: doing no, after all existence has lost its 'sense' (2006, p.388)

Conrad's *Heart of Darkness* represents such orientalist nihilism in both Marlow and Kurtz. It is found that Kurtz transformed himself to achieve greater pleasure but his achievement fail to satisfy his urge for tranquility. Whereas Marlow joins the work and goes to the Congo to start a life better from his past but what he achieves is the harsh cruel truth of imperialism: "Unexpected, wild, and violent as they had been, they had given me an irresistible impression of sorrow...Even extreme grief may ultimately vent itself in violence-but more generally takes the

form of apathy” (Conrad, 2008, p.68). The African mistress of Kurtz also suffers from nihilism, as she is helpless to stop Kurtz returning to Europe. Her silence marks the deep depression that only marks oriental nihilism but also marks personal aggression that turned into

## Conclusion

Said’s contributions to Orientalism are controversial because his views challenge the questions of legitimacy in case of cultural subjugations. As scholarly protests are being invoked by the new critics of non-European territories with strong agreements to eradicate the orthodoxies, more diverse criticisms and critical theories can be predicted in the future.

The concept has introduced new fields of research in multiple sectors of humanities and social science but the certainty of the facts will always be in doubts as Said, as well as others, vaguely provides solutions to the arguments. In fact, Said admits the limitations of his effort mentioning that the book fails “to use the term ‘Orientalism’ in neutral sense, so much had it become a term of abuse” (Said, 1995, p.341). The end of the book suggests the emergence of a hidden revolution but further clarification is needed to be more explicit.

It could be recommended that application of new academic techniques and revision of previous researches would be a better way to explore the problem between the East and the West. Though its application is seen in art, architecture and other fields, in literature its use is marked through the representation of the non-Europeans. Older works like Shakespeare’s *The Tempest* and *Othello* provide glimpse of racism and orientalism.

In the works of French literature like Camus’s *The Outsider*, Said’s concepts are also highlighted but its application is more marked in the literary works of European writers like Conrad’s *Heart of Darkness*. The Orient depicted in this novella is both convincing, as it is true from the historical point of view, and controversial, as it is written but the observation and imagination of a European toward a non-European territory. It is highly appreciative that Said’s work has given researchers more fields to work on the problem of the East and the West and Conrad’s *Heart of Darkness* contributed in this respect being marked as a racist literary production.

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## A Study of Performance of Children with History of Ear Infection on Linguistic Profile Test

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### INTRODUCTION

Hearing is critical to speech and language development, communication, and learning. Infants show an inherent interest in the communicational aspects of the environment: they are selectively sensitive to human voices and faces. Nonetheless, language acquisition is a very long and complex process, some of its pre-requisites being normal hearing and auditory perception, development of fine motor control of the articulatory apparatus, and ability to develop mental representations of environmental objects (Stark & Goffman, 1996).

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Binoy Shany M.S., M.Sc. Speech, Language & Hearing, Ph.D. Scholar, Dr. T. A. Subbarao, Ph.D. and Thushara M.K., BASLP

Language acquisition is arbitrarily subdivided into two major stages. The *pre-speech period*, extending from birth to 18 months of age, is characterized by language comprehension prevailing over production, with only initial skills of production emerging. Most probably, first infants learn to recognize prosodic aspects of speech, followed by distinguishing short words, from which even finer structures of word components are later differentiated (Best, 1994). During this period, infants become tuned to perceiving sounds in their linguistic environment better than those belonging to other languages (Werker & Lalonde, 1988; Kuhl, 1991; Kuhl et al, 1992).

The *verbal stage* of early language development, lasting from 18 months to about 3 years of age, is marked by a dramatic increase in both language comprehension and production. During human development a period appears during which normal auditory input is crucial for a later development of optimal auditory function. In humans, the first three years of life are important for language development (Meyuk, 1996; cited in Gravel & Ruben, 1996).

One of the first reports on the developmental effects of early ear disease was made by the psychologist working with the language learning problems (Eisen, 1962; cited in Northern & Downs, 2002). Hearing loss, or deafness, is the partial or total inability to hear sound in one or both ears. Early history of fluctuating ear infection such as otitis media which causes conductive type of hearing loss disturbs the hearing mechanism which leads to significant reduction in the hearing sensitivity. The reduced auditory input, if in the early years of life when the auditory neural system is still maturing, may adversely influence the structural as well as functional development of the system which affects speech, language and communication. Children with listening difficulties due to hearing loss or auditory processing problems continue to be an under identified and underserved population.

*Otitis media* (OM) is a general term used to describe any inflammatory process of the middle ear (Jung & Hanson, 1999). A number of studies (Teele, et al., 1980; Marchant et al., 1984; Gravel et al., 1988; Owen et al., 1993; Hogan et al., 1997; as cited in Hartley, 2000)

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reported that almost all (50 – 100%) children have an episode of OM in the first few years of life. Though most children only suffer from one or two brief episodes, a significant minority (18%) (Hogan et al., 1997; as cited in Hartley, 2000) suffers from OM for more than half of the first three years of life.

In a study on an Indian population, Jayaram reported that OM was the cause of conductive hearing loss in nearly 71% of the 1505 persons ranging in age from 1 – 80 years. Similar results have been reported also by Parsram & Jalvi (as cited in Maruthy & Mannarukrishnaiah, 2008). Kavitha, Jose, Anurudhan & Baby (2009) assessed the hearing status of 339 preschool children attending 6 kindergarten schools in Mangalore. After the audiological examination, 37 (10.91%) children were found to have conductive hearing loss and none had sensorineural hearing loss. Out of the 31 children with middle ear disease, only 11 (35.48%) were detected to have hearing impairment. Casserbalt, Brostoff, Cantekin, Flaherty, Doyle, Bluestone, & Fria, (1985) studied a group of 2 to 6 year old preschool children monthly for a period of two years. They reported a recurrence rate of 28% in the first year and 36% in the second year, this indicates the high recurrence rate of Otitis media.

### **Otitis Media and Its Sequelae**

The fluctuating hearing loss associated with otitis media makes speech more difficult either to hear or to filter out background noise then this would cause the child to encode information inefficiently, incompletely or inaccurately which then impairs the development of language skills (Roberts et al., 1998; as cited in Stenton, 2003). Studies by (Feagans, Kipp, and Blood, 1994; as cited in Stenton, 2003) found that toddlers with chronic Otitis media were less likely to attend to extended language during book-reading sessions although differences in language development were not obvious between these children and toddlers without a history of otitis media. This is an interesting finding; it lends weight to the notion that language development as such is too broad in its scope for research in this area and it is necessary to separate out various, more specific behaviours which are incorporated in language development



in order to identify the effects of mild conductive hearing loss on language development and subsequently on academic achievement, learning and communication.

In children with OM, it could also be speculated that auditory deprivation would only be serious enough to affect the development of auditory processing in the case of prolonged, moderate conductive hearing loss. If the hearing loss were only mild and the periods of impaired hearing relatively short, the developing auditory system might be resilient enough to deal with these periods of partial auditory deprivation, so the effects of OM on language and educational skills would be transitory. This hypothesis is supported by the relationship between early OM and language skills in children of up to 4 years of age (Gravel and Wallace, 1992; Rach et al., 1988 cited in Stollman, 2003,) together with the minimal or even absent influence of OM on language ability and academic achievement at age seven, as was found by Grievink & Peters, 1997, cited in Stollman, 2003) as part of the Nijmegen Otitis Media Study, a large prospective study on OM. In conclusion, the long-term effects of (early) OM on auditory processing (and language ability) are at best debatable. However, it is possible that subtle auditory processing disorders remain present in children with a history of chronic Otitis media.

Central auditory processing was studied by (Yonowitz, Yonowitz, Nienhuys & Boswell, 1995; as cited in Stenton, 2003) in the hope of revealing a link between Otitis media with effusion and problems with auditory attention, speech discrimination and with subsequent language and learning problems. Their experimental group consisted of twelve Aboriginal children who spoke Tiwi as their first language and English as their school language. Their mean age was seven years nine months. The control group consisted of twelve English speaking non-Aboriginal children (mean age = 7.7 years) who had no history of Otitis media with effusion or hearing impairment. The results indicated highly significant differences in the Masked Level Difference between the two groups.

Mody, Schwartz Gravel & Ruben (1999) studied the Speech Perception and Verbal Memory in Children With and Without Histories of Otitis Media. Two groups of children, with and without first-year histories of Otitis media, were participants in a longitudinal study that

included periodic audiological and medical evaluations during the first year of life. At age 9, these children were tested on a series of speech perception and verbal short-term memory tasks using stimuli of varying degrees of phonetic contrast. Although the Otitis-positive group performed less accurately than the Otitis-free group, the pattern of errors was the same for the two groups. The performances of the children with and without positive histories of Otitis media were negatively affected by an increase in phonetic similarity of the stimulus items. The two groups, however, did not differ on identification or on temporal-order recall when the speech sounds were differentiated by multiple features. These findings provide evidence of subtle, long-term effects of early episodes of Otitis media on phonological representations and on working memory.

Klausen (2000) in a retrospective study studied a group of 19 healthy 9-year-old children with an earlier history of long lasting bilateral OM who were presently normal were compared with an age-matched control group with no history of OM and normal otoscopy, tympanometry and audiometry. All children were examined with the Illinois test of psycholinguistic abilities (ITPA), test for articulation, Boston naming test, dichotic listening tests with additional tasks of directed attention and tests for word and sound discrimination. In the OM group they found significant lower scores in the articulation test and small, but significant, lower scores in the test regarding sound discrimination. No significant differences on other language skills were detected in the ITPA test or Boston naming test.

Friel-Patti & Finitzo (1990) reported cross-sectional findings on children's early experience with otitis media (OM) related to hearing over time and emerging receptive and expressive language skills on the *Sequenced Inventory of Communication Development Scale* (SICD). Hearing from 6 to 12 months is significantly related to scores on the SICD beginning with receptive language at 12 months. At 18 and 24 months, both receptive and expressive languages were significantly related to average hearing from 6 to 18 months. Better language is associated with better average hearing levels. These findings suggest that the relationship between OM and language is mediated by hearing. It remains to be seen whether these relationships persist as the children continue to develop language.

Rvachew , Slawinski , Williams & Green (1999) studied the impact of early onset otitis media on babbling and early language development. The study investigated the impact of OM on the development of canonical babble in children who experienced at least one episode during the period birth through 6 months of age, in comparison with children who did not experience OM during this period. The results show a consistently lower rate of canonical syllable production among children with early onset OM, when compared to children with later onset OM, during the period 6 through 18 months of age. In addition, a relationship between canonical babbling ability and expressive vocabulary size was observed at 18 months of age.

Luotonen, Uhari, Aitola, Lukkaroinen, Luotonen, Uhari & Korkeamaki (1996) assessed the effects of early recurrent otitis media on linguistic development in children. They collected data retrospectively on recurrent otitis media episodes from the parents of 394 children in 18 school classes selected at random in a middle-sized city in Finland. Auditory comprehension was tested with a subtest of the Illinois Test of Psycholinguistic Ability, picture vocabulary with the Peabody Picture Vocabulary Test (revised test version), morphologic competence with a Finnish Morphological Test and reading comprehension with a test designed for this purpose. Results indicated that Children with more than four otitis episodes before the age of 3 years performed less well in the reading comprehension test than children with fewer otitis media episodes.. Otitis episodes after the age of 3 years were not associated with abnormal test results. They concluded that Middle ear disease in infancy had a significant adverse effect on reading comprehension as late as 9 years of age, even among children whose acute episodes were effectively treated.

As part of a prospective study of possible effects of early-life Otitis media on speech, language, cognitive, and psychosocial development (Paradise, Dollaghan, Campbell, Feldman, Bernard, Colborn, Rockette, Janosky, Pitcairn, Sabo, Kurs-Lasky & Smith, 2003) tested relationships between children's cumulative duration of middle ear effusion (MEE) in their first 3 years of life and their scores on measures of language, speech sound production, and cognition at

3 years of age. Results indicated weak to moderate, statistically significant negative correlations between children's cumulative durations of MEE.

To examine whether Otitis media with effusion and associated hearing loss (HL) during the first 5 years of life were related to children's language skills during the preschool years and to school readiness skills at entry to kindergarten (Roberts, Burchinal, Jackson, Hooper, Roush, Mundy, Neebe, Zeisel, 2000), the results revealed that there was not a significant relationship between children's early OM history or HL and language skills during the preschool years. However, children with more frequent OM had lower scores on school readiness measures.

The studies indicate that there are contradictory findings in the literature regarding the long-term effects of early onset Otitis media. It is important to explore whether the early auditory deprivation due to inferior use of auditory channel impede the acquisition of various skills for developing Speech and Language.

### **Need for the Study**

The existing literature on sensory deprivation and literature on the development of auditory abilities strongly suggest that early auditory deprivation can result in the inferior use of the auditory channel which in turn may impede the acquisition of Speech, language and auditory skills. Serious consequences of early middle ear disease are especially significant in view of the numbers of children affected. There has been little published research on the related but somewhat different questions of the effect of early middle ear disease on the auditory abilities of children in whom the disease (and threshold loss) has been resolved.

While it is of interest to study the auditory functioning of children who have sustained mild hearing loss, in order to support the contention that the results of the research demonstrated the effects of early auditory deprivation, it seems reasonable to suggest that the subjects must have had functionally normal hearing at the time of testing. The literature and research on the effects of temporary restrictions of sensory input on infrahuman organisms support the hypothesis that children who have experienced fluctuations in auditory sensitivity may fail to develop normal auditory abilities.

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Binoy Shany M.S., M.Sc. Speech, Language & Hearing, Ph.D. Scholar, Dr. T. A. Subbarao,  
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The studies which have investigated the effects of early conductive hearing loss in children are in essential agreement that children who have suffered recurrent episodes of auditory restriction differ in several dimensions from normal children.

In the Indian context there have been only a few investigations particularly focusing on the brainstem and cortical auditory processing (Maruthy & Mannarukrishnaiah, 2008; Sailaja, 2005; Tyagi, 2002; Amala, 2003). However all aspects of human communication have not been focused in a group of children who have suffered episodes of OM in their childhood.

Keeping this in view aspects of language performance, such as syntax semantics and phonology are investigated in the present study. This study is expected to throw new light in the current ambiguous understanding of effects of early Otitis media in later school age on syntactic, semantic and pragmatic aspects of language.

### **Aim of the Study**

On the basis of the previous research and identified areas of need, it was determined that an Indian study was required to examine the effects of early history of Otitis media. This study, therefore is designed to investigate the following;

- 1) Do students who have had a history of Otitis media in early childhood have problems related to Semantic aspects of language?
- 2) Do students who have had a history of Otitis media in early childhood have problems related to Syntactic aspects of language?
- 3) Do students who have had a history of Otitis media in early childhood have problems related to Phonological aspects of language?

### **METHODOLOGY**

The proposed study was carried out at the laboratories of Dr. M V Shetty College Speech & Hearing, Mangalore in collaboration with different private and government schools in Mangalore situated within 4 kms in the surrounding areas of Dr. M V Shetty College of Speech and Hearing. Malady Court, Kavour were proposed for the study. Children aged 7 to 10 years were included in the study. The subjects were selected through a parent questionnaire which was given to the parents through the class teachers.

All the children thus selected through the parent questionnaire had a history of minimum of three episodes of Otitis media within two years of age. The parents of the children selected for the study were contacted through the telephone number and addresses available from the questionnaire. To indicate their willingness to do this they were requested to complete a permission form and return it to the school teacher. The children who had early onset Otitis media (OG) (experimental group) were included in the study after obtaining the consent of the parents and, if they also:

- 1) Had an average of thresholds of 500Hz, 1000Hz, and 200Hz of less than 15d BHL for air conduction and bone conduction.
- 2) Had normal intelligence as confirmed by psychological evaluation.
- 3) Had normal tympanometry and acoustic reflex.
- 4) Had no oro facial abnormalities.
- 5) Had no neurological problem.
- 6) Had successful scholastic performances as reported by class records.

Based on these criteria, thirty six children with early history of OM were selected for the study. A control group (NG) of 36 normal children, matched for age, and without the history of Otitis media or any ear pathology was also included in the study. The children in control group were selected if they:

- 1) Had normal pure tone audiometry.
- 2) Had normal tympanometry and acoustic reflex.
- 3) Had normal auditory processing by the screening checklist 'Screening checklist for central

auditory processing' (Yathiraj & Mascarenhas, 2003).

- 4) Had no oro facial abnormalities.
- 5) Had no neurological problem.
- 6) Had successful scholastic performances as reported by class records.

All subjects in both the experimental and control groups, an oral cavity examination was also carried out to rule out any articulation defect. The children in both the group were native speakers of Kannada.

## **Measures**

Since the study was proposed to identify the effects of early history of fluctuating conductive hearing loss on a child's Language skills, the subjects selected for the study in both experimental and control group were evaluated for different measures on the linguistic profile test (Karanth, 1980).

### ***Linguistic Profile Test***

The linguistic profile test (LPT) (Karanth, 1980) is designed in evaluating and analyzing adequate linguistic samples at the phonological, syntax and semantic levels. The LPT has 3 major sections including 1) phonology, 2) syntax and 3) semantics respectively.

### ***Phonology***

There are two subsections in the phonology section.

- a) Phonemic discrimination in which there are 24 items. The subjects were asked to point out two pictures out of a set of four on hearing the minimal pairs.
- b) Phonetic expression in which there are 52 items. The subjects were asked to repeat the words after the tester

### ***Syntax***

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Binoy Shany M.S., M.Sc. Speech, Language & Hearing, Ph.D. Scholar, Dr. T. A. Subbarao, Ph.D. and Thushara M.K., BASLP

There are ten subsections in the syntax section.

- a) Morphophonemic structures, b) Plural forms, c) Tenses, d) PNG markers, e) Case markers, f) Transitives, Intransitives and Causatives, g) Sentence types, h) Conjunctions, Quotatives and Comparatives, i) Conditional clauses, and j) Participial Constructions.

A total of 130 items were presented under all these subsections. The subjects were asked to judge whether the given sentences were grammatically correct or wrong.

### ***Semantics***

There are two major subsections in this section.

- a) Semantic discrimination                      b) Semantic expression.

In the first subsection, discrimination of colours, furniture's and body parts was tested. The subjects were asked to point the colour, object or body part named. A total of 15 items were tested. In the second subsection expression ability was tested under the following tasks:

- a) Naming, b) Lexical category, c) Synonymy, d) Antonymy, e) Homonymy, f) Polar questions, g) Semantic anomaly, h) Paradigmatic relations, i) Syntagmatic relation, j) Semantic contiguity, and k) Semantic similarity

### ***Administration and Scoring***

The administration of 76 items of the phonology section of LPT entailed instructing the subject that he would hear a minimal pair in the phonemic discrimination task and he would have to point to the pictures presenting the pair out of a set of pictures. In the phonetic expression subsection, the subjects were asked to repeat verbally after the tester. The total score of phonology section was 100.

In the 130 items of syntax section of LPT the subjects were instructed that they would hear a list of sentences/words; some of which structurally well formed some were not. Each subject was given examples of both correct and incorrect sentences. The subject was asked to listen carefully to the items that would be orally presented and indicate whether each item was

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Binoy Shany M.S., M.Sc. Speech, Language & Hearing, Ph.D. Scholar, Dr. T. A. Subbarao,  
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correct or incorrect. The test items were presented orally one after the other with adequate time between items for the child to respond.

The total score of semantic section was 100. In the 85 items of semantics section based upon the type of task involved, the instructions were given. The score of this section also summed up to 100.

## **Analysis**

The data obtained on 36 subjects belonging to the three age groups (7-8, 8-9, 9-10) on three major measures of syntax, semantics and phonology of the linguistic profile test covering the language aspects are reported in the next section.

## **RESULTS**

The responses between the subjects of age groups 7-8, 8-9, 9-10 was carried for the following. The descriptive statistics between 7-8, 8-9, and 9-10 with each OG and NG groups were carried out using two-way analysis of variance and Bonferroni multiple comparisons. The pair wise comparisons were done using paired 't' test to compare dependent variables within each age group. Multivariate test (Wilk's Lambda) was used to measure the effect within and across groups. Similarly the above measures were also used for between group comparison.

The overall results of the present study in children with early onset Otitis media are:

The means and standard deviation values for tasks assessing semantics, syntax and phonology for the two group of subjects are given in table 1.1. The semantics was assessed by semantic reception (SR), Semantic Expression (SE) and total score (SR+SE), the Syntax by Syntactic Reception (SYR), Syntactic Expression (SYE) and total score (SYR+ SYE), the phonology was assessed by Phonemic Discrimination (PHR) Phonetic Expression (PHE) and total score (PHR+PHE). The results from the table reveal that the OG group performed than NG group in all the domains. Table 1.1 indicates that the mean scores from age groups 7-8 to age group 9-10 is increased gradually showing the hierarchical development of language in children. While noticing the standard deviation of the total scores of all the three aspects of the test it can

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Binoy Shany M.S., M.Sc. Speech, Language & Hearing, Ph.D. Scholar, Dr. T. A. Subbarao,  
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be inferred that increased SD is due to the fact that the language skills are not stable across the 3 age groups, which can be noticed from the mean scores of lower and higher age groups. The means of Receptive scores were better than expressions across all the age groups and across the three domains of test. It was also observed that the scores of semantics and phonology were better than syntax across the age groups in both subject groups.

The table 1.1 indicates the mean and standard deviation for both subject groups on LPT.

	Group	N	Mean	Std. Deviation	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
SYR	7 - 8 OG	12	36.00	1.044	35.34	36.66	35	37
	NG	12	41.00	.739	40.53	41.47	40	42
	8 - 9 OG	12	40.50	.905	39.93	41.07	40	42
	NG	12	42.42	1.379	41.54	43.29	40	44
	9 - 10 OG	12	44.17	1.337	43.32	45.02	43	46
	NG	12	45.50	.522	45.17	45.83	45	46
	Total OG	36	40.22	3.555	39.02	41.42	35	46
	NG	36	42.97	2.118	42.26	43.69	40	46
SYE	7 - 8 OG	12	23.42	1.311	22.58	24.25	21	25
	NG	12	25.00	1.279	24.19	25.81	24	27
	8 - 9 OG	12	24.67	1.073	23.98	25.35	23	26
	NG	12	25.83	.718	25.38	26.29	25	27
	9 - 10 OG	12	26.00	.000	26.00	26.00	26	26
	NG	12	27.75	.452	27.46	28.04	27	28
	Total OG	36	24.69	1.431	24.21	25.18	21	26
	NG	36	26.19	1.451	25.70	26.69	24	28
TS	7 - 8 OG	12	59.42	.669	58.99	59.84	58	60
	NG	12	66.00	.739	65.53	66.47	65	67
	8 - 9 OG	12	65.17	1.528	64.20	66.14	63	67
	NG	12	68.25	1.138	67.53	68.97	67	70
	9 - 10 OG	12	70.17	1.337	69.32	71.02	69	72
	NG	12	73.25	.452	72.96	73.54	73	74
	Total OG	36	64.92	4.613	63.36	66.48	58	72
	NG	36	69.17	3.176	68.09	70.24	65	74
SR	7 - 8 OG	12	37.50	.522	37.17	37.83	37	38
	NG	12	40.92	.793	40.41	41.42	40	42
	8 - 9 OG	12	43.75	.452	43.46	44.04	43	44
	NG	12	42.67	.651	42.25	43.08	42	44
	9 - 10 OG	12	45.08	.515	44.76	45.41	44	46
	NG	12	45.75	.452	45.46	46.04	45	46
	Total OG	36	42.11	3.387	40.97	43.26	37	46
	NG	36	43.11	2.122	42.39	43.83	40	46
SE	7 - 8 OG	12	26.00	.739	25.53	26.47	25	27
	NG	12	29.75	.452	29.46	30.04	29	30
	8 - 9 OG	12	24.58	.515	24.26	24.91	24	25
	NG	12	32.67	.778	32.17	33.16	32	34
	9 - 10 OG	12	26.42	.515	26.09	26.74	26	27
	NG	12	34.50	.522	34.17	34.83	34	35
	Total OG	36	25.67	.986	25.33	26.00	24	27
	NG	36	32.31	2.068	31.61	33.01	29	35
TS	7 - 8 OG	12	63.50	1.168	62.76	64.24	62	65
	NG	12	70.67	.888	70.10	71.23	70	72
	8 - 9 OG	12	68.33	.888	67.77	68.90	67	69
	NG	12	75.33	.492	75.02	75.65	75	76
	9 - 10 OG	12	71.50	.674	71.07	71.93	70	72
	NG	12	80.25	.452	79.96	80.54	80	81
	Total OG	36	67.78	3.457	66.61	68.95	62	72
	NG	36	75.42	4.017	74.06	76.78	70	81
PHR	7 - 8 OG	12	48.17	5.060	44.95	51.38	46	64
	NG	12	50.75	.866	50.20	51.30	50	52
	8 - 9 OG	12	47.58	.515	47.26	47.91	47	48
	NG	12	51.50	.522	51.17	51.83	51	52
	9 - 10 OG	12	49.67	.888	49.10	50.23	49	51
	NG	12	52.50	1.168	51.76	53.24	51	54
	Total OG	36	48.47	3.028	47.45	49.50	46	64
	NG	36	51.58	1.131	51.20	51.97	50	54
PHE	7 - 8 OG	12	34.50	.522	34.17	34.83	34	35
	NG	12	40.08	.793	39.58	40.59	39	41
	8 - 9 OG	12	35.08	.996	34.45	35.72	34	37
	NG	12	41.58	.515	41.26	41.91	41	42
	9 - 10 OG	12	37.42	.515	37.09	37.74	37	38
	NG	12	42.25	1.138	41.53	42.97	41	44
	Total OG	36	35.67	1.454	35.17	36.16	34	38
	NG	36	41.31	1.238	40.89	41.72	39	44
TS	7 - 8 OG	12	81.25	1.138	80.53	81.97	80	83
	NG	12	90.83	1.528	89.86	91.80	89	93
	8 - 9 OG	12	82.67	.778	82.17	83.16	82	84
	NG	12	93.08	.289	92.90	93.27	93	94
	9 - 10 OG	12	87.08	.900	86.51	87.66	86	88
	NG	12	94.75	.452	94.46	95.04	94	95
	Total OG	36	83.67	2.683	82.76	84.57	80	88
	NG	36	92.89	1.864	92.26	93.52	89	95

The mean scores of both subject group across the age groups were statistically analyzed using two way analysis of variance as given in table 1.2. The data reveals that in all the variables there is significant interactions between the two groups at  $P < 0.05$ . The similar observation was also found between the age groups. The analysis was also performed to find the interactions of group across age groups and the results from the table indicates that all the variables are highly significant at  $P < 0.05$  level, except for syntactic expressions and phonemic discrimination which were not significant.

Table 1.2

Dependent Variable	Source	F	df	p	
SYR	Group	127.286	1, 66	.000	HS
	Agegroup	225.364	2, 66	.000	HS
	Group * Agegroup	21.779	2, 66	.000	HS
SYE	Group	46.487	1, 66	.000	HS
	Agegroup	49.755	2, 66	.000	HS
	Group * Agegroup	.622	2, 66	.540	NS
TS	Group	294.959	1, 66	.000	HS
	Agegroup	442.722	2, 66	.000	HS
	Group * Agegroup	22.227	2, 66	.000	HS
SR	Group	54.000	1, 66	.000	HS
	Agegroup	713.042	2, 66	.000	HS
	Group * Agegroup	92.625	2, 66	.000	HS
SE	Group	2204.670	1, 66	.000	HS
	Agegroup	117.796	2, 66	.000	HS
	Group * Agegroup	104.365	2, 66	.000	HS
TS	Group	1640.779	1, 66	.000	HS
	Agegroup	726.022	2, 66	.000	HS
	Group * Agegroup	8.744	2, 66	.000	HS
PHR	Group	35.990	1, 66	.000	HS
	Agegroup	4.152	2, 66	.020	sig
	Group * Agegroup	.623	2, 66	.540	NS
PHE	Group	923.216	1, 66	.000	HS
	Agegroup	63.200	2, 66	.000	HS
	Group * Agegroup	6.743	2, 66	.002	HS
TS	Group	1722.250	1, 66	.000	HS
	Agegroup	163.703	2, 66	.000	HS
	Group * Agegroup	13.422	2, 66	.000	HS

Examination of pairwise comparisons using Bonferonni multiple comparisons revealed significant difference between most of comparisons. The means were subjected to comparisons within the age group. Each subject group was compared for different measures of syntax, semantics and phonology with age groups to other age groups. The comparisons were significant at ( $P < 0.05$ ). except for comparisons: OG  $\rightarrow$  SE  $\rightarrow$  7 – 8 to 9-10 , OG  $\rightarrow$  PHR - the comparison for all age groups, OG  $\rightarrow$  PHE  $\rightarrow$  7-8 to 8-9, NG  $\rightarrow$  SYE  $\rightarrow$  7-8 to 8- & 8-9 to 7-8, NG  $\rightarrow$  PHR  $\rightarrow$  7-8 to 8-9 & 8-9 to 7-8, NG  $\rightarrow$  PHE  $\rightarrow$  8-9 to 9-10 & 9-10 to 8-9, ( $P > 0.05$ ) suggesting that the performance of the children were similar.

The Bonferonni pairwise comparison of each age group with the pair age group of other subject groups revealed statistically significant difference at ( $P < 0.05$ ) except for 7.8  $\rightarrow$  PHR  $\rightarrow$  OG to NG. Multivariate analysis with Wilky's Lambda between groups ( $f = 665.688$ ,  $df = 7.000$ ,  $P < 0.05$ ), age groups ( $f = 68.064$ ,  $df = 14.000$ ,  $P < 0.05$ ), group x age group ( $f = 33.176$ ,  $df = 14.000$ ,  $P < 0.05$ ) were statistically different.

The results on Linguistic Profile test revealed that the OG group performed poorer than NG group in all the domains of the test, ie., syntax, semantics and phonology. The mean scores from age groups 7-8, 8-9 and 9-10 is increased gradually showing the hierarchical development of language in children. The means of Receptive scores were better than expression across all the age groups and across the three domains of test, scores of semantics and phonology were better than syntax across the age groups in both subject groups. Statistical analysis using the two way analysis of variance reveals that in all the variables there is significant difference between the two groups at. Fluctuating conductive hearing loss during the critical period of language development can disrupt the auditory experience for speech and language learning.

## DISCUSSION

The effect of ear infections particularly early transient episodes before the age of two have been studied relatively scarcely. The available literature is still ambiguous as all the measures of language need to be understood. The present study aim to achieve this integrated data. Overall subjects in all three age groups significantly performed poorly as compared to normal groups. The overall results of the linguistic profile test indicate the poor performance of

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Binoy Shany M.S., M.Sc. Speech, Language & Hearing, Ph.D. Scholar, Dr. T. A. Subbarao, Ph.D. and Thushara M.K., BASLP

otitis group on language measures. Similar findings are reported in the literature. ( Roberts et.al, 2000; Yont, Catherine, Snow, Vernon-Feagans, 2001; Shriberg , Friel-Patti, Flipsen & Brown , 2000; Mirja et.al, 1996; Rvachew et.al, 1999) indicating the adverse effects of early onset Otitis media in childhood.

There was an increase in the overall language score as well as subsections of phonology, syntax and semantics as the age progressed in the subject sample, however the performance overall was significantly less across age groups in each section of tests. It does appear that auditory deprivation affects syntactic development which is further related to poor phonological development. To understand this issue further, the receptive and expressive scores were compared across the age group and across the 3 domain of LPT. The receptive scores were poor compared to expressive scores, hence the comprehension aspects of language affect production of larger segments of language (ex: word).

The present study has improved our understanding of the adverse effects of early Otitis media on all measures studied in the present research, namely, language expression and reception measures. The continued presence of all the adverse effects in all the 3 age groups, namely 7-8, 8-9, 9-10 indicates that the effect of OM may not be temporary.

## **SUMMARY & CONCLUSIONS**

The present study explored the Language measures in a cross-sectional group of 7-8, 8-9 and 9-10 subjects and without early history of Otitis media. All these subjects had normal hearing and no obvious communication deficits with above average school performance.

The results of the present study point to quiet significant difficulties faced by the subjects with early history of Otitis media, as compared with previous research. The reduced auditory experience posed difficulties to subjects in processing speech language measures even by the age of 9-10 years. This study thereby indicates that the adverse effects of Otitis media are not likely to be temporary but long lasting. All though subjects did not show any hearing loss at the time of testing and did not seem to have any difficulty in processing speech under normal circumstances. Given that the classroom conditions are noisy and often overcrowded these children may face a further disadvantage in understanding the teacher's speech. The most disturbing results are

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Binoy Shany M.S., M.Sc. Speech, Language & Hearing, Ph.D. Scholar, Dr. T. A. Subbarao, Ph.D. and Thushara M.K., BASLP

provided by poorer performance on language measures affecting syntax and semantics. Although the subjects did not show any language disorder, poorer scores on almost all subtests of Linguistic profile test does point to deprivation.

The presence of such adverse effects in all age groups (7-8, 8-9 & 9-10) indicates the permanent nature of the damage caused by Otitis media is permanent or long lasting. The present study strongly recommends that Audiologists and other professionals work towards prevention of ear infections particularly middle ear infection to prevent the serious damage to the speech, language, processing aspects and their likely effects in later academic life. The future studies can take up the issue of academic performance in subjects with Otitis media.

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## Phonological Awareness Skills in Children with Early Transient Ear Infections

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### INTRODUCTION

An extremely important factor in language development is the sheer amount of speech input that the infant and young child receives. Even before the child understands the meaning of words, the child notices regularities in the acoustic properties of speech input. Consequently the infant develops acoustic-phonetic representations for sound categories that allow him or her to ignore acoustic variation that is not meaningful and attend selectively to acoustic variation that is meaningful. Children who experience recurrent ear infections in their early infancy typically

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Binoy Shany M.S., M.Sc. Speech, Language & Hearing, Ph.D. Scholar,

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Phonological Awareness Skills in Children with Early Transient Ear Infections 83

receive less speech input from their parents and show delays in speech perception, phonological awareness, and language development relative to children who receive adequate input

A hearing loss, first and foremost, interferes with a child's detection and recognition of speech. In the case of a conductive type of hearing loss, for example due to Otitis media, it may cause fluctuating hearing levels and the development of auditory skills that are prerequisite to the development of receptive and expressive language skills, as well as speech intelligibility, are delayed. In turn, a delay in the early development of auditory skills caused by a hearing loss negatively impacts a child's ability to learn and use an auditory–oral language system. The reduced auditory input, if in the early years of life when the auditory neural system is still maturing, may adversely influence the structural as well as functional development of the system, which in turn will affect the normal acquisition of speech, language and communication.

Otitis media (OM) is a general term used to describe any inflammatory process of the middle ear (Jung & Hanson, 1999). A number of studies (Teele, et al., 1980; Marchant, et al., 1984; Gravel, et al., 1988; Owen, et al., 1993; Hogan, et al., 1997; as cited in Hartley, 2000) reported that almost all (50 – 100%) children have an episode of OME in the first few years of life. Though most children only suffer from one or two brief episodes, a significant minority (18%) (Hogan et al., 1997 as cited in Hartley, 2000) suffers from OM for more than half of the first three years of life. In India, it is reported that OM was the cause of conductive hearing loss in nearly 71% of the 1505 persons ranging in age from 1 – 80 years. (Parsram & Jalvi as cited in Maruthy & Mannarukrishnaiah, 2008).

### **Otitis Media and Its Sequelae**

During human development a period appears during which normal auditory input is crucial for a later development of optimal auditory function. In humans, the first three years of life are important for language development (Meyuk, 1996; cited in Gravel & Ruben, 1996).

One of the first reports on the developmental effects of early ear disease was made by the psychologist working with the language learning problems (Eisen, 1962 cited in Northern & Downs, 2002).

In a prospective and cross-sectional study (Wertzner, Santos, Pagan-Neves, 2012) speech errors in children with early onset otitis media were studied in twenty-one subjects aged between 5 years and 2 months & 7 years and 9 months with speech sound disorder grouped according to the presence of otitis media history: experimental group 1 (EG1) with 14 subjects with otitis media history and experimental group 2 (EG2) with seven subjects without otitis media history. The amount of speech errors (distortions, omissions and substitutions) and the articulation indexes were calculated. Picture naming and words' imitation tasks from the phonology test of the Infantile Language Test developed for Brazilian Portuguese-speakers was applied. The calculated the speech errors based on these tasks. The performances of EG1 and EG2 regarding the indexes were different from each other in both phonological tasks applied. They concluded that the greater occurrence of speech errors observed in the picture naming task in children with otitis media history indicates that such errors are possibly associated to difficulties in phonological representation secondary to fluctuating conductive hearing loss.

Rvachew, Slawinski, Williams & Green (1996) studied the impact of early onset otitis media on babbling and early language development. The study investigated the impact of OM on the development of canonical babble in children who experienced at least one episode during the period birth through 6 months of age, in comparison with children who did not experience OM during this period. The results show a consistently lower rate of canonical syllable production among children with early onset OM, when compared to children with later onset OM, during the period 6 through 18 months of age. In addition, a relationship between canonical babbling ability and expressive vocabulary size was observed at 18 months of age.

In the Dunedin Study, a long term research programme, Bennett, Haggard, Silva & Stewart, I. (2001) found that some effects of otitis media with effusion on children's reading can be shown under some circumstances. They reported that at age thirteen reading and spelling appeared to be negatively influenced by a history of otitis media with effusion. They found that

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Phonological Awareness Skills in Children with Early Transient Ear Infections 85

there was at least a two-year delay in reading scores for children with persistent otitis media with effusion in childhood compared with children with normal ears.

Bennett, et al. (2001) suggest that the causal pathway from early otitis media with effusion to reading effects is unclear, however, they do suggest that a possible association is less efficient phonological coding in short term memory, which is a predictor of early reading ability. But this does not necessarily suggest the cause of the long term effect, although they suggest it may be associated with an aspect of identity and motivation which reasserts itself with age (Bennett, et al., 2001).

Following a review of nineteen studies which attempted to find a relationship between otitis media and academic achievement, Wallace and Hooper (1997) came to the conclusion that there “may be a modest effect of OM on academic skills, with the effect somewhat stronger for language-based skills such as reading, spelling, and written language”. They found that few of the studies included other variables such as parental education and intelligence or the quality of the care-giving environment, which could have explained the relationship between otitis media and academic achievement. They also noted that the studies examined did not look for an effect related to the duration of time the children had the disease, that is whether or not the disease had resolved by the age of three or continued on into the preschool and early school years.

Nittrouer & Burton (2005) studied the role of early language experience in the development of speech perception and phonological processing abilities: evidence from 5-year-olds with histories of otitis media with effusion and low socioeconomic status. Participants were forty-nine 5-year-olds, evenly distributed among four groups: those with chronic otitis media with effusion (OM), subjects with low socio-economic status, subjects with both conditions, or subjects with neither condition (control). All children participated in tasks of speech perception and phonological awareness. Children in the control and OM groups participated in additional tasks examining verbal working memory, sentence comprehension, and temporal processing. Children in the OM group differed from those in the control group on tasks involving verbal working memory and sentence comprehension, but not temporal processing.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

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Phonological Awareness Skills in Children with Early Transient Ear Infections 86

Winskel (2006) aimed at ascertaining the effects of a history of OM in early childhood on later language and literacy skill development. Forty-three children from Grade 1 and Grade 2, between 6 and 8 years old with an early history of OM and 43 control children, matched for chronological age, gender and socio-economic status, participated in this study. Children were tested on multiple measures of phonological awareness, semantic knowledge, narration and reading ability. The performance of children with and without a history of OM was compared on the different measures. There was a general tendency for children with a history of OM to achieve lower scores on phonological awareness skills of alliteration, rhyme and non-word reading, semantic skills of expressive vocabulary and word definitions and reading than non-OM children. These findings highlight the potential problems an early history of middle ear infection can have on school-aged children's later language and literacy development.

As part of a prospective study of possible effects of early-life Otitis media on speech, language, cognitive, and psychosocial development (Paradise, Dollaghan, Campbell, Feldman, Bernard, Colborn, Rockette, Janosky, Pitcairn, Sabo, Kurs-Lasky & Smith, 2003) tested relationships between children's cumulative duration of middle ear effusion (MEE) in their first 3 years of life and their scores on measures of language, speech sound production, and cognition at 3 years of age. Results indicated weak to moderate, statistically significant negative correlations between children's cumulative durations of MEE.

To examine whether Otitis media with effusion and associated hearing loss (HL) during the first 5 years of life were related to children's language skills during the preschool years and to school readiness skills at entry to kindergarten (Roberts, Burchinal, Jackson, Hooper, Roush, Mundy, Neebe, Zeisel, 2000), the results revealed that there was not a significant relationship between children's early OM history or HL and language skills during the preschool years. However, children with more frequent OM had lower scores on school readiness measures.

The studies indicate that there are contradictory findings in the literature regarding the long-term effects of early onset Otitis media. It is important to explore whether the early auditory



deprivation due to inferior use of auditory channel impede the acquisition of various skills for developing Speech, Language.

### **Need for the Study**

The existing literature on sensory deprivation and literature on the development of auditory abilities strongly suggest that early auditory deprivation can result in the inferior use of the auditory channel which in turn may impede the acquisition of Speech, language and auditory skills. Serious consequences of early middle ear disease are especially significant in view of the numbers of children affected.

There has been little published research on the related but somewhat different questions of the effect of early middle ear disease on the auditory abilities of children in whom the disease (and hearing loss) has been resolved. While it is of interest to study the auditory functioning of children who have sustained mild hearing loss, in order to support the contention that the results of the research demonstrated the effects of early auditory deprivation it seems reasonable to suggest that the subjects must have had functionally normal hearing at the time of testing.

The literature and research on the effects of temporary restrictions of sensory input on human organisms supports the hypothesis that children who have experienced fluctuations in auditory sensitivity may fail to develop normal auditory abilities. The studies which have investigated the effects of early conductive hearing loss in children are in essential agreement that children who have suffered recurrent episodes of auditory restriction differ in several dimensions from normal children.

The adverse effects of auditory deprivation resulting from sensorineural hearing loss in infancy and early childhood have been well documented. In the Indian context there have been a few investigations particularly focusing on the brainstem and cortical auditory processing (Maruthy & Mannarukrishnaiah, 2008; Sailaja, 2005; Tyagi, 2002; Amala, 2003). However, all aspects of human communication have not been focused in a group of children who have suffered episodes of OM in their childhood.

Keeping the above in view, aspects of language performance and the phonological awareness are investigated in the present study. This study is expected to throw new light in the current ambiguous understanding of effects of early Otitis media in later school age in the area of Metaphonological ability.

### **Aim of the Study**

The study explored the Metaphonological awareness skills in children who had a history of otitis media in early childhood. Specifically it aimed to compare the performance on Metaphonological test between Otitis group and normal group.

### **METHODOLOGY**

The proposed study was carried out at the laboratories of Dr. M V Shetty College Speech & Hearing, in collaboration with different private and government schools in Mangalore situated within 4kms in the surrounding areas of Dr. M V Shetty College of Speech and Hearing, Malady Court, Kavour were proposed for the study. Children aged 7 to 10 years were included in the study. The subjects were selected through a parent questionnaire which was given to the parents through the class teachers. All the children thus selected through the parent questionnaire had a history of minimum of three episodes of Otitis media within two years of age. The parents of the children selected for the study were contacted through the telephone number and addresses available from the questionnaire. To indicate their willingness to do this they were requested to complete a permission form and return it to the school teacher. The children who had early onset Otitis media (OG) (experimental group) were included in the study after obtaining the consent of the parents and, if they also:

- 1) Had an average of thresholds of 500Hz, 1000Hz, and 200Hz of less than 15d BHL for air conduction and bone conduction.
- 2) Had normal intelligence as confirmed by psychological evaluation.
- 3) Had normal tympanometry and acoustic reflex.
- 4) Had no oro facial abnormalities.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

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Phonological Awareness Skills in Children with Early Transient Ear Infections 89

- 5) Had no neurological problem.
- 6) Had successful scholastic performances as reported by class records.

Based on these criteria, thirty six children with early history of OM were selected for the study. A control group (NG) of 36 normal children, matched for age, and without the history of Otitis media or any ear pathology was also included in the study. The children in control group were selected if they:

- 1) Had normal pure tone audiometry.
- 2) Had normal tympanometry and acoustic reflex.
- 3) Normal auditory processing by the screening checklist ‘ Screening checklist for central auditory processing’ (Yathiraj & Mascarenhas, 2003).
- 4) Had no oro facial abnormalities.
- 5) Had no neurological problem.
- 6) Had successful scholastic performances as reported by class records.

All subjects in both the OG and NG groups, an oral cavity examination was also carried out to rule out any articulation defect. The children in both the group were native speakers of Kannada.

## **Measure**

Since the study was proposed to identify the effects of early history of fluctuating ear infections, the subjects selected for the study in both experimental and control group were evaluated for different measures of Tests for Meta phonological skills (Prema, 1997).

### ***Tests for Meta Phonological Skills***

Test for Meta phonological skills (Prema, 1997) consists of six sections:

- 1) Rhyme Recognition, 2) Syllable Stripping, 3) Syllable Oddity (words), 4) Syllable Oddity (non-words), 5) Phoneme Stripping, and 6) Phoneme Oddity.

### ***Rhyme Recognition***

The test contains twelve pairs of rhyming and non-rhyming words with CVCVCV configuration. The children were asked to read the item and identify whether the paired words were rhyming or not. Each correct response receives a score of one. Total Score: 12.

### ***Syllable Stripping***

The test contains twelve words of CVCVCV combination. The children were asked to read the item and strip or delete a syllable indicated by the tester and say the rest of the word. Each correct response receives a score of one. Total Score: 12.

### ***Syllable Oddity (Words)***

The test consists of twelve sets of four words each with CVCVCV configuration. The children were asked to read and identify the particular word that did not belong to the set. Each correct response receives a score of one. Total Score: 12.

### ***Syllable Oddity (Non-words)***

The test consists of twelve sets of four non-words each with CVCVCV configuration. They were asked to read the test item and to choose the one that did not belong to the set. Each correct response receives a score of one. Total Score: 12.

### ***Phoneme Stripping***

This consists of twelve bi-syllabic words of CVCV type. The children were asked to read the item and strip or delete a small part of the word and say the rest. Each correct response receives a score of one. Total Score: 12.

### ***Phoneme Oddity***

This test contains twelve sets four non-words each with CVCV combination. The children were asked to read and choose the one that did not belong to the set. Each correct response receives a score of one. Total Score: 12.

## **Analysis**

The data obtained on 36 subjects belonging to the three age groups (7-8, 8-9, 9-10) on the six major measures Rhyme recognition (RR), syllable stripping (SS), Syllable oddity for words (SOW), Syllable oddity for non-words (SONW), Phoneme Stripping (PHS), and Phoneme oddity (PHO) of the Metaphonological test are reported in the next section.

## **RESULTS**

The responses obtained on the Metaphonological test between the subjects of age groups 7-8, 8-9, 9-10 was carried for the following. The descriptive statistics between 7-8, 8-9, 9-10 with each OG and NG groups were carried out using two way analysis of variance and Bonferroni multiple comparisons. The pair wise comparisons were done using paired 't' test to compare dependent variables within each age group. Multivariate test (Wilk's Lambda) was used to measure the effect within and across groups. Similarly the above measures were also used for between group comparison.

The overall results of the present study in children with early onset Otitis media are as follows:

The raw data for the different subjects of Metaphonological test, i.e., Rhyme recognition (RR), syllable stripping (SS), Syllable oddity for words (SOW), Syllable oddity for non-words (SONW), Phoneme Stripping ( PHS), and Phoneme oddity (PHO) were subjected to statistical analysis for calculation of Mean and Standard deviation as given in Table 1.1. The close examination of the mean data reveals that the performance of NG group was better than the OG group. The results also reveal that there is a development trend in the acquisition of Metaphonological skills, of the six test, the tests for Rhyme recognition and Syllable stripping

were found to be easiest as indicated by the mean scores and these appears to be earliest to be developed. The scores for syllable oddity test (words and non-words) are not on par with the scores of Rhyme recognition and syllable stripping, between the words and non-words the difference was negligible. The scores for phoneme stripping and phoneme oddity were generally poor and shown a gradual but slow rise, showing that in lower age groups the syllable tests are easier than the phoneme tests. Similar trend is observed for both OG and NG with OG group scoring lower in all tasks.

Table 1.1 indicates the mean and standard deviation of six major domains of Metaphonological test.

Group			N	Mean	Std. Deviation
RR	OG	7 - 8	12	7.75	.452
		8 - 9	12	9.42	.515
		9 - 10	12	8.67	.492
		Total	36	8.61	.838
	NG	7 - 8	12	9.58	.515
		8 - 9	12	10.50	.522
		9 - 10	12	10.50	.522
		Total	36	10.19	.668
SS	OG	7 - 8	12	7.67	.492
		8 - 9	12	8.08	.289
		9 - 10	12	10.33	.492
		Total	36	8.69	1.261
	NG	7 - 8	12	9.58	.515
		8 - 9	12	9.67	.492
		9 - 10	12	11.50	.522
		Total	36	10.25	1.025
SOW	OG	7 - 8	12	4.92	.289
		8 - 9	12	6.25	.452
		9 - 10	12	7.33	.492
		Total	36	6.17	1.082
	NG	7 - 8	12	6.33	.492
		8 - 9	12	6.75	.452
		9 - 10	12	6.75	.452
		Total	36	6.61	.494
SONW	OG	7 - 8	12	4.25	.452
		8 - 9	12	5.42	.515
		9 - 10	12	7.33	.492
		Total	36	5.67	1.373
	NG	7 - 8	12	5.08	.289
		8 - 9	12	5.75	.452
		9 - 10	12	6.75	.452
		Total	36	5.86	.798
PHS	OG	7 - 8	12	3.25	.452
		8 - 9	12	3.50	.522
		9 - 10	12	4.67	.492
		Total	36	3.81	.786
	NG	7 - 8	12	4.00	.000
		8 - 9	12	4.58	.515
		9 - 10	12	5.50	.522
		Total	36	4.69	.749
PHO	OG	7 - 8	12	3.25	.452
		8 - 9	12	3.00	.000
		9 - 10	12	4.00	.000
		Total	36	3.42	.500
	NG	7 - 8	12	4.50	.522
		8 - 9	12	4.50	.522
		9 - 10	12	4.50	.522
		Total	36	4.50	.507

The mean scores were statistically analyzed using two way analysis of variance with various tests as dependent factor, as given in Table 1.2. The means of the groups were highly significant at ( $P < 0.05$ ), except for SONW which is not significant ( $P > 0.05$ ). The significant

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Dr. T. A. Subbarao, Ph.D. and Thushara M. K., BASLP

Phonological Awareness Skills in Children with Early Transient Ear Infections 94

difference were also found to be seen between age groups and also groups across age groups ( $P < 0.05$ ).

Table 1.2

Dependent Variable	Source	F	df	p	
RR	Group	177.806	1, 66	.000	HS
	Agegroup	41.756	2, 66	.000	HS
	Group * Agegroup	4.433	2, 66	.016	sig
SS	Group	193.798	1, 66	.000	HS
	Agegroup	168.770	2, 66	.000	HS
	Group * Agegroup	3.770	2, 66	.028	sig
SOW	Group	18.051	1, 66	.000	HS
	Agegroup	62.263	2, 66	.000	HS
	Group * Agegroup	30.532	2, 66	.000	HS
SONW	Group	3.390	1, 66	.070	NS
	Agegroup	171.503	2, 66	.000	HS
	Group * Agegroup	15.428	2, 66	.000	HS
PHS	Group	67.855	1, 66	.000	HS
	Agegroup	64.608	2, 66	.000	HS
	Group * Agegroup	.861	2, 66	.427	NS
PHO	Group	123.933	1, 66	.000	HS
	Agegroup	9.533	2, 66	.000	HS
	Group * Agegroup	9.533	2, 66	.000	HS

The pairwise comparison with Bonaferonni multiple comparisons was carried out when the subject groups were compared for different test with an age group to the other age groups, the results showed significant difference between all comparison ( $P < 0.05$ ), except for the following;

OG–SS-7-8 to 8-9, OG-PHS-7-8 to 8-9, OG-PHO-7-8 to 8-9, NG –RR-8-9 to 9-10

NG-RR-9-10 to 8-9, NG-SS-7-8 to 8-9, NG-SS-8-9 to 7-8, NG –SOW – all comparisons

NG-PHO-all comparisons, were not statistically significant ( $P > 0.05$ ), indicating similar performance. The pairwise comparison of the means of each group with the pair age group of the other subject groups was also done with Bonferonni. The results also showed significant difference at 0.05 level, except for 8-9-SONW & SOW – when compared with OG and NG showing that their performance were similar.



The multivariate tests with Wilk's Lambda between groups ( $f=103.438$ ,  $df=6.000$ ,  $P<0.05$ ), age groups ( $f=52.948$ ,  $df=12.000$ ,  $P<0.05$ ), groups x age groups ( $f=11.680$ ,  $df=12.000$ ,  $P<0.05$ ) were found to be statistically significant.

The data for the different subtests of Metaphonological test, i.e., Rhyme recognition, syllable stripping, Syllable oddity for words, Syllable oddity for non-words, Phoneme Stripping, and Phoneme oddity revealed that the performance of NG group was better than the OG group. The tests for Rhyme recognition and Syllable stripping were found to be easiest as indicated by the mean scores and these appears to be earliest to be developed. The scores for syllable oddity test (words and non-words) are not on par with the scores of Rhyme recognition and syllable stripping, between the words and non-words the difference was negligible. The scores for phoneme stripping and phoneme oddity were generally poor and shown a gradual but slow rise, showing that in lower age groups the syllable tests are easier than the phoneme tests. Similar trend is observed for both OG and NG with OG group scoring lower in all tasks. The Metaphonological skills are important for the development of characteristic of spoken language and literacy. Performance of children who had early histories of Otitis media indicate lower language competency.

## DISCUSSION

The effect of ear infections particularly early transient episodes before the age of two have been studied relatively scarcely. The available literature is still ambiguous as all the measures of language especially the Metalinguistic skills need to be understood. The present study aim to achieve this integrated data. Overall subjects in all three age groups significantly performed poorly as compared to normal groups.

It is generally considered that Metaphonological abilities particularly phonological awareness skills are crucial for later literacy development. In the present study on all the subtest of phonological awareness Otitis group performed poorly. It was not the aim of present study to measure the academic performance of the Otitis group subjects, this can be one direction for the future research.

The present study has improved our understanding of the adverse effects of early Otitis media on all measures of Metaphonological skills studied in the present research namely Rhyme recognition (RR), syllable stripping (SS), Syllable oddity for words (SOW), Syllable oddity for non-words (SONW), Phoneme Stripping ( PHS), and Phoneme oddity. The continued presence of the adverse effects in all the 3 age groups, namely 7-8, 8-9, 9-10 indicates that the effect of OM on language development.

The Metaphonological skills are one of the critical skills in the acquisition of reading and also important for the development of characteristic of spoken language and literacy. The results of the Metaphonological tests indicate that the performance of children who had early histories of Otitis media performed poorer in the Metalinguistic skills than the age matched normal group, indicating lower language competency. Similar findings are reported in literature (Paradise et.al,2003; Robert et.al, 2000; Nittrouer, et.al., 2005; Winskel, 2006) regarding the effect of early onset otitis media on language processing. This supports that the altered auditory sensory experience during sensitive period of development may be associated with later perceptual disabilities.

## **SUMMARY & CONCLUSIONS**

The present study explored Metaphonological awareness skills in a cross-sectional group of 7-8, 8-9 and 9-10 subjects and without early history of Otitis media. All these subjects had normal hearing and no obvious communication deficits with above average school performance.

The results of the present study point to quiet significant difficulties faced by the subjects with early history of Otitis media, as compared with previous research. The reduced auditory experience posed difficulties to subjects in processing speech language measures even by the age of 9-10 years. This study thereby indicates that the adverse effects of Otitis media are not likely to be temporary but long lasting. All though subjects did not show any hearing loss at the time of testing and did not seem to have any difficulty in processing speech under normal circumstances. Given that the classroom conditions are noisy and often overcrowded these children may face a further disadvantage in understanding the teacher's speech. The present study does point to such

an adverse possibility as indicated by poor performance of phonological awareness tasks under Metaphonological testing.

The presence of such adverse effects in all age groups (7-8, 8-9 & 9-10) indicates the permanent nature of the damage caused by Otitis media is permanent or long lasting. The present study strongly recommends that Audiologists and other professionals work towards prevention of ear infections particularly middle ear infection to prevent the serious damage to the speech, language, processing aspects and their likely effects in later academic life. The future studies can take up the issue of academic performance in subjects with Otitis media.

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## **A Microenterprise in Isabela Province in the Republic of the Philippines – Success of SALT**

**Steven Eliason**

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**Gliricidia sepium**

**Defining Microenterprise**

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Steven Eliason

A Microenterprise in Isabela Province in the Republic of the Philippines – Success of SALT



<http://www.investopedia.com/terms/m/microenterprise.asp> defines microenterprise as “A small business that employs a small number of employees. A microenterprise will usually operate with fewer than 10 people and is started with a small amount of capital. Most microenterprises specialize in providing goods or services for their local areas.”

In this article, I would like to describe a microenterprise developed in Isabela Province, the Republic of the Philippines in mid-1990s.

Microenterprise is a much talked about topic these days, and its relevance to addressing the economic concerns of rural and urban parts of the world cannot be exaggerated. Much publicity is given to successful ones, and most governments take initiatives to promote projects. But like any business venture, not all are successful, so we also need to give consideration to failures and see what lessons can be learned for future work.

### **Poor Living Conditions**

During mid-1990's, the conditions in much of the province of Isabela was, indeed, dire – poor water supplies, roads and electrical service. In addition to these conditions, a significant portion of the agricultural land was sloppy, a major complication given the technology available.

### **Introduction of SALT**

A Southern Baptist agricultural team introduced and implemented the SALT (Sloping Agricultural Land Technology) strategy to combat these difficulties. Filipinos were trained at a demonstration farm in Mindanao, the second largest island in the Philippines, and took the technology to the remote regions of the island.

Since most farmers there were without access to the more valuable irrigated land used for rice farming, this technology addressed the two main problems faced when farming such land: erosion and expensive fertilizer.

### **Land as a Necessary Component for SALT**

In order to develop a microenterprise demonstration, land is a necessity. Land ownership is a major problem in most of the developing world, and in many ways it has been the source of most of the poverty. When Spain colonized the Philippines the shrewdest Filipinos nurtured relationships with them and eventually become the powerful land owners. They in turn leased the land to the poor who lived a hand to mouth existence, often forced to plant what the owners dictated as well as sell it to those who lent them money to farm. It was a system rank with conflict of interest and corruption. Some level of freedom could be brought to the very poor through a microenterprise that reduced their dependence on money lenders.

### **A Description of SALT Technology**

Here is a simple description of the technology from a report on the website of the Food and Agricultural Organization of the United Nations:

(<http://www.fao.org/ag/agp/AGPC/doc/Publicat/Gutt-shel/x5556e0y.htm>)

“The strategy of using tree legumes to improve the fertility and stability of agricultural soils is receiving increased attention in developing countries. It provides a means for resource-poor farmers to achieve sustainable production without the use of expensive, and often unavailable, chemical fertilizers.”

SALT is a form of alley farming in which field and perennial crops are grown in bands 4-5 m wide between contoured rows of leguminous trees and shrubs. The latter are thickly planted in double rows to form hedgerows. When the hedge reaches 1.5-2.0 m in height, it is cut back to 40 cm and the cuttings are placed in the alleys between the hedgerows to serve as mulch and organic fertilizer or green manure.



*Calliandra calothyrsus*

The species used in the hedgerows include *Leucaena leucocephala*, *L. diversifolia*, *Calliandra calothyrsus*, *Gliricidia sepium*, *Flemingia macrophylla* and *Desmodium rensonii*.

Farmers are encouraged to use a combination of these species or other fast-growing, fast-

coppicing and high-biomass leguminous trees or shrubs found to be suitable on their respective farms. Presently, testing is conducted to assess the performance of over 20 species of shrub and tree legumes for hedgerow and forage use.



**Coffee Plantation**

Courtesy: [http://en.wikipedia.org/wiki/Coffee\\_production\\_in\\_India](http://en.wikipedia.org/wiki/Coffee_production_in_India)

Rows of perennial crops such as coffee, cacao, citrus and banana are planted on every third alley created by contoured hedgerows. The alleys not occupied by permanent crops are planted alternately to cereals (e.g. corn, upland rice or sorghum) or other crops (e.g. sweet potato, melon or pineapple) and legumes (e.g. mung bean, string bean, soybean or peanut). This cyclical cropping provides the farmer with several harvests throughout the year. The average monthly income to one family from 1 ha of SALT farm is approximately P1300 (1 US\$ = P25/ the exchange rate in 2013 is 1US\$ = P43).

### **Crops in a SALT Farm**

On a SALT farm, a farmer can grow varieties of crops familiar to him. SALT can be adapted to incorporate new or traditional farming techniques. If farmers leave the land fallow for one or two cropping cycles, the leguminous trees and shrubs will continue to grow and may be harvested later for firewood and charcoal (Tacio 1991).

### **Importance and Necessity of Marketing**

Dr. Phil Bartle speaking to trainers or mobilizers in microenterprise development in his paper on microenterprise marketing says, “Many of your target group, when they first consider going into business for themselves, think of retailing merchandise. Of course, you, as a mobilizer, should not dictate to them what sector to choose, or to avoid. You may, however, let them know that the market is glutted with too many small scale merchants, those who buy wholesale (or from shops) and sell in retail in smaller quantities (e.g. stalls or walking on the streets). What wealth do they create? Little... Whenever possible, encourage your target group member to choose activities of production... These are where the greatest economic needs are in developing countries, and where microenterprises are most likely to prosper and be sustained, and where they will contribute the most to economic development.”

### **Plant What Is *Needed* and What Is in *Demand***

What this means is that while implementing the technological aspects of the SALT program will demand most of the attention, the long range objectives will dictate the details of the farm, such as what crops will be planted. Ultimately, this is because to have the most impact in the communities, “activities of production” will have to be identified. In the same article, Dr. Bartle writes, “To be successful you must have products or services which your clients want.

Product is the first foundation stone to reach the customers. Therefore it is important to find out

what your customers need. Produce a product that is wanted.” The first work of the business will be to decide who the customers are and what they want from the three main agricultural focuses of the farm: horticulture, animal husbandry and forestry.

### **The Horticultural Component**

The horticulture component will be critical to the success of any SALT microenterprise project, because this touches the life of most of the people in the area, and it is their current agricultural practice that the demonstration farm hopes to impact. Most of the farmers in the area planted corn because the slopping land makes other crops difficult to plant and there is a ready market for their produce. There are very few vegetables or legumes (mung beans or peanuts) and rice can generally only be planted in low lying areas during the rainy season. The agricultural limits of the slopping land in this area are the main reason for the development of SALT.

So, it becomes necessary for us interested in developing microenterprises in agriculture to choose that which suits the land, irrigation conditions, market demands, etc.

### **Ten Steps for the Implementation of SALT**

There are 10 steps required to implement SALT. This proposal demands that we remember that we are in the context of the poor, who are generally uneducated yet intelligent people, so the technology must be simple and understandable. Much of the work can be done before the marketing questions mentioned above are answered. These steps are applicable to all the forms of SALT: Sloping Agricultural Land Technology (SALT 1), Simple Agro Livestock Technology (SALT 2), Sustainable Agro-forest Land Technology (SALT 3), and Small Agro-fruit Livelihood Technology (SALT 4).



### **Steps Adopted: The First Step**

Again, considering the educational and financial situation of the people, the first step is to make an A-frame device designed to locate the contour lines of the slopping hillside. This is an inexpensive, simple device that is technologically effective and easy to use. All that is needed are three sturdy wooden or bamboo poles, a saw to cut them with, nails, a carpenter's level and a string or rope. This replaces the more complex and expensive surveying devices. Training them to use it will be relatively easy because it is a very simple and intuitive tool.

### **Steps Adopted: The Second Step**

The second step is to locate the contour lines on the slopping hill. For this task it is much easier to use two people, one to operate the A-frame device and the other to stake the lines. One should begin near the highest point of the property, clearing unwanted vegetation as the lines are marked. The two criteria for determining the distance between the rows is vertical drop (pitch or "rise") and surface distance ("run"). No more than a one meter rise is recommended in order for the hedgerows to be effective erosion control. If there are points on the hill where it flattens out, even if the rise is less than one meter, the hedgerows should run no farther apart than five meters in order to maximize the benefits of the nitrogen fixing plants. In this way, the fertilizer component of the technology can be used to benefit soil fertility and eliminate most of the expense of commercial fertilizer.

### **Steps Adopted: The Third Step**

The third step is preparing the contour lines by plowing and harrowing along the stakes. It is critical to follow them or the terracing effect of the technology will be lost. The tendency is

to attempt to make the run (the distance between the hedgerows) the same – it is more pleasing visually, but is less effective for erosion control. This means that the strip could vary in width by as much as four meters depending on the angle of the slope. The plowed space should be one meter wide to allow for two rows of hedges and a space between them.

### **Steps Adopted: The Fourth Step**

The fourth step is to plant seeds of nitrogen fixing trees or shrubs along the staked contour. Nitrogen fixation is a chemical process by which nitrogen in the atmosphere is converted to a form that frees up the nitrogen atoms to be used in other ways; not all plants do this. This process is essential because nitrogen is required to biosynthesize the basic building blocks of plants. This is why the label on all fertilizer bags is required to show the percentage by weight of nitrogen (N), along with available phosphate (P) and soluble potash (K). The ability of these types of plants to grow in poor soil and in areas with long dry seasons make them good for restoring soil of all kinds. Through natural leaf drop they enrich the soils and their hardiness allows them to compete with other weeds and grasses. There are several varieties of these, and the DENR (Department of Environment and Natural Resources) in the Philippines would be able to recommend which would be the best, although I am familiar with the two I would likely use. The critical point to be considered is that they are in fact nitrogen fixing plants. Most governments would have a similar department, and they should be contacted before a project is started. It is very possible that such a project is on their “wish list” and cooperating with the local government to achieve development goals adds to the likelihood of success.

### **Steps Adopted: The Fifth Step**



The fifth step will be to cultivate the land between the sets of hedgerows; this land is known as the strip, alleyway or avenue. It is the place where the cash crops are planted. Until the hedgerows are established and able to provide erosion relief, it is best to alternate strips for cultivation, leaving every other strip fallow. If not, too much topsoil loss is likely to occur. The kind of the crops planted in these strips would greatly depend on what product restaurants or other businesses in the province would be interested in buying.

### **Steps Adopted: The Sixth Step**

The sixth step in SALT 1 is to plant permanent crops every third strip. This can be done during the same season as the hedgerows are planted. Plowing should not be done, but simply dig the holes and plant the seedlings (or “corm” if it’s a banana). In Isabela, fruit trees that do well like banana, calamansi, lanzones, and mango, along with experimental trees like coffee or cacao should be planted. Taller crops should be planted at the bottom of the hill because of the shade factor, but shorter shade-tolerant trees could be intercropped with them. If SALT 4 is going to be utilized, two thirds of the strips will be planted with fruit trees and the other third with food crops. Before committing that much land to trees, a thorough business assessment would need to be done to determine viability.

### **Steps Adopted: The Seventh Step**

The seventh step is to plant short and medium-term crops in the other strips or even among the permanent crops. These are the source of food and regular income needed while waiting for the long-term crops to bear fruit and are plants the locals will be familiar with – pineapple, sweet potato, peanut, mung bean, corn or ginger. Again, the shorter plants must be kept separate from the taller ones to avoid shading. If the business project includes prepackaged

food to be sold to restaurants, the conversations with these customers would determine which of the short- and medium-term crops would be planted.

### **Steps Adopted: The Eighth Step**

The eighth step begins the process of incorporating the growing nitrogen fixing plants into the soil, and is the way the twin objectives of reducing erosion and dependence on commercial fertilizer are accomplished. About once a month the hedgerows should be cut down to a height of one half to one meter from the ground. The pruned leaves and twigs piled at the base of the crops and away from the hedgerow. This serves as soil cover to minimize the impact of rain on the bare soil; it also cools the soil by shading it, hinders weed growth and acts as an excellent organic fertilizer. It may not completely eliminate the need for commercial fertilizer, but does have the potential to reduce the amount significantly (to about one-fourth the quantity).

### **Steps Adopted: The Ninth Step**

The ninth step is to practice crop rotation of the non-permanent plants. So many farmers simply plant corn year after year which depletes the soil of its fertility. With this system it is easy to remember to alternate grains that are non-legumes (like corn or rice) with legumes (mung bean or peanuts) on the strips. This practice will help maintain the good condition of the soil and improve fertility. It is also necessary to use good farming practices like weed, pest and insect control.

### **Steps Adopted: The Tenth Step**

The tenth step directly addresses the control of soil erosion. The double hedgerows of nitrogen fixing plants eventually serve as a natural block for soil as gravity moves it downhill.

As farming continues, soil will begin to pile up at the base of the higher hedgerow. Make it a practice to gather stalks, twigs, branches, and rocks that fall or appear in the strips and place them in between and at the base of the higher hedgerow. By doing this regularly, you can build strong, sustainable and natural terraces which will anchor the soil where it is most useful.

### **Saleable Product**

To implement the business strategy of creating activities of production, experimentation regarding some of the crops would need to happen in order to have a unique and saleable product. SALT is a known entity in the Philippines, and the technology tracks with much of what the DENR is commissioned to do (help the poor to develop, utilize and conserve the country's natural resources), and they should be a tremendous support for the project. In spite of the complications of working with the government, the advantage for the farm in marketing and public relations would be worth the time investment. There are some excellent people, knowledgeable and sincere that would love to promote such agricultural experimentation.

### **Re-doing the Objectives**

The objectives listed on the MBRLC website (<http://www2.mozcom.com/~mbrlc/>) could serve as an example for any microenterprise involving agriculture: “1) To research and develop appropriate farming technologies, systems, crops and livestock that will help Filipino farmers increase and sustain their production and income; 2) To extend these farming schemes proven to be sustainable to upland farmers, especially tribal groups on Mindanao and throughout the Philippines; 3) To educate and train farmers and farm families in sustainable farming technologies, primary health care, and Christian living, and; 4) To enable people to understand that God loves them and that He has a purpose and plan for their lives.”

Clearly defining the objectives by adjusting those of the MBRLC to suit individual projects developed by others would have to be the first item on the to-do list. Without the buy-in and support of local coworkers for these objectives it would be pointless to begin the project.

### **Barriers to Success**

Any good business proposal must face potential barriers to success. The second aspect to consider is the need to catalog the list of hindrances to implementation. The remoteness of the property is another factor. Normally, most projects could begin only in remote territory because land is always hard to find and is expensive. The biggest problem with being so remote is the road and the complications of transportation. Another hindrance is the fact of poor electrical service. Great improvements have been made in this area, but being the end of the road normally means we are the last to be serviced. The farm would need reliable backup power, so a generator large enough to keep production going and to keep it from spoiling would have to be purchased. This would likely not be necessary until such production was nearing implementation.

In my mind the greatest hindrance will be selling the technology to the local people; we may fail to get coworkers on board the first time for this reason. The point of a demonstration farm or any microenterprise is to first demonstrate that it works and second to demonstrate how it works. These farmers realize that they have a lot to lose if a commitment is made to something new. It is normally safer to stick with what you know and leave risks to those who can afford it. This is understandable, but it is why a very public demonstration is not just helpful, it is absolutely necessary.

Starting businesses (Bartle's "activities of production") with the farm's produce should be far easier than this first step. If the farm is financially viable, and sufficient research is done to

create a business plan that meets the needs of the community, the result will be improved cooperation with neighbors and potential for expansion. The critical aspect here as with all microenterprise projects will be to carefully document and demonstrate what SALT actually does.

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## An Examination of the Approaches Adopted by English Language Teachers in Teaching Composition Writing in Cape Coast Basic Schools, Ghana

Gertrude Afiba Torto, M.Phil., B.Ed. (Hons.)

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### Abstract

The Chief Examiner's report for the Basic Education Certificate Examination English language paper has over the years reported on candidates poor demonstration of the mechanics of writing such as; grammatical errors, wrong tenses, wrongly spelt words and many other errors, which sadly leads to the poor performance of the English language paper by candidates.

This study examines the approaches that English Language teachers in Cape Coast use when teaching composition writing to their upper primary pupils. Seventy-five teachers

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were selected out of the 213 upper primary teachers in the Metropolis. The instruments used for the data collection were questionnaire, interviews and observation guide. All the 75 teachers answered the questionnaire. The composition writing classes of these 75 teachers were also observed. Twenty-five teachers were selected out of these 75 teachers to be interviewed, based on their teaching of composition writing.

The study revealed that the sample used does not know about the current approaches to the teaching of composition writing. The teachers used the techniques which are similar to that of the product approach in teaching their pupils. The study also revealed that in the teaching and learning of writing situations involving these teachers, the role pupils played was passive. The teachers played the active role doing most of the talking. The writing difficulties that teachers encountered in their teaching of composition writing were the lack of vocabulary on the part of the pupils which lead to the pupils' inability to express themselves to compose a creative text.

This study recommends that teachers, who teach composition writing, should spend more time on the teaching of the subject, involve pupils in the writing composition lesson and also use a combination of the approaches in helping their pupils to write better compositions..

## **Introduction**

Ghana is English as a second language (ESL) country. Ghana uses English in pedagogy throughout the curriculum. The reason for the use of English is that as a member of the Commonwealth, Ghana has adopted the English language as her medium of instruction in schools. In Ghanaian basic schools, English is both a subject and a medium of instruction.

A key concept of the English syllabus in the basic schools is the integrated approach to the teaching of the language skills which are: listening, speaking, reading and writing (English Language syllabus for Primary schools, 2007). These skills complement one another in use. Though all these four language skills are linked, at certain times, more attention could

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be given to one skill depending on the aspect of the English language that is being taught. Thus during oral lessons, more emphasis could be given to listening and speaking and then during writing lessons where the teacher wants to examine the pupils' creativity, more emphasis could be placed on the writing skill than on the other skills.

Of the four language skills mentioned, the skills that demand more effort on the part of the user are reading and writing which are also known as the productive skills. The productive skills allow the user to depend on his or her cognitive skills in order to construct a meaningful and a coherent sentence. Writing which is a productive skill could either be penmanship or composition. Writing as composition is quite complex since it requires thinking, planning and constructing more than penmanship. In fact, writing as composition strengthens grammatical structures, idioms and vocabulary that learners have been taught and when these learners write, they have the chance to manipulate the language to go beyond what they have learned. Thus, when students are taught composition, grammatical structures which have been taught are being reinforced (Raimes, 1983).

In an ESL country like Ghana, students' performances in English language at external examinations have been of much concern to the stakeholders of education. Chief Examiner's report for Basic Education Certificate Examination (B.E.C.E) (2012) mentions the fact that pupils' compositions at examinations contained many grammatical errors, inaccurate tenses, wrongly spelt words and wrong breaking of words. It again mentions that some candidates too deviated from the composition topic that they wrote. Perhaps these problems are due to the lack of vocabulary or because schools do not do a good job of teaching this complex writing skill (Graham & Perin, 2007). It is therefore necessary to find out what exactly is the problem.

The research questions that directed this research were: 'What approach(es) to teaching composition writing do teachers in Cape Coast metropolis basic schools adopt in



their classrooms?’, ‘What role(s) do teachers play in the composition writing lesson?’, ‘What role(s) do the pupils play in the composition writing lesson?’ and ‘What difficulties do teachers face in using the writing approaches in teaching pupils?’

### **Theoretical Perspectives of the Study**

The theoretical framework of this study is influenced by the social constructivism theory. Constructivism suggests that learners construct knowledge out of their experiences. The social constructivists further emphasize the social dimensions of learning; how the individual learner is influenced by his or her society, culture and interaction with the people in his environment (Hiebert & Rapheal, 1996). Social constructivism views each learner as a unique individual with unique needs and background (Wertsch, 1997). Every human being has his own ideas and experiences that make him or her different from another. Social constructivism therefore encourages the learner to arrive at his or her version of the truth, influenced by his or her background, culture or embedded world view. This theory asserts that learning results from social interactions that occur within the Zone of Proximal Development (Z. P. D.), (Vygotsky, 1978). The Zone of Proximal Development is defined as the distance between the actual developmental level as determined by independent problem – solving and the level of potential development as determined through problem – solving under adult guidance or in collaboration with more capable peers (Vygotsky, 1978). The concept of Z.P.D. suggests that students or pupils can, with help from adults or children who are more advanced, master concepts and ideas that they cannot understand on their own (Sperling & Fredman, 2001). Through a process of scaffolding, a learner can be extended beyond the limitations of physical maturation to the extent that the development process lags behind the learning process (Vygotsky, 1978). A learner is able to perform a given task which he hitherto could not perform when he interacts with adults or more capable peers in his own environment.

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Learning is an active construction process. Moreover, language is not an isolated activity; it is rather a social one. It is believed that language learning is a social practice, and it is a process of gaining entry to a discourse of practitioners through assistance from peers and teachers.

The constructivist theory requires learners not only to know how to write, but also how to use writing in a social context. Social interaction encourages pupils to actively dominate their writing, to learn with individual styles, and to be responsible for their own writing based on self reflection. Collaboration which is present in constructivism is a goal-directed social interaction (Vygotsky, 1962). It involves children with different learning capabilities working together. This is a group task in which each member is individually accountable for part of an outcome. Collaboration enhances writing from three aspects: Idea generation in brainstorming, meaning construction in the drafting stage and peer review.

The approach to teaching writing, especially the integrated approach, is informed by the social constructivist theory in the sense that, writing under this approach makes the learner active in the classroom. This approach is learner – centered and it enables learners write essays at their own pace. Learners are also involved in some vocabulary work and the selection of the topic to be written about. They generate ideas, make multiple drafts, have peer and teacher reviews, so that the essay could be discussed and corrected. Social constructivists mention that help from adults and more capable peers help learners to complete given tasks. This happens in the integrated approach classroom where teacher and peer conferences are held to help discuss the written essays and offer feedback to learners. Social constructivism also emphasizes that by engaging the learner in challenging tasks, he or she is able to function in his or her environment at the end of learning. Thus, learners tend to have ownership of the learning or problem – solving process and also of the problem itself

(Graves, 1983). In the integrated approach classroom too, learners engage in challenging

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tasks as they write. Learners learn the grammar and the vocabulary in context and are able to write to fit a real situation. They are able to write on their own in the real world and claim ownership of their writing.

For the ESL learner, knowledge about grammar as well as vocabulary in addition to the process-genre will be much beneficial since the learner is not a native speaker and therefore may have limited intuition in vocabulary and grammar. The teacher of this learner must therefore use the methods and approaches of teaching that will be helpful to the learner to enable this learner to write on his or her own. The integrated approach to teaching writing is informed by social constructivism and it is therefore appropriate as a framework for the current study.

### **Review of Related Literature**

Current approaches to the teaching of writing mention the product, Process, Genre and the Process- genre approaches to the teaching of writing. Prior to the advent of student-centred learning, greater emphasis was placed on the finished product (Clenton, 2008) where pupils were expected to produce flawless compositions (essays) within a specific time. Thus English teachers dwelt mainly on the finished essay written by individual pupils which was suppose to be devoid of wrong mechanics of writing, grammar, tense and spelling. The end product was considered important (Jones, 2006). This approach according to Santos (1992) still holds fast in ESL classrooms.

Another current approach that emerged as a result of reactions to the product approach is the process approach. With this approach, writing shifted attention from the final written product as is the case of the product approach, to the process of writing which was viewed as a complex problem-solving process (Jones, 2006). This shift according to Silva (1997), occurred because many researchers thought that the traditional product approach did not foster thought or expression. According to Steele (2004), the process approach focuses

more on the varied classroom activities which promote the development of language use, and uses brainstorming, group discussion and re-writing. It focuses on the whole language and not on the sentence. Under this approach, teachers together with the pupils select the topic to be written on. Brainstorming and generation of ideas are done together by both pupils and the teacher. Pupils are then allowed to discuss and write the composition in groups.

Researchers again realized some drawbacks with the process approach. Those researchers mentioned that writing was supposed to be an individual problem-solving activity and that process models fail to introduce pupils to the cultural and linguistic resources necessary for them to engage in critical texts (Hyland, 2003; Johns, 2002). The Genre pedagogy therefore was introduced. This genre are text types which learners meet in the school curriculum and which have specific social purposes, particular overall structures and specific linguistic features shared by particular cultures (Gibbons, 2002). Examples of genre include stories, research reports, resume`s and a lot more (Adam & Artemeva, 2003; Johns, 2003, 2002). The genre approach to teaching writing focuses on teaching particular genres that pupils need control of in order to succeed in particular settings (Paltridge, 2004). This approach like the product, views writing as predominantly linguistic, however, the genre placed a greater emphasis on the social context in which writing is produced.

The genre approach was also criticized and this criticism led to the introduction of the process – genre approach. The process – genre was seen as an eclectic approach where it synthesizes the strengths of the process and genre for implementation in the classroom (Nordin & Mohammed, 2006). Thus this approach views writing as involving knowledge about language, knowledge of the context in which writing happens, the purpose for writing, the skills in using language and then the processes of writing.

### **The ESL Learner in the ESL Context**

Kim and Kim (2005) contend that learning the process of writing is a difficult skill for learners to develop and especially learners in ESL context, where English learning is limited to only a few hours every week. According to the authors, learners learning English writing as a second or foreign language struggle with many problems. These problems include the correct use of language and other linguistic features such as paragraph formation; gathering of ideas about a topic, and using the correct language in the correct social context. Learners in this context, usually, are passive learners since they only receive what the teacher teaches without these learners getting actively involved in class discussions.

In Nigeria, teachers use the traditional approach (product) in the teaching of writing in schools (Aladeyomi & Adetunde, 2007). Landy, (1976) ; Odejide, (1980) and Ekong (1981) all agree that, the ESL students face a lot of problems because their written expressions are not high enough. It is therefore true that in the ESL environment, the ESL learners struggle with many linguistic problems when they have to produce a composition on their own. Odejide attributes this problem to the ESL teacher who may also have some linguistic problems and so may not be able to handle the teaching of the subject well.

## **Methodology**

### **Research Design**

The current research used a descriptive study which employed a mixed method strategy. A mixed method research uniquely combines both quantitative and qualitative methodologies to gain a better understanding of the research problem (Schroeder, 2007). The nature of this current study, however, is both numerical and verbal since the research involves the use of questionnaire, interview and observation. The descriptions of observations are expressed largely in non-numerical terms (qualitatively). The quantitative method used in this

research involves simple frequency and percentages, and this helped the research problems to be fully understood and better researched.

### **Population**

The research population comprised all the upper primary teachers within the Cape Coast Metropolis. The reason for using the upper primary teachers in this research is that, at the upper primary level, writing becomes more demanding since the pupils are expected to write their compositions using punctuations, minding the correct tenses and also writing a cohesive and a coherent essay. Pupils at the upper primary are also expected to be creative and original in their writing since they tend to understand concepts and can also reason much better than pupils at the lower primary,

### **Sampling**

The present study employed a multi-stage sampling procedure. The Cape Coast Metropolis has six circuits. A simple random technique was used to select five out of the six circuits. The simple random technique was again employed to select five schools from each selected circuit. Then a purposive sampling procedure was employed to select all the upper primary teachers in the schools for the study. The reason for this is because at the upper primary level, writing tends to be more demanding than at the lower primary level.

The total sample for the research was seventy-five (75) teachers. All of the seventy-five (75) responded to the questionnaire. Out of the seventy-five (75) teachers who responded to the questionnaire, twenty-five (25) of them were selected randomly to be interviewed and their writing classes observed.

### **Analysis and Discussion**

In this research, the investigator concerned herself with the approaches that English teachers adopted in teaching composition writing in the upper primary level of Cape Coast

basic schools. The variables that were employed in answering the research question were: what approach(es) do the teachers use in teaching, what role(s) do teachers play in the composition writing lesson? What role(s) do pupils play in the composition lesson and what difficulties do teachers face in using the writing approaches in teaching pupils?

### **The Approach(es) Teachers Adopt in Teaching Composition Writing**

**Table 1: Training Received in the Teaching of English Language**

Response	Frequency	Percentage (%)
Yes	52	81.25
No	12	18.75
<b>Total</b>	<b>64</b>	<b>100.00</b>

A greater percentage of respondents forming 81.25% (Table 1), said that they had had some training in the teaching of composition writing, meaning that the majority of teachers teaching in the upper primary level of Cape Coast basic schools are trained to handle the teaching of composition writing.

**Table 2: Knowledge of the Approaches to Teaching Writing**

Response	Frequency	Percentage (%)
Yes	46	72
No	18	28
<b>Total</b>	<b>64</b>	<b>100.00</b>

Table 2 reveals that a greater percentage of respondents forming 72% said that they knew about the approaches to teaching composition writing. This statement therefore implies that these teachers might use the approach that suited their pupils when teaching composition

to these pupils. There is also the likelihood that in the classrooms of the teachers who did not

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Gertrude Afiba Torto, M.Phil., B.Ed. (Hons.) An Examination of the Approaches Adopted by English Language Teachers in Teaching Composition Writing in Cape Coast Basic Schools, Ghana

have any idea about the different approaches to teaching composition writing, these teachers might rely on their own knowledge concerning the teaching of the subject, which could be dangerous. The reason is that there might be the possibility of misinforming the pupils. The teachers might not also know which approach will help the pupils to become better writers. What could salvage the situation, perhaps, could be organising in-service training sessions frequently in the schools to equip the teachers with current and helpful techniques and approaches that will be beneficial to their pupils

**Table 3: The Different Approaches to Teaching Writing**

Approaches	Frequency	Percentage (%)
Controlled and free-writing	44	95.7
Pre-writing, writing and post-writing	2	4.3
<b>Total</b>	<b>46</b>	<b>100.00</b>

In response to the question about the approaches that the respondents knew, Controlled writing and Free writing, and then Pre-Writing, writing, post-writing were listed. The majority of teachers (95.7%) mentioned that, to them, the approaches are Controlled Writing and Free-Writing. Only a few of the teachers, forming 4.3%, mentioned Pre-Writing, Writing and Post-Writing, as the different approaches that they knew. This table reveals that most teachers do not know about the current approaches to teaching writing. The very few (4.3 %) who know about the current approaches only know of one approach which is the process approach. This data reveals that teachers are not familiar with the current approaches to writing.

**Table 4: The Approach (es) used by Respondents**



Approach	Frequency	Percentage (%)
Controlled	48	75
Free writing	14	21.9
Pre-writing, writing, post writing	2	3.1
<b>Total</b>	<b>64</b>	<b>100.00</b>

In response to the question about the approaches that the respondents were using to teach; Controlled, Free writing and Pre-Writing, writing, post-writing were again listed by the respondents as the approaches. A great number of respondents constituting 75% mentioned that they were using the controlled writing which is very similar to the Product Approach, to teach. Fourteen respondents constituting (21.9%) also intimated that they were using the Free Writing Method. The results from this table further mean that in the majority of upper primary classrooms in the Cape Coast Metropolis, the old methods of teaching composition are what pertain there.

### **The Role(s) Teachers Play in the Composition Writing Lesson**

**Table 5: The Role(s) of the Teacher in the Writing Class**

Statements	SD%	D(%)	A(%)	SA(%)
I ask pupils to select their own topics	35(54.7)	23(35.9)	6(9.4)	0(0)
I put pupils into groups to generate ideas about a topic and to write the composition	11(17.2)	8(12.5)	29(45.3)	16(25)
I help pupils in generating ideas for their compositions	4(6.2)	29(45.3)	31(48.4)	0(0)

I give an example of how the composition should be and I ask pupils to follow my example	0(0)	5(7.8)	23(35.9)	36(56.2)
I usually ask pupils to fill in gaps in an already written composition by the teacher	12(18.8)	18(28.1)	20(31.2)	14(21.9)
I give pupils a limited number of lines to write	13(20.3)	13(20.2)	30(46.9)	8(12.5)
I give pupils a time limit within which they must finish the work	0(0)	2(3.1)	38(59.4)	24(37.5)
I allow pupils to write freely without giving them any restrictions	25(39.1)	16(25.0)	14(21.9)	9(14.1)
I allow pupils to share their work with others	30(46.9)	17.26.6)	12(18.8)	5(7.8)

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Table 5 shows the results of the roles teachers performed in the writing lesson. The data collected shows that most teachers constituting 54.7% strongly disagreed that pupils should select their own topics to write about in the classroom. About thirty-six percent (35.9%) of the teachers also stated that they disagreed to pupils selecting their own topics. The Table therefore shows that the majority of teachers selected the composition topics for pupils to write on. The Table again revealed that 70.3% of the teachers put their pupils into groups in the classroom to work on a composition topic. If truly the pupils are put into groups, then these pupils are likely to do better in writing since they might learn from the members of the group to improve upon their writing.

Furthermore, 59 respondents constituting 92.2 % mentioned that, they always presented an example of how the composition should be written to their pupils so that the pupils would write their own compositions while imitating that of the teacher. Again, from the Table, the majority of teachers mentioned that they limited their pupils to the number of lines they had to write in a composition.

### **The Role(s) Pupils Play in the Composition Writing Lesson**

**Table 6: The Role (s) of the Pupil in the Composition Lesson**

Statements	S.D%	D(%)	A(%)	S.A(%)
Pupils select their own topic	33(51.6)	25(39.1)	6(9.4)	0(0)
Pupils think about teacher's topic	1(1.6)	0(0)	31(48.4)	32(50)
Pupils answer teacher's questions on the topic	0(0)	0(0)	19(29.7)	45(70.3)
Pupils talk about the topic in groups	4(6.2)	15(23.4)	29(45.3)	16(25)
Pupils follow teacher's example to write the composition	0(0)	3(4.7)	25(39.1)	36(56.2)
Pupils present their work to be marked when the lesson is over	0(0)	0(0)	25(39.1)	39(60.0)

Table 6 shows that in all 90.7% of the respondents mentioned that composition topics are selected for the pupils. Only 9.4% of the respondents agreed that pupils selected their own topics. The table again revealed that in all classrooms, pupils answered questions on a topic, as 100% of the respondents agreed to the statement. Furthermore, the respondents said that pupils were put into groups to discuss a topic, as 70.3% of the respondents agreed to this fact.

The majority of the respondents constituting 95.3% maintained that pupils were given examples of the compositions that they had to write to imitate. All the respondents again mentioned that pupils presented their work to be marked after the period for the lesson was over.

### **The Difficulties Teachers Face in Using the Writing Approaches in Teaching**

**Table 7: Approach (es) Teachers Find Difficult to Handle**

Approach	Frequency	Percentage (%)
Free-writing (unguided)	8	12.5
None	56	87.5
<b>Total</b>	<b>64</b>	<b>100.00</b>

In table 7, the difficulties of the respondents have been presented. The majority of respondents constituting 87.5% mentioned that they found none of the approaches difficult to handle. These respondents according to the Table knew all the approaches and could handle them. A few of the respondents constituting 12.5%, however, said that they could not handle the unguided method well. Such teachers might tend to use the guided method always.

### **Discussion**

The results from research questions showed that most of the respondents had been trained as teachers to handle the teaching of English Language but these teachers did not know about the approaches used in teaching composition writing. They mentioned these approaches as ‘Controlled Writing’, ‘Guided Writing and ‘Free Writing’. The mention of these methods proved that they did not know about the approaches. What some of the teachers called ‘Free Writing’ was actually allowing the pupils to write the composition on their own after the topic had been selected by the teacher, ideas generated by the teacher and

an example of how the composition should be written also given by the teacher. Pupils then write out the entire composition within a specific time and present their work which ought to be almost flawless. This way of writing clearly depicts the Product Way of writing as Escholz (1980) observed. The observation confirmed that the teachers whether trained or otherwise did not know about the approaches.

Teachers' role in the writing lesson was almost the same in all schools selected for this research. In almost all selected classes the teachers were the active participants in the writing session. The teacher selects the topic to be discussed and to be written by pupils. The teacher again leads the class in generating ideas that will be needed to write the composition but then abandons the practice and tends to raise the ideas all alone, citing lack of vocabulary on the part of pupils as the reason. This situation makes the entire learning process a teacher-centered (Barakus, 2003) one.

Teachers again expected their pupils to do individual work as if it were examination. Pupils were not allowed to solicit for help from their peers in any way. Model compositions were provided for by the teacher to serve as a guide. Pupils copied the teacher's composition, only filling-in few spaces with their 'own' words and using the teacher's model as a guide to write their own composition.

In some classrooms, the pupils were asked by their teachers to make sentences out of the substitution table provided by the teacher, to form their entire compositions. Interviews and observations also showed that, teachers laid great emphasis on the correctness of grammar as well as the length of the composition, stressing that at the Basic Education Certificate Examination (BECE) they are supposed to write about 250 words in their composition.

In classrooms where letter writing was taught, teachers taught pupils to write the letters to fit the situation using the drill method. The observation revealed that in most

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Gertrude Afiba Torto, M.Phil., B.Ed. (Hons.) An Examination of the Approaches Adopted by English Language Teachers in Teaching Composition Writing in Cape Coast Basic Schools, Ghana

classrooms, because pupils were many (large class), teachers stood in front of the class without going round pupils desks to have proper contact with pupils. Pupils did not ask questions except to get the meaning of a word or an instruction well. The results of the questionnaire, interview and observation revealed that pupils played a passive role in the composition writing session. Pupils were not involved in the selection of topics to be written on. Observation showed that pupils did not really contribute to class discussions. The study further revealed that, no group work was allowed. According to Glassner (1983) group work helps students to discover audience. Pupils also learn from one another in a group so getting them involved in group work helps them a lot. However, that was not the case with the schools selected for the study. Pupils only followed the instructions given to them by the teachers and acted upon them. Pupils wrote their compositions within a specific time frame and these compositions were collected as soon as the time was up.

Observations again revealed the lack of feedback to pupils. The teachers collected the pupils' compositions at the end of the lesson, but did not have a thorough discussion of their work that will guide them to write better compositions. Teachers indicated that there was no time for that.

Data collected by the questionnaire also revealed that teachers did not find any difficulty in using almost all the approaches. From the questionnaire and the interview conducted, it came to light that the teachers did not even know about these current approaches and so were not using them. Almost all the teachers were encountering problems in their writing lessons. Teachers reported of pupils' lack of vocabulary, incorrect usage of grammar and being slow at learning concepts, as some of the problems they experienced in the teaching and learning process. In some schools, pupils could not express themselves in English and seemed not to understand certain concepts, so the teacher had to explain certain concepts in the Ghanaian language (Fante) for the pupils to understand the concepts better.

## Conclusion

The findings of the study has shown that teachers in Cape Coast basic schools use the product or the traditional approach in teaching composition writing to their pupils, just like other ESL countries such as Nigeria and Korea. The results gathered from the questionnaire, interview and observation indicated that though the teachers in the Cape Coast basic schools do not know about the various approaches to teaching composition writing, these teachers however use techniques and methods under the product approach to teach their composition writing classes. The study showed a lot of the features of the product approach at play in the classrooms of the teachers used for the study. Pupils in the metropolis are made to write their compositions adhering to a particular number of lines. The way that they are taught does not also allow them to be creative since all they do is to write their compositions with the teacher's example in mind.

Pupils write their compositions and get them graded by their teachers at the end of the lesson. Teachers give no other feedback to pupils except to underline and circle words, statements, sentences and expressions that do not seem right in red ink and have the pupils re-write the composition under the heading "correction". The teacher, therefore, dwells on the correctness of the composition and not on the effort put in by the pupils.

The study has also brought to light the fact that teachers do most of the talking because the pupils do not have the correct vocabulary to contribute to class discussions.

The present study has again brought to light the fact that teachers in the Cape Coast basic schools taught specific genres of composition, but then, they taught these genres using the Product Approach. It has also come to light that some teachers used vernacular to explain certain concepts to the pupils during English language lessons. The conclusion can therefore be drawn that the poor performance of pupils of the Cape Coast Metropolis at the B.E.C.E.

English language paper could be the effect of the teacher's lack of adequate knowledge of the subject matter and how to handle it, and the low acquisition of vocabulary of pupils.

### Recommendations

1. In an ESL environment like Ghana where most pupils have a low store of vocabulary and have problems with grammar, pupils must be taught using an amalgamation of the product, genre and the process approaches (Maniruzzaman, 2010) in order for these second language learners to be equipped with the skill of writing their own compositions. Teachers must therefore use the mixed approaches and involve the pupils in the lesson. Pupils must be made to talk by involving them in situations in which they must negotiate language with other pupils in the class.
2. Pupils must be given constructive feedback by their teachers. This feedback might encourage them to write better compositions and even extend their knowledge in one writing genre to other writing genres; such as, extending their knowledge from writing a descriptive text to a narrative text.

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# LANGUAGE IN INDIA

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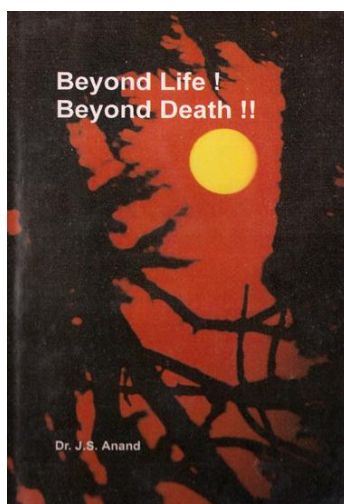
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## Metaphor and Interdiscursivity in J. S. Anand's *Beyond Life! Beyond Death!!*

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Metaphor and Interdiscursivity in J. S. Anand's *Beyond Life! Beyond Death!!* 139

## Abstract

The present paper analyzes poetic metaphor and interdiscursivity in the poems of J. S. Anand's *Beyond Life! Beyond Death!!*. The main argument of the paper is that poetic metaphor bears the poet's ideological perspective. This analysis aims at unraveling the contextual roots of poetic metaphor, hence a cognitive linguistic approach. By drawing a link between poetic metaphor and interdiscursivity, the paper shows the poet's reliance on different discourses for the sake of creativity. It is argued there is a dialogical relation between the poet and the different interpellating discourses of his society. This dialogism sheds a new light on the stance of the poet, hence the issue of ideology.

The theoretical method of this study is a mixed one of George Lakoff and Mark Johnson's conceptual cognitive linguistics and basic notions of critical discourse analysis. This interdisciplinary lens fills in the gap of either theory when applied to poetry. In Anand's poetry, such poetic strategies as depersonification in the form of bodification and thingification are the dominant tactics which impregnate his poetic metaphors with his critical views.

**Key words:** metaphor; Anand; discourse; interdiscursivity; ideology

## Introduction

Metaphor is variously defined by different philosophers and thinkers beginning from Aristotle. Although Aristotelian definition of metaphor as the elliptical versions of similes and comparisons has been nullified, metaphor has conventionally been regarded as merely a device of poetic imagination. It has been viewed as being separated from everyday language used by common people. This delegation has given metaphor a subsidiary status with respect to daily language which is mostly considered as being serious. Although metaphor gained importance with the romantic claim that language is originally metaphorical, romantic literary critics tended to distinguish poetry and metaphor from everyday language on the ground that "both poetry and metaphor came to be seen as expressing an 'emotive', rather than a cognitive, meaning" (Leezenberg, 2001, p. 1).

## Conceptual Metaphor

It has been with the central role given to conceptual metaphor by George Lakoff and Mark Johnson that the gap between metaphor and daily language has been mended. Their seminal work, *Metaphors We Live By* (2003), holds the argument that language is inherently metaphoric and conceptual. In their words, “Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (p. 3). Lakoff and Johnson opine that metaphors have experiential basis: “In actuality we feel that no metaphor can ever be comprehended or even adequately represented independently of its experiential basis” (p. 6). These theorists argue that metaphors are conceptual attempts to understand and express abstract entities in terms of concrete ones, hence the notion of grounding.

What Lakoff and Johnson (2003) accentuate in grounding is the distinction between an experience and the way it is conceptualized (p. 59). By this they do not mean that physical experience is more basic than other kinds of experience, “[r]ather, what we are claiming about grounding is that we typically conceptualize the nonphysical in terms of the physical – that is, we conceptualize the less clearly delineated in terms of the more clearly delineated” (p. 59).

## A Coherent Organization of Experience

A follower of conceptual cognitive linguists, Kovecses, aptly regards a conceptual metaphor as “any coherent organization of experience” (2010, p. 4). He thereby clarifies, “the conceptual domain from which we draw metaphorical experiences to understand another conceptual domain is called source domain, while the conceptual domain that is understood in this way is called target domain” (p. 4). Based on this, the target domain is typically a more abstract concept, while the source domain is a more concrete or physical concept. Envisaged as such, linguistic communication is basically and inevitably metaphorical in the process of which one relies on his/her physical experiences in order to conceive and construe more abstract notions.

## Mappings

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Roghayeh Farsi

Metaphor and Interdiscursivity in J. S. Anand’s *Beyond Life! Beyond Death!!* 141

The other key term in conceptual cognitive linguistics is “mappings”. Kovecses defines mappings as “a shift of systematic correspondences between the source and the target in the sense that constituent conceptual elements of B correspond to constituents elements of A” (2010, p. 7). Kovecses is of the view that the process of mappings happens unconsciously and is convention-bound. (p. 10). Besides the convention-basis of metaphorical/conceptual mappings, the very experiential basis that Lakoff and Johnson accord to conceptual metaphor itself justifies the interference of ideological stance. This point is implied in the way Lakoff and Johnson reinscribe metaphor in the cultural setting when they argue, “all experience is cultural through and through . . . we experience our ‘world’ in such a way that our culture is already present in the very experience itself” (2003, p. 57). In this respect, Safarnejad, Abdullah, and Awal (2013) aptly contend, “Dissimilar perceptions of reality [by community of different cultures] denote that metaphors incorporate cultural particulars” (p. 194).

### **Theoretical Framework – Ideological Power of Metaphor**

The present paper utilizes the convention-orientation of mappings and the experiential basis of conceptual metaphor as the nodes which link metaphor to its cultural, socio-political context, hence ideology. Knowles and Moon (2006) put emphasis on metaphor for its functions such as “explaining, clarifying, describing, expressing, evaluating, [and] entertaining” (p. 3); this enumeration in fact denotes the ideological impact of metaphor. Ideology is here taken as “a way of interpreting the world and for contemplating strategies of action” (Mittelman, 2004, p. 3).

When Gemma C. Fiumara (1995) argues that metaphors “seem to transform the way we perceive situations” and thus relate to them, not only is the ideological power of metaphor over the audience emphasized but also the ideological stance of the speaker is hinted at (p. 33). Fiumara further refers to the power of metaphors to prompt ulterior insights and induce one “to see a fact in a different scheme” (p. 33).

From a critical linguistic perspective, the term “ideology” normally describes “the ways in which what we say and think interacts with society” (Simpson, 1993, p. 5). Here, it would be

pertinent to refer to Strawson's wonder at Wittgenstein who is particularly impressed by the case where images suddenly open up new aspects of a situation. Strawson posits to see a different aspect of a thing is "in part, to *think* of it in a certain way, to be disposed to *treat* it in a certain way, to give certain sorts of explanations or accounts of what you see, in general to *behave* in certain ways" (1974, p. 57).

Similarly, Fairclough sees ideology as "particular ways of representing the world . . . particular constructions of social identities . . . and particular constructions of social relations" (as cited in Gill, Keong, Bolte, & Ramiah, 2012, p. 770). Stating that language reproduces ideology, Simpson aptly argues language "needs to be targeted as a specific site of struggle" (p. 5). Mixing cognitive linguistic views with the ideology base that critical discourse analysis gives to language, one can claim that metaphor is the site of power struggle. In this respect, Fiumara rightly draws a line between theory and metaphor and explicates on the subsequent impact of metaphors in theorizing about the world (1995, p. 32).

### **Ideological, Communal and Individual Scale**

Accordingly, one can contend that all conceptual metaphors are ideological both on communal and individual scales. Communally, the process of mappings which occurs unconsciously in metaphorical expressions as well as the experiential basis which takes roots in culture are ideological. Individually and with respect to creative or poetic metaphors, the poet's manipulation of the process of mapping or the innovative way in which s/he experiences the world testifies to the specific way(s) s/he interprets the context. This view gives the study of metaphor a pragmatic dimension.

### **When Applied to Metaphor**

When applied to poetry, conceptual cognitive linguistic emphasis on the conceptual nature of metaphor strips poetic metaphor of its linguistic and thereby aesthetic features. Contra responsive to this delegation, Charteris-Black comments, "metaphor is a relative rather than an absolute concept. Metaphor is not an exclusively linguistic, pragmatic or cognitive phenomenon,



but is all” (2004, p. 20). For Charteris-Black, the mappings between the source and the target domains bring about “semantic tensions by reification, personification, and depersonification”.

The mostly ignored aspect of a metaphor to which Charteris-Black turns is its pragmatic basis. This criterion accords “the incongruous linguistic expression” a persuasive function. In Charteris-Black’s words, “A metaphor . . . has the underlying purpose of influencing opinions and judgments by persuasion; this purpose is often covert and reflects speaker’s intentions within particular contexts of use” (p. 21). Metaphor’s pragmatic dimension nullifies the traditional belief that used to regard metaphor and thereby poetry as being less serious than everyday language.

### **Through an Interdisciplinary Lens**

Adopting an interdisciplinary lens, one can claim a poet’s ideology maneuvers over his mappings and redefines his experiences; it equips him with a stance which not only determines his poetic linguistic conduct but also provides him with the power to redirect and influence opinions and judgments. The persuasive basis that Charteris-Black gives to metaphor accounts for the dialogic nature of poetry and poetic metaphor; the poet holds a dialogic relationship with the reader whom s/he is trying to influence by way of the poetic metaphors his/her poetry provides.

### **As Sites of Power Struggle**

This paper takes poetic metaphors as sites of power struggle through which the poet dialogizes, on the one hand with his/her context, and on the other hand, with the reader. The analysis of this power struggle paves the way for a critical discourse analysis; in his/her poetic metaphors the poet responds back to the on-goings of the context which sharpen or arouse his/her sensitive eye, hence critical. Viewing metaphor through the perspective of critical discourse analysis opens new horizons on the poet’s performance in the process of mapping.

Each experiential field has a specific discourse which cognates with itself its pragmatic connotations. In this light, metaphor is inevitably interdiscursive and the semantic tensions that its reification brings can be the result of tensions between incongruous discourses. As defined by Pennycook, discourse denotes “a practice not just of representing the world, but of signifying the world, constituting and constructing the world in meaning” (as cited in Locke, 2004, pp. 13-14).

Discourse applies to those words, phrases, or expressions which are produced and supported by certain institutions in the society and therefore cannot be ideologically neutral. Defining metaphor as an attempt to construe and/or signify the world in a specific way, all human experiences are highly institutionalized, hence discursal. Since metaphor draws correspondences between different domains or discourses, it renders poetic language interdiscursive.

## **Analysis and Discussion**

Due to the limited space of the present paper, the most dominant strategy in Anand’s poetry which bears his ideological stance is selected in *Beyond Life! Beyond Death!!* (2001). Charteris-Black’s view of the linguistic criterion of metaphor refers to three dominant strategies used by poets; these include reification, personification, and depersonification. Of these, the last one best reveals Anand’s ideological stance against his rapidly modernizing context. Charteris-Balck defines depersonification as “referring to something that is animate using a word or phrase that in other contexts refers to something that is inanimate” (2004, p. 21).

The Indian poet is at grapple with the sordid symptoms of postmodernism and the neo-liberal marketization which deprives human being of his spirituality. A dissident to the *status quo*, Anand puts under question the dehumanizing values inflicted on and internalized by his people, hence his depersonification. Detecting the way Anand depersonifies man in his poetry, this study aims at showing how his ideological stance determines for him this specific poetic device and how he targets it at the social system which supports and constructs the world as such. In depersonification, Anand holds a dialogue with the dominant dehumanizing discourses of his context and thereby he attempts to convince the reader of the de-spiritualizing hold of

marketization. Different modes of depersonification abound in Anand's volume of poetry such as thingification, animalization, and bodification.

### ***Seller of Souls***

"Seller of Souls", second poem of *Beyond Life! Beyond Death!!* (2001), challenges the market and marketization discourse. Anand laments putting on sale human soul and through this metaphor he targets this dehumanizing discourse. Not only is God the soul-Creator discarded, but also creation itself is nullified when the poet describes souls as fake ones. This devaluating description implicitly integrates and challenges all the moral, philosophical, and spiritual forces. Prioritizing the hold of the market over man's soul is further supported by the capitalization of the word "Salesman"; this capitalization accords the status of the salesman the position of a prophet or even God. The fakeness of souls implies the constructedness of man's spirituality caught in the discursive fields of the society. Moreover, it accentuates the impotence and partiality of all such discourses. Man is degraded here to a "shadow" unable to move, stir, laugh, feel, etc. (p. 15). The speaker no longer refers to man as a "he", but as an "it". This thingification further emphasizes the depersonifying force of the society which is market-ridden.

### ***Questionings: Less than Adam?***

In "Questionings", the speaker compares himself and his addressee to Adam and Eve; and in an Eliotesque manner views himself as degraded: "I'm less than Adam / You're less than Eve" (p. 17). Addressing Satan, the speaker depersonifies himself and his race as ". . . an entire race / of perfectly polluted, rotten / and poison'd SUB-BEINGS!" (p. 17). The speaker describes himself and his generation as "sub-beings". In this description, such adjectives as "polluted", "rotten", and "poison'd" all bring to the line the discourse of modernity and the sordid impacts of its industrial life. Elsewhere in the poem, the speaker, in a pun on "race", views his race involved in an aimless, endless race:

We have inherited  
the DESTINY of a RESTLESS RACE.

Racing from nowhere

perhaps to nowhere. (p. 17)

This pun is of significance since man's life is compared and degraded to a race, hence the discourse of sport. Besides, the discourse of race cognates with itself the idea of competition and rush for winning superiority over others; in the postmodern world, the ambitions of the discourse of sport resemble those of the market, which is similarly competitive for more surplus. This implies the invisible hold of the market over man.

### ***Nowhere – Aimlessness of Life***

The aimlessness of life accentuated in “nowhere” is Anand's metaphoric expression to belittle man's claim to will and power. Anand destabilizes the conceptual metaphor LIFE IS RACE by questioning it. All races have a beginning and an end; but here Anand creatively deprives the notion of “race” of its meaning. Hence, man is not only caught up in an imposed race but he also cannot make sense of the race. Conventionally also, race is connected with struggle and by the end has a winner and a loser. What Anand's novel metaphoric expression implies is that man's struggle has no end and this struggle has neither a winner nor a loser. The absurdity and helplessness of man as depicted here somehow remind one of Kafka's protagonist in “Metamorphosis”, who is symbolically turned into a helpless indignant insect under the rush of modernity.

### ***The Eternal Fashion Show: Putting on All Through Life***

The market and its depersonifying discourse is most clearly depicted in “The Eternal Fashion Show” which metaphorizes the universe to a fashion wear. Utilizing the connotations of clothes and covering, Anand most aptly shows the masks that men put on all through their lives. Men are no longer in possession of souls, but are turned into figures who:

. . . on move around,  
look, see, whisper  
talk, gesture and gyrate  
like models on the ramp

as if in a trance  
propelled by some invisible hand  
impelled by some unknown wish (p. 18).

The description of men as figures implies the discourse of media and its commercial ads. Although these figures bear human attributes, Anand depicts them as models decorated according to “A designer’s choice-work” (p. 18). Deprived of their spirituality, these models no more look like human beings:

I cut a moving carcass,  
Blood oozes out.  
It moves on and on.  
UNCONCERNED. (p. 18)

*It*

Thingifying man by the pronoun “it” shows man’s deprivation of his soul. In this de-spiritualized state, Anand sees “Bodies move, Men move, / Coverings glow; / Souls languish deep below” (p. 19). The contrast that these lines draw between body and soul in the metaphor of clothes and covering denotes the superficiality and artificiality of modern man’s identity constructed through the discourse of the market. The movement that the poet attributes to man is a robot-like movement stripped of all emotions and human features. Besides, fashion show is itself a cultural code, signifying the hold of the market and consumerism. Marketization of man at the cost of his spiritual loss has given the poet’s metaphor an oppositional ideology against the devastating policies of neo-liberalism, to which India has not remained impervious. The trance in which people are caught up is a physical trance highlighting their spiritual paralysis. The partial view that the poet by way of this displacement takes up with respect to his generation dispenses with all religious notions and approaches mankind as the deprived construct of society.

*The Hunter and the Hunted*

“The Hunter and the Hunted” philosophically divides humans in terms of animal discourse, hence depersonification. The poem makes a catalogue of man’s savagery calling one type as “The chasers / exploiters / killers / abductors / cheats / swindlers” and the other type as

The humble  
the meek  
the damned  
the gone to the wall  
the cheated  
looted  
abducted  
raped and ravish’d  
of love, faith, desire  
.....  
buried unceremoniously alive. (pp. 22-23)

### **Dependence on Animalistic Features**

The words that Anand uses to depict each type are heavily laden with animalistic features most of which are shared with the discourse of the market, like “cheats”, “exploiters”, “swindlers”. This similarity implicitly draws a comparison between the world ridden by the ethos of the market and the realm of animals reigned by the urge to survive. This categorization reminds one of Richard Connell’s short story, “The Most Dangerous Game”, which relates the gradual degeneration of an animal hunter to a human hunter. This story is the colonial narrative of a Russian general named Zarrof, who finds pleasure in hunting the cleverest and most challenging game, which is a human being. On his island, Zarrof sets up a highly civilized colony which is surrounded by the heads of the natives of the land. The postcolonial counterpart of this short story finds its expression in Anand’s lines “If you don’t follow Gandhi / you’re a dead act of the Empire” (p. 23). This polarity is therefore not only marketized but also postcolonialized.

### ***The Lost: Depersonification of Mankind***

“The Lost” depersonifies mankind by referring to him as only a “frame”: “ON this real frame / who has hung / an UNreal head?” (p. 24). Man turns into a “legged statue” with not footprints. Anand targets the society which lies behind this reduction when he blatantly cries: “Is this body / reduced to a lie? / No feet to stand on/ No head to be vaulted by?” (p. 24). The relegation of man to a lie obliquely questions the basis of his identity. Man is depicted as a shadowy being with “wiry structure”, a “headless entity” (p. 24).

The shadowy feature on which the speaker puts emphasis gives man ambivalence; he is turned into a being whose very existence proves its non-being since he is full of delusions and confusions: “a shady story / of a body / in confusions cast / in delusions lost / moving away away away / from itself” (p. 24). This sense of ambivalence is best implied in the up-down spatial metaphorization which runs all through the poem, presenting modern man as an in-between entity:

Confusions above  
                    plough  
nothing but confusions below.  
A shady head  
has written  
with shady feet  
a shady story. (p. 24)

### ***The Unfocused: A Shadow***

The description of man as a shadow runs through “The Unfocused”. As the most postmodern poem in this collection, it starts with: “The focus is gone” (p. 31) and thus intertextualizes with Achebe’s *Things Fall Apart* or Yeats’s famous sentence in “The Second Coming”: “the centre cannot hold”. Anand’s poem portrays the disappearance of the “frame” or “body” from a substantial entity into a mere shadow:

Mind is a running despair.  
Body, a lost channel.  
A dark tunnel

bereft of light  
life  
heaving contourless sighs  
in shapeless shadows. (p. 31)

### ***Mistaken Identities***

“Mistaken Identities” is Anand’s other poem which most blatantly targets the various discourses of the society which proffer modern man supposedly true identities. Although the speaker takes the gesture of a one aware of such forces, he himself appears to be in a mess mentally. This state of confusion is best manifested in the many questions the speaker addresses to modern man. Besides, the title itself bears an allusion to Shakespeare’s “The Merchant of Venice”; this allusion brings on the stage the discourse of the market and reveals the hidden hand of the market in constructing mistaken identities for the modern man. The allusion is further enriched when the poem starts by addressing man as a merchant, “YOU are a merchant /dealing in superfluities –/ A dealer of deceptions!” (p. 39). The interdiscursivity of “Mistaken Identities” is clear in the speaker’s philosophical questions:

Where were thou  
before thy birth?  
Where shall thou be  
after thy death?  
Weren’t thou woven  
out of these winds?  
Shaped out of this earth?  
Charged with a universal  
consciousness?  
And set afloat the ocean of time? (p. 39).

The apparent arrangement of these lines drives at the speaker’s mental ebb and flow. These questions refer to the nature or origin of man, hence philosophy. Philosophy is interwoven with the discourses of geography (in such words as “winds”, “earth”, “afloat”, and “ocean”), and



psychology (in “consciousness”), hence interdiscursivity. The fact that all such discourses have been ignored, rejected, or forgotten by the merchant shows not only the dominance of the market over such sciences, but also their manipulation by the market man.

### **Judge in a Trial Session**

The questions of the next stanza are all yes-no questions which put the speaker on the position of a judge in a trial session. In the court room, the term “mistaken identities” is either used for those who have been judged wrongly or those witnesses who testify in a wrong way. In either way, this term has the connotations related to law and especially the discourse of the court. In this light, the speaker’s many questions give him the authority of a legislator, a detective, or a judge, who has the duty of taking off the masks of the addressee; hence political power is exerted over the addressee. This power silences the addressee, here the merchant, who has no voice to defend himself as a victim exposed to the discourses of his society. The next stanza gives the identity of the speaker a strange twist. The lines run so:

Man’s intentions, actions count.  
Birth and death are two banks  
of a river called LIFE. (p. 39)

The first line of the stanza with such words as “intentions” and “actions” testify to the position of the speaker as a man of law; yet the words like “count” and “bank” give his gesture the basis of the market; this interdiscursivity and the sudden change from law to the market can stand for the fact that even the centers of law are not left impervious to the forces of the market. Psychoanalytically, the identity of the speaker merges with that of the merchant who is the condemned here. This merge could signify two points: the state of confusion from which the speaker is suffering, and the “mistaken identities” that he has but doesn’t know how to deal with them. In both cases, the speaker is a neurotic who is suffering from the fractures in self, hence a (post)modernized man. This poem could thus be taken as a monologue in which the speaker addresses his different selves.

### **A Blended Course of Religion, Culture and Biology**

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Metaphor and Interdiscursivity in J. S. Anand’s *Beyond Life! Beyond Death!!* 152

The following stanza accords the speaker the gesture of a lecturer who draws on such discourses as science (chemistry in words like “test of the water” and “ESSENTIALS”; geography in words like “globe”, “north”, “south”; anthropology in words like “men in millions”; economics in “rich or poor”). From the position of power, the lecturer commands the speaker: “Test life / not on superfluities / but on the basis of / ESSENTIALS” (p. 40). This position again proffers him the sense of authority over the addressee who is thereby flooded by some other questions: “What makes you different? / Thy face? / Thy clothes? / Thy religion? / Thy name?” (p. 40). Each of these questions brings on stage a specific socializing discourse like religion, culture, or even biology. The final stanza apparently deals the death blow on the addressee when the speaker authoritatively as a judge or a lecturer negates the identities of the addressee:

No. Mistake thou are  
after mistaken identity.  
The face is meant to hide  
Ideas as cloth does our body.  
So does religion our primitivity  
and name, our reality. (p. 40)

What is noticeable here is the shift from the pronoun “you” to the pronoun “our” in “our body”, “our religion”, and “our primitivity”. This shift shows the merging of the speaker’s and the addressee’s identities. This merge confirms taking the speaker as the neurotic or even a schizoid who is torn between his different selves. Through this mental disintegration, Anand depersonifies man. Besides, it brings in the hidden hands of the market when the speaker concentrates merely on his fractured self.

### ***Monsters and the Mummy***

The other poem, “Monsters and the Mummy”, starts with vivid cinematic portrayal of monsters with:

. . . big jaws

splattered with flesh and blood,  
... eyes spouting fire,  
... nails sharp and coiled (p. 41).

Such descriptions remind one of fictional figures like Dracula or Frankenstein. Yet the speaker contrasts these “physical” monsters with

... a monster in spirit  
Wearing  
    a civilized look,  
    an everlasting smile  
    hanging on insidious lips; (p. 41)

Anand depersonifies man by monsterizing him. The speaker laments the tortures these spiritual monsters inflict on people, “Causing deaths / psychological / emotional and spiritual”; these monsters “kill others / not in body / but in spirit;/ EVIL internalized” (p. 41). The poem goes on to depict how people are mesmerized by the devastating impacts of these monsters:

People who move  
    well in body  
    stout in build  
    from home in the morn  
    to home at night  
        SMILE Not!  
        LAUGH not!  
        PLAY not!  
        ENJOY not!  
Switch on TV  
And RUSH to sleep. (p. 42)

The poem depicts modern man as spiritually deprived. Implying that people are hunted by spiritual monsters is Anand’s another strategy to depersonify modern man. It also hints at the forces of the modernity-ridden society which victimize people. The speaker exemplifies himself

as one of those entrapped by such monsters, lamenting the loss of both his mentality and emotions: “The fountain-head of these VISIONS was trapped; / Evil poisoned the sources of romance” (p. 42). Taking himself as a testimony against the destruction of the monsters, he invites the reader to “See, See- / Poisoned dreams / lacerated hopes / bruised desires/ all buried in this BODY; / this moving grave” (p. 42). A game to the monsters, the speaker finds himself reduced to a mere body, but not an alive body, just a mummified body. He summons the Egyptian mummies in order to put himself in contrast to them: “Come Egypt, Come Grecia, / Where stand thy mummies / in comparison to ME?” (p. 42). This contrast hints at the intensity of the monsters’ destructive hold; mummification is Anand’s creative strategy to depersonify man.

Moreover, the contrast brings the old (Egypt, Grecia, mummies) and the modern (ME) together to show the inferiority of the latter with respect to the former. What Anand implies by psychological and spiritual monsters are nothing other than the hailing discourses of the modern society which deprive man of his emotional and spiritual identity. At the basis of all such discourses lies the market implied in commodities like TV, and in monsters holding “a civilized look”.

### **Grapes and the Fox**

While the previous poems target man’s spirituality, “Grapes and the Fox” challenges his wisdom. Relating the story of the fox that most cleverly ignores the grapes, Anand intertextualizes his poem with the folk tale. Yet he shows man bound up to his desires at the cost of procuring sufferings for himself. This contrast degrades man’s wisdom with respect to the fox’s, hence depersonification. The fox leaves the grapes because they are beyond his reach whether they are sour or sweet; but man puts himself in trouble to get what he desires, no matter how far they are and how much he should suffer: “a man would shed tears and die / where a fox would leave after the try.” (p. 45). This intertextuality metaphorizes man’s cravings to those of the fox; yet in an attempt to target man’s ambitions, the poem gives the folk tale another interpretation:

Fox the clever, is fox the wiser too

What languishing would to man do?

Sour to the fox, sweet to man  
Suffering, suffering, O human clan! (p. 45)

Belittling man's wisdom nullifies his ambitious adventures in the world including scientific gestures. Putting under question man's rationality, Anand implicitly challenges the achievements of that rationality which have brought suffering to man more than comfort.

### ***The Flower Girl***

It is in "The Flower Girl" that Anand most explicitly targets the market and its dehumanizing hold on modern man. In the form of a dialogue held between a merchant and a flower girl, the poet questions the ideology of the market. The flower girl's social class as the proletariat destabilizes the capitalist or bourgeois class of the merchant. For the merchant, "Flowers are dreams / unrealized passions / formalised hopes / being unworldly, / unearthly" (p. 59). These descriptions hint at the spiritual lacks of the market. In the following stanza, the merchant poses different questions each of which manifests the latent dreads of the speaker; such fears as death, poverty, progeny, posterity, property, and future shape the merchant's main concerns. Addressed by the flower girl as "O Merchant of Materials!", the girl deconstructs his position of power, reminding him, in a religious note, of his earthly nature:

Thou are full of earth,  
emitting its stench  
living with its dirt  
below its stomach.  
I too am full of this earth,  
But I live not under the stomach  
I live with radiant beings  
emitting beauty and joy  
giving out to others  
all they possess. (p. 60)

Accusing the merchant of his inability to live the joys of life, the girl asks him rhetorically:

Can't you too feel the joy of Being?  
Isn't this beautiful sky for YOU?  
Isn't this wonderful river, set to music,  
for thy sons and daughters? (p. 61)

Such rhetorical gestures implicitly display the merchant's spiritual disability to communicate with nature; thus for the girl the merchant is a wreck, despite his claims to power: "What canker eats into thy mind? / Men were not shaped THUS. /Nor was their destiny so despicable?" (p. 61). Taking a more revolutionary posture, the girl turns topsy-turvy the merchant's claim of wealth, when she says: "Thou are POOR in the lap of a wealthy Mother! / Thou are SAD born of an all powerful SIRE!" (p. 61).

### ***The Voyager: Finale***

*Beyond Life! Beyond Death!!* comes to an end by "The Voyager" the speaker of which sees mankind doomed and miserably determined. "Every walker, a desire rules / To come to halt at last / Far or near, matters little" (p. 71). While the poem relies on the conceptual metaphor LIFE IS JOURNEY, the poet questions this metaphor by portraying the voyager as a prisoner in the hands of gods, fate, nature, or any other superhuman power. Metaphorically man is seen as entrapped "In this moving spider's web / in this apparent confusion" (71). What singles out this metaphor is its self-deconstructive connotation which depersonifies man as an insect caught in a spider's web. The ambivalence of this metaphor lies in the fact that the more the game moves, the more it is entangled in the trap; this ambivalence brings about the semantic tensions that the metaphorization of man to an insect stuck in a spider's web has. Thus the speaker laments,

I'm destined to move away  
from birth towards death  
from childhood to decay  
.....  
from knowledge to pride

from PRIDE to FALL. (p. 71)

## Conclusion

The detailed metaphor analysis of Anand's *Beyond Life! Beyond Death!!* shows that depersonification manifests itself in the form of thingification and bodification. The ideology that the sensitive eye of the postcolonial postmodern poet takes up targets the market ridden by neo-liberal monopoly which is sweeping the world under the guise of globalization, having not left India impervious to its aftermaths. Anand at times either directly voices his dissidence against this wave, as in the dialogue between the merchant and the flower girl in "The Flower Girl", or bears the symptoms of globalization, like in "Monsters and the Mummy", and thereby obliquely challenges the sordid symptoms of marketization. Sometimes, the speaker in a poem like "Mistaken Identities" is himself in a state of sheer confusion or crisis so much so that he cannot define his position, hence his fluctuations.

Stated most appropriately in N. S. Tasneem's words (2001), "the poems in BEYOND LIFE! BEYOND DEATH!! reveal the man of today standing at the crossroads of existence. In utter bewilderment, he is rooted to the spot". The present metaphor analysis of the collection has been an endeavor to show the rootedness of man of today in his context. In Romana's words, "the complex moods reflected in different poems reveal contradictory states of a consciousness caught in the materialist consumer culture of contemporary urban Punjab" (2001, p. 11).

Tasneem postulates on the postmodern themes of life and contends, "In this material world, the standards of the past seem to have dissipated themselves into a permissive society of the present" (2001). Anand's metaphoric poetry shows the poet torn between the values of the past and the demands of the present. The semantic tensions that Anand's poetic metaphors bear denote what Romana perceives of Anand's poetry; he opines, "His socio-cultural background provides little scope to the poet with his idealistic bent of mind to live happily with his cherished values" (2001, p. 11).

However, there is another way to look at the poet's struggles. When Tasneem writes, "the poet wants to restore the age-old links of the human beings with both bird and beast" (2001), one is reminded of Deleuze's view of the role of an artist. Supporting Nietzsche's view of a philosopher as a "cultural physician", Deleuze in his *Nietzsche and Philosophy* (1962) assigns the same role to the artist. In this light, Bogue argues, "both a diagnostician who correctly identifies the signs of social illness and a healer who provides a cure . . . [a]s cultural physician, the philosopher is also an artist, who creates new possibilities for life, and a legislator, who creatively revalues all values" (2010, p. 5).

Taking the artist as a cultural healer politicizes the relationship between the artist and the society. Envisaged through a Deleuzian lens, one can argue that Anand's postmodern postcolonial society is culturally sick and hence in need of treatment. Therefore, the poet's attempt to revive the age-old values in the face of the modernized society could be taken as his cure, albeit the prescription itself smacks of some globalizing impacts. The prescription here is not the point; what is of significance is the ideological perspective that this relationship accords the artist. It is this stance which lies at the heart of the poet's metaphoric creativity and can quite well justify Romana's view that Anand's "essentially moral vision makes the poems appear rather didactic at times" (2001, p. 11).

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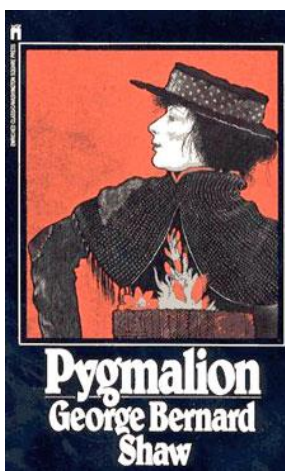
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## Sexism or Gender Discrimination in George Bernard Shaw's *Pygmalion*

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Fatemeh Azizmohammadi and Zohreh Tayari

Sexism or Gender Discrimination in George Bernard Shaw's *Pygmalion*

## Abstract

This article introduces George Bernard Shaw as a critic, a novelist, and a socialist. He is known as an active person of Fabian society who follows the equality of man and woman in society. In his plays, *Mrs. Warren's Profession*, *Arms and the Man* and *Pygmalion* social realism is presented in its different aspects. *Pygmalion* depicts many diverse aspects such as the hypocrisy of the upper class in Britain, class differentiation, and gender discrimination. Among all of these topics, Bernard Shaw in *Pygmalion* expresses the way women are treated in society in terms of social realism. The aim of this paper is to study sexism or gender discrimination in Shaw's *Pygmalion* and to find out the results of it in women's lives.

**Key terms:** Social Realism, Gender Discrimination, Drama, George Bernard Shaw, Sexism

### 1. Introduction

In analyzing *Pygmalion*, one needs to know the play's background which is the Greek myth, the legend that shows men's attitudes towards women. Pygmalion, the mythical king of Cyprus had great problems with women. Pygmalion decided to remain single. So, he turned to art and made a sculpture from ivory. The sculpture was so beautiful in a way Pygmalion falls in love with her and names her Galatea. During the festival, he asks the goddess to grant his wish. Aphrodite grants his wish, Galatea comes alive and they get married. The same relationship is seen between Eliza and Higgins in this play.

Like Pygmalion, Higgins makes a beautiful creature out of a flower girl. But the difference between legend and reality is that in the legend, the creator admires his creation, while Higgins never seems to care for the feeling of his creation.

One of the reasons for surveying this subject is to make the readers aware of the conditions and the period in which the play was written. It takes us back to Victorian period, when people lived in a society which was greatly impacted by the industrial revolution. Working class people tried to improve their condition and rescue themselves from their harsh lives. Social realism had created an awareness of the ugly reality of Victorian society and many writers reflected these conditions in their works, such as Shaw's plays. Shaw was one of the active members of the Fabian society that emphasized the equality of income and of people's rights.

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Fatemeh Azizmohammadi and Zohreh Tayari

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Here the researcher shall try to clarify the factor of gender discrimination in the world of social realism, of which *Pygmalion* is a good sample.

## **2. *Pygmalion* and Gender Discrimination**

One of the most important aspects of social realism is sexism or gender discrimination which is disused in *Pygmalion*. Shaw as a supporter of women's rights is against the idea that women are only objects for men, who help the men gain what they want. He believes on equality of men and women in society. But, unfortunately the role of the pawn in a game of chess is thrust upon women. Men hit others and fight to attract the opposite sex. If they attract the women's attention, they may receive the woman as a prize. Most of the time they use women as tools to achieve their ambitions and goals in life. Act II of the play exemplifies such an idea. For example, Higgins makes a bet with his friend Pickering challenging that he could turn a flower girl into a lady.

Pickering says to Higgins, "I'm interested. What about the ambassador's garden party? I'll say you are the greatest teacher alive if you make that good. I'll bet you all the expenses of the experiment you can't do it. And I'll pay for the lessons." They make a bet as if she is an object, not a human being. They never care about the future of the girl after the completion of the experiment. They just pay attention to their goal. When Eliza is bartered by her father to Higgins for five pounds, in Act II, the readers could understand how women seem to be pawns in men's sport? And how they look at women? The play pokes fun at the idea that a father would sell his daughter, while Eliza's virtue is safe.

Doolittle [to Pickering]: I thank you, Governor. [To Higgins who takes refuge on the piano bench, a little overwhelmed by the proximity of his visitor; for Doolittle has a professional flavor of dust about him]: Well, the truth is, I've taken a sort of fancy to you, Governor; and if you want the girl, I'm not so set on having her back home again but what I might be open to an arrangement. Regarded in the light of a young woman, she's a fine handsome girl. As a daughter she's not worth her keep; and so I tell you straight. All I ask is my rights as a father; and you're the last man alive to expect me to let her go for nothing; for I can see you're one of the straight

sorts, Governor. Well, what's a five pound note to you? And what's Eliza to me? [He returns to his chair and sits down judicially].

Pickering: I think you ought to know, Doolittle, that Mr. Higgins's intentions are entirely honorable.

Doolittle: Course they are, Governor. If I thought they weren't, I'd ask fifty.

Higgins: [revolted] do you mean to say, you callous rascal that you would sell your daughter for 50 pounds?

Doolittle: Not in a general way, I wouldn't; but to oblige a gentleman like you I'd do a good deal, I do assure you. She was a flower girl that earns money by selling flowers, not herself." Now she is a lady that can't sell flowers, but could she sell herself? She doesn't know what would happen to her in the future?

### **3. Social Purity is Not Enough**

Here Shaw shows the condition of women in the early 1900s. He believes that social purity is not enough response to the condition of society, if poor women cannot be rid of sexual license and step into society as wife, mother or friend. Shaw wants us to picture the conditions in which women are victims and decoration. But many women know they serve as chattels or possessions for men. Sometimes women dress up, in order to attract men's attention, since that would be the only way to attach oneself to a man is to be a chattel, and both of them are to blame somehow.

### **3. Conclusion**

On the whole, Shaw's plays reveal class differentiation, gender discrimination, sexism, prostitution, and the ugly reality of society. The characters of *Pygmalion* show these differences between men and women as they are. Shaw was successful in showing the reality of society in his plays. He recognized drama as a means to show the ugly reality of society exposed.

The main point is that the objectification of women is done by both men and women; and women compete to receive men's attention and men in return treat them as a senseless objects.

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## Coordinative Suffixes in Manipuri

Sagolsem Indrakumar Singh, Ph.D. Scholar

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### Abstract

The present paper deals with the well-known and important aspects of coordinators used in bisyndetic type of syndetic coordination. The paper studies the syntactic and pragmatic functions of coordinative suffixes. Syntactically coordinative suffixes appear as suffixes but pragmatically they function as a lexical coordinator. The use of suffix coordinators in coordinate structures is very frequent more prominently in spoken than the written form. The paper also presents the structural and functional analysis of the coordinative suffixes in Manipuri.

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Indrakumar Singh, Ph.D. Scholar  
Coordinative Suffixes in Manipuri

## Introduction

Suffixes which are employed in coordinate structures functioning to conjoin the conjuncts in Manipuri are identified as *-ne*, *-gə~-kə*, and *-su*. They conjoin the conjuncts or coordinands which are grammatically equal in rank or status, and hence, they are coordinative suffixes. These coordinative suffixes carry the functional meaning of *əməsuŋ/əmədi* ‘and’. Syntactically they appear as suffixes but pragmatically they function as lexical coordinator *əməsuŋ/əmədi* ‘and’ whose literal or underlying meaning is ‘and’.

The use of such coordinative suffixes *-ne*, *-gə~-kə*, and *-su* in Manipuri is found in bisyndetic type of syndetic coordination. These suffixes occur as one coordinator per coordinand, firmly suffixed to the coordinands. Similarly, the comitative enclitic *=heè*, in Hakha Lai, is only used bisyndetically in emphatic conjunction. Rather, the bisyndetic coordinator consists either of repeated instances of the comitative case clitic, *=heè*, or of the particle *zój* which is used as isolated coordinator (Peterson and VanBik, 2004).

Bisyndetic coordination involves two coordinators (Haspelmath, 2004:4P). There is also a coordinative suffix *-rə~-lə* meaning ‘or’. The coordinative suffixes *-ne*, *-gə~-kə*, and *-su* meaning ‘and’ and *-rə~-lə* meaning ‘or’ in Manipuri are discussed below.

### Coordinative Suffix *-ne*

1(a). əine mane cətlure

əi-ne ma-ne cət-lu-re

I-CS he-CS go-COMD-PERF

He and I have gone there.



(b). tombəne caubəne halləkle

tombə-ne caubə-ne hal-lək-le

Tomba-CS Chaoba-CS return-INCT-PERF

Tomba and Chaoba have returned.

(c). lairikne kolomne purəko

lairik-ne kolom-ne pu-rək-o

book-CS pen-CS bring-INCT-COMD

Bring the book and the pen.

In these binary coordinating constructions of all the above sentences conjoined by the coordinative suffix *-ne*, the two NP coordinands occur with one coordinator per coordinand. The coordinative suffix *-ne* carries the meaning of ‘and’ by conjoining the two coordinands. Unlike the usage of the coordinative lexical *əməsuŋ/əmədi* ‘and’, the coordinative suffix *-ne* occurs correlatively only in bisyndetic type of coordination, i.e., the suffix *-ne* can not occur in monosyndetic coordination. The occurrence of the suffix *-ne* singly is unacceptable as in (2) below.

\*2. lairikne kolomØ purəko

lairik-ne kolomØ pu-rək-o

book-CS pen bring-INCT-COMD

In addition to binary coordinating constructions, Manipuri allows multiple coordinands (more than two). In such constructions as well, one coordinative suffix per coordinand occurs. The suffix is firmly attached to the coordinand, but not isolated from the coordinand, as illustrated in the following examples.

3(a). lairikne k<sup>h</sup>aune p<sup>h</sup>uritne k<sup>h</sup>oŋgraune ləiu

lairik-ne k<sup>h</sup>au-ne p<sup>h</sup>urit-ne k<sup>h</sup>oŋgrau-ne ləi-u

book-CS bag-CS shirt-CS trouser-CS buy-COMD

Buy book, bag, shirt and trousers.

- (b). əine nəŋne mane cətkəni  
 əi-ne nəŋ-ne ma-ne cət-kəni  
 I -CS you-CS he -CS go-FUT  
 He, you and I will go.

Similarly, a language like Hakha Lai (Tibeto-Burman) uses the NP coordinator =lee' 'and' in multiple coordinands (Peterson & VanBik, 2004). As in (4) below, it seems that the omission of coordinative suffix *-ne* from some multiple coordinands is generally not possible.

- \*4. ceŋØ ŋaØ semØ ləp<sup>h</sup>oine ləire  
 ceŋØ ŋaØ semØ ləp<sup>h</sup>oi-ne ləi-re  
 rice fish apple banana-CS buy-PERF

The coordinative suffix *-ne* carrying meaning 'and' conjoins noun phrases and verbal nouns. It does not conjoin verbs or clauses, as in (5) below.

5. ramdi tumbəne cabəne t<sup>h</sup>əkpəne təu ləire  
 Ram-di tum-bə-ne ca-bə-ne t<sup>h</sup>ək-pə-ne təu ləi-re  
 Ram-DEM sleep-NZR-CS eat-NZR-CS drink-NZR-CS do spend-PERF  
 Ram is spending time by sleeping, eating and drinking.

### **Coordinative Suffix -gə~-kə**

The coordinative suffix *-gə~-kə* conjoins only nouns, pronouns or verbal nouns not verbs or clauses as in (6), (7), (8) and (9) below.

- (6). jemskə mənigə lakkəni  
 jems-kə məni-gə lak-kəni

James-CS Mani-CS come-FUT

James and Mani will come.

(7). mək<sup>h</sup>oigə əigə cətkəni

mək<sup>h</sup>oi-gə əi-gə cət-kəni

they-CS I-CS go-FUT

They and I will go there.

(8). tombədi t<sup>h</sup>əkpəgə cabəgə təu ləire

tombə-di t<sup>h</sup>ək-pə-gə ca-bə-gə təu ləi-re

Tom-DEM drink-NZR-CS eat-NZR-CS do spend-PERF

Tom is spending time by drinking and eating.

\*(9). tom-di t<sup>h</sup>əkligə carigə təu ləire

tom-di t<sup>h</sup>ək-li-gə ca-ri-gə təu ləi-re

Tom-DEM drink-PROG-CS eat-PROG-CS do spend-PERF

Two coordinands of nouns in (6), pronouns in (7) and verbal nouns in (8) are conjoined by the coordinative suffix *-gə~kə*. Besides these two coordinands, this coordinative suffix also conjoins multiple coordinands as in (10) below.

10. lairikkə kolomgə k<sup>h</sup>augə pensilgə purəku

lairik-kə kolom-gə k<sup>h</sup>au-gə pensil-gə pu-rək-u

book-CS pen-CS bag-CS pencil-CS bring-INCT-COMD

Bring book, pen. Bag and pencil.

The use of this coordinative suffix singly (not in the manner of one coordinator per coordinand) carries the meaning of ‘with’ and this is similar to associative case marker as in the following example.

11. əi magə cətkəni

əi ma-gə cət-kəni

I he-CS go-FUT

I will go with him.

### Coordinative Suffix -su

Both bisyndetic coordination and coordination with multiple coordinands allow the coordinative suffix *-su* with the meaning of ‘and’, but its usage differs from that of the coordinative lexical *əməsuŋ* ‘and’, which occurs in monosyndetic coordination, not in bisyndetic coordination as in the examples given below.

(12). ramsu sitasu kəna əmətə lakte

ram-su sita-su kəna əmə-tə lak-te-i

Ram-CS Sita-CS who one-only come-NEG-ASP

No one, even Ram and Sita has come.

(13). əisu nəŋsu masu jaugəni

əi-su nəŋ-su ma-su jau-gəni

I-CS you-CS he-CS participate-FUT

You, he and I will participate.

(14). p<sup>h</sup>uritsu k<sup>h</sup>oŋgraosu k<sup>h</sup>oŋupsu ləigəni

p<sup>h</sup>urit-su k<sup>h</sup>oŋgrao-su k<sup>h</sup>oŋup-su ləi-gəni

shirt-CS trouser-CS shoes-CS buy-FUT

Shirt, trousers and shoes will be bought.

When the coordinative suffix *-su* occurs in monosyndetic coordination, i.e., the use of single coordinative suffix with not more than two coordinands, it carries the meaning of ‘also’ as in the sentence given below.

15. əisu mabu k<sup>h</sup>əŋŋi

əi-su ma-bu k<sup>h</sup>əŋ-i  
 I-also he-ACC know-ASP  
 I also know him.

### Coordinative Suffix -rə~-lə

The coordinative suffix *-rə~-lə* with the meaning of ‘or’ conjoins the two or more coordinands as in bisyndetic coordination where the suffix is firmly attached to the coordinands with one coordinator per coordinand.

(16). nəŋlə tombərə əma laku

nəŋ-lə tombə-rə əma lak-u  
 you-CS Tomba-CS one come-COMD  
 Come one either you or Tomba.

(17). carə səŋgomlə t<sup>h</sup>əkkədəbə əma haiu

ca-rə səŋgom-lə t<sup>h</sup>ək-kədə-bə əma hai-u  
 tea-CS milk-CS drink-DES-NZR one say-COMD  
 Say either tea or milk to drink.

(18). ramlə sitarə mənirə kumarə əmə kəu

ram-lə sita-rə mənī-rə kumar-rə əmə kəu-u  
 Ram-CS Sita-CS Mani-CS Kumar-CS one call-COMD  
 Call one either Ram or Sita or Mani or Kumar.

It is noticed from these examples that the suffix *-rə~-lə* carries the meaning of *nəttərəgə* ‘or/either or’. It conjoins noun coordinands, pronoun coordinands as in bisyndetic coordination and also in coordination with multiple coordinands similarly with the coordinative suffixes *-ne*, *-gə~-kə*, and *-su*. But the difference is in their meaning. The coordinative suffixes *-ne*, *-gə~-kə*, and *-su* carry the meaning of ‘and’.

However, the coordinative suffix *-rə~-lə* carries the meaning of ‘or/either or’. In and all the structural and functional analysis of the coordinative suffixes, it is clearly noticed that the coordinative suffixes *-ne*, *-gə~-kə*, and *-su* with the meaning of ‘and’ and *-rə~-lə* meaning ‘or’ are always attached to the coordinands correlatively or in the manner of one coordinative suffix per coordinand as in bisyndetic coordination and coordination with multiple coordinands. Structurally these are coordinative suffixes but functionally they act as coordinative lexical *əməsuŋ/əmədi* ‘and’ and *nəttərəgə* ‘or’.

## Conclusion

This study focused on coordinative suffixes used in bisyndetic coordination in Manipuri. The use of suffixes is only found in bisyndetic coordination involving two coordinators mostly with one coordinator per conjunct. Because of its conjoining spirit between the conjuncts, the coordinate structure here expresses an identity with that of lexical coordinator *-əməsuŋ/əmədi* ‘and’ and hence, coordinative suffixes such as *-ne*, *-gə~-kə* and *-su* are coordinators.

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## Abbreviations

ACC	accusative
ASP	aspect
COMD	command
CS	coordinative suffix
DEM	demonstrative
DES	desire
FUT	future
INCT	inceptive
NZR	nominalizer
NEG	negative
PERF	perfective
PROG	progressive

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## Identity Crisis and Search for 'Self' in Aravind Malagatti's *The Government Brahmana*

R. Janani, M.A., M.Phil., NET

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### Abstract

The Dalit literature represents the plight and agony of the community in all its writing. In a way, the Dalit writer 'familiarizes' the problems of the community so that the reader would have a better understanding of Dalits. 'The Government Brahmana' is the English translation of Aravind Malagatti's autobiography in Kannada. Dharani Devi Malagatti, Janet Vucinich and N. Subramanya have translated this autobiography. This autobiographical narrative is in the form of episodes from the author's childhood and youth. The writer in the novel has given a complete study of "Maali community" in Karnataka. The details in the novel are completely trustworthy since the writer himself is

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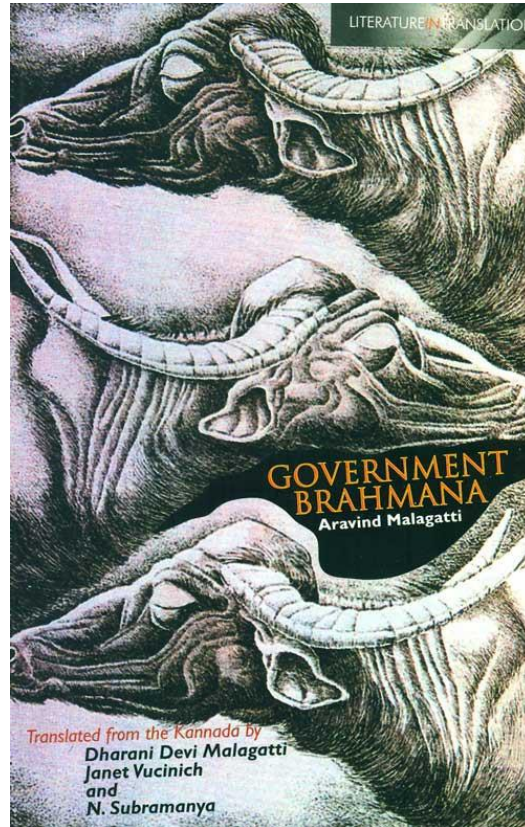
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Identity Crisis and Search for 'Self' in Aravind Malagatti's *The Government Brahmana*



a witness to the problems. The isolation, suppression and alienation that an individual faces in Maali community are recorded in minute details. The insult and injury faced by Dalits is portrayed within the reality of the situation. The writer has therefore captivated the minds of the reader through his writing. The writing is very effective, where Malagatti does not only lament but raises a voice against the unjust treatment shown towards Dalits. He makes a non-Dalit think about the condition of Dalit people.

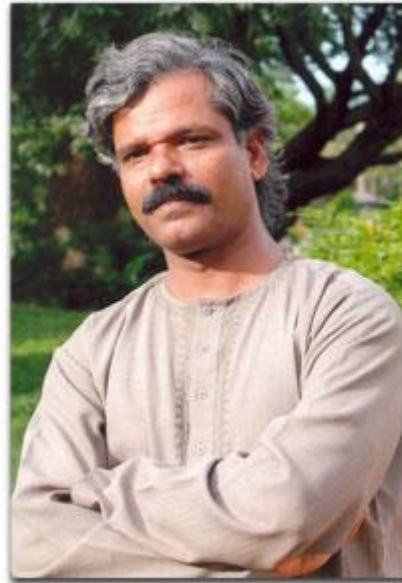
This paper focuses on the concept of search for the 'self'. The condition of most Dalits remains the same, even after many from the community get good education and receive higher status in society. The affirmative action through job reservation in government service has helped many to come up in all fields including professional fields and government administration. In this book, they are referred to as 'Government Brahmana', presumably because of governmental help which helped them to attain higher levels in society and services. The paper focuses on Aravind Malagatti's search for an individual Dalit's identity after attaining a certain status in society. The paper presents insight into the Dalit's search for identity in society.



## **Dalit Literature**

Dalit literature focuses on fundamental human values to establish secular values like individuality, liberty, fraternity, and equality which have been denied them for ages. The motto of Dalit literature is to raise a voice of protest against the unjust social order prevailing for centuries. Dalit literature brings to light the ancient Hindu literature which was Brahmanic and which excluded Dalits by denying them equality of social participation. A human being is not born as a Dalit, or untouchable; it is the system that degrades them. Aravind Malagatti has brought this idea into the novel very well. In *The Government Brahmana*, he questions the society that degrades the individual in the name of caste.

### **Aravind Malagatti, a Great Writer, Teacher, Researcher and Social Activist**



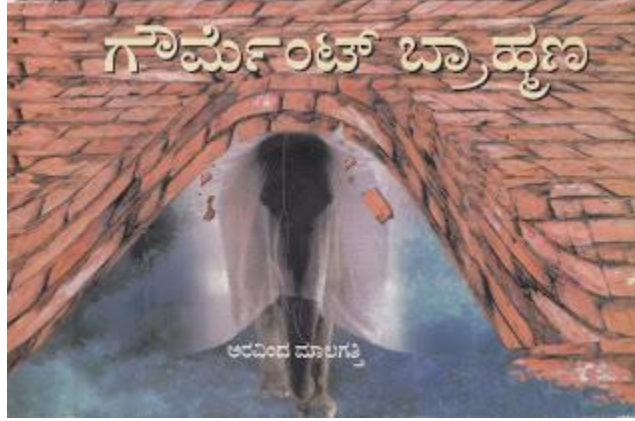
**Dr. Aravind Malagatti**

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Professor Aravind Malagatti is a leading creative writer in Kannada. He is also a well known critic in Kannada. He is a folk-lore scholar, a versatile writer, critic, working and publishing tirelessly. He has written on old Kannada poetry. He is also an active Dalit activist in the Dalit movement. At present he is working as Professor of Kannada in

Kuvempu Institute of Kannada Studies, Mysore University. Aravind Malagatti's contribution to Kannada literature and Kannada Studies are very significant.

### Individual Identity Crisis



Kannada Title

Aravind Malagatti's *The Government Brahmana* is the first Dalit autobiography (1994) in Kannada. This text has been translated by Dharani Devi Malagatti, Janet Vucinich and N. Subramanya. In exploring the text one has to see the collective consciousness of being a Dalit and the individual identity crisis. The autobiography of a Dalit, therefore, traces the individual identity among the collective community. The text is not a lamentation. This text scrutinizes the search for 'self' by an individual, which reflects the plight of the whole Dalit community's search for identity.

### The Narrative

The story is about an ordinary Dalit and his experience is chosen to create a social change. The story questions the 'self' in every form and makes even a Non-Dalit to think. The writer breaks down the boundaries of the individual, of caste and race and he has given the most minute details from slices of his life. The text in a way breaks the cliché of the stereotypic representations of the Dalit. The writer has chosen to present only the facts. Therefore, a variety of the behavior of Dalits is mentioned in the novel. The book generated many controversies even among his family members. Malagatti, however, did not bother about the criticism, but he has made every individual realize their self.

### The Opening

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R. Janani, M.A., M.Phil., NET

178

Identity Crisis and Search for 'Self' in Aravind Malagatti's *The Government Brahmana*

The autobiography opens with the following lines where Malagatti addresses the readers directly: “I do not have any illusions of becoming Mahatma by presenting these few pages of my life story. I am quite ordinary” (1). In these sentences, Malagatti intends to say that he may not be as great as *mahatma*, but he is an individual, ‘a self’ who has his own dreams and ambitions. Through his autobiography he wishes that the readers would come to know about the problems of an ordinary Dalit. Indeed, they would be the first readers of his life experiences.

### **The Maali Community**

Malagatti belonged to the Maali community, and he is referred to by the upper caste people only by the name of his community. Wherever he went he couldn’t reveal his real identity. To his white-collared friends, if he revealed his identity, they would not understand, but would only be bewildered by him. If he had to go to his old friends as a white-collared gentleman, they would not accept him as before.

### **Traditions**

Malagatti has presented the tradition and the ritual followed by Maali community in the novel. In the chapter “Coins on the Corpse and the Wedding Feast”, he discusses the tradition that is followed in the three upper class families, namely, Shetjis, Marathis and Veerashaivas. In the Veerashaiva families, there is a custom of throwing coins on the corpse during the funeral procession. This ritual can happen only if Dalits come to pick up the coins. This act was considered by the upper caste people as the act of redemption.

Dalits were called for the wedding feast. This incident happened in Shetjis daughter’s wedding where Dalits of the surrounding villages outnumbered other communities in the village. There were always rules imposed on Dalits during these occasions.

1. Not to ask for more food.
2. To accept only as much food as you can eat.
3. Not to carry any food home.
4. While going home after the meal, they should dip their hands in the ink kept outside. (10)

## **Dalits at School**

At school, Dalits had to perform sweeping classrooms and other rooms, and were given other manual tasks. But they had to sit only on the floor. The children from upper castes would be allowed to sit on the benches. Teachers treated the Dalit students different from other students. The most severe punishment was the corporal punishment at school, which was very crudely practiced on Dalit students.

Aravind Malagatti was not called by his fellow students of upper castes by his name, but they insulted him by calling him as katti. ('katti' means donkey or ass). At every level of school, a Dalit has no self identity. Thus, at school also there was prejudice shown against the Dalit students.

## **Right to Water Denied**

The next most important and the basic necessity is 'Water' and this right is also denied to Dalits. Even to fetch water, the people from lower caste communities are asked to go to the pond rather than the lake. Here 'Pond' referred is smaller, muddier, whereas the lake is bigger, clearer that caters to the upper caste communities of the village. To wash clothes, further problems would have to be faced. Malagatti's grandmother and his family members used to go to the ditches to wash clothes. The ditches they used were filled with water only during the rainy season and in summer they would vanish without a trace. Even the leeches, cattle, and every other organism swam along in the ditches. Sometimes even shit comes floating when the clothes were getting washed. Malagatti has recorded in minute detail the plight of Dalits which he not only laments, but also questions:

“Have you ever taken bath in such gutter water?”

“Have you washed your clothes in it?”

“Have you gargled with the same water and also cleaned your teeth?” (31).

## **The Okuli Festival**

The “Okuli” festival is another tradition of the village and the most important tradition of the untouchable colony. It is a custom that Okuli festival is celebrated every year in Shravana (i.e.) between August-September. The tradition of Okuli is in a way, a disturbing tradition that degraded the dignity of Dalit women. The tradition is to make Dalit women remove their blouses and wear *angagachche*. Standing opposite to these women were Non-Dalit and Non-Brahmin men. These men would fill their sacks with yellow and red coloured water (a mixture of turmeric and vermillion powder) and splash it with force on the women. The women had to dodge and beat up the men with the long canes held in their hands. This was sort of a traditional sport. This tradition was performed in order to retain the prosperity of the village. It was assumed that there would be no rain, crops infected with pests and the village plagued by diseases if this festival was not celebrated. This belief of the upper caste about the curse was actually believed and the ritual performed not by them, but by the Dalits of the village. The Dalit men and women who feared these superstitions fall prey to them in the name of tradition. There are even certain other traditions which are more disgusting even to know. At some places they still hold programmes like ‘feeding shit to the Dalits’. This act is referred to as ‘Mala Prashana’ ‘Ameedhya Prashana’ to refer to this feeding shit as though it were a sacred act of worship. This act may be disturbing and disgusting, but this was (is?) the real condition of these Dalits.

### **Study under the Street Light**

Malagatti mentions how he studied in his colony. His colony was near the prostitutes’ colony. No houses in Dalit lane could afford electricity. Malagatti had to study only under the street light (like many other poor people from other castes); even for this there was lot of opposition. Dalits not only lost their self-respect in the name of caste, they even lost their identity, since Dalits were also economically downtrodden. Many poor, illiterate and landless people were also subjected to such degradation, but their caste identity was always upheld by these poor people and others.

### **Devotion to Gods and Frustration**

As a young boy Malagatti had great affinity and devotion towards Lord Raghavendra. Malagatti drew a picture of Lord Raghavendra and donated to the Raghavendra temple in the village. Malagatti zealously gifted the framed picture to the temple. The priest was his father’s friend, so at first the priest accepted and appreciated



the painting and kept it inside the temple. Inside the rampart the priest performed some kind of worship by sprinkling holy water for purification on the painting. About this purification, however, Malagatti did not bother and felt happy about his painting in the temple. Later when Malagatti visited the temple he could not find any trace of his painting anywhere. This incident really had a telling effect on Malagatti and even created an aversion in him towards gods.

### **Personal Love – Inter-Caste Marriage Was/Is Impossible**

Malagatti expresses and describes his lost love in the chapter, “My ex-beloved”. In this chapter Malagatti does not only talk about his own lost love, but he also acts as a symbolic representation of the Dalit community. The condition of every ordinary Dalit and their love towards a Non-Dalit is always a lost cause. Though he knew in the very depths of his heart that his love would not succeed, and yet he could not keep away from his lady love. He knew nothing could change the condition of a Dalit.

Malagatti’s lady love once says her wish to her love,

“Aravind could you have been born at least as a Lingayat?” (70).

She did not have any idea of deceiving Malagatti. Her love knew no bounds, whereas the caste she belonged to, denied him the right to her hand, destroying all his dreams and desires.

### **Patronizing**

Malagatti was always haunted by his Dalit identity wherever he went. Whenever he was invited by his friends for lunch, there would always be his caste mentioned. Once, Malagatti was invited by his Marxist friend for tea. His friend was a Marxist; so Malagatti thought his friend had extended his friendly hands to everyone, but when they were chatting his friend commented,

‘I don’t believe in caste discrimination,

Many harijans come home, have tea and food...’ (97).

These words did hurt Malagatti a lot. This was not the first time he was listening to such words. The question of identity troubled him every time, and wherever he went the mention of his caste disturbed him. Malagatti says the word 'Harijan' tormented him,

“Not the boundary, the harijan, I felt the yelling words that would have sounded shrill with agitation. But my words could not be heard. I could not even show my face to them” (98).

### **Ghost of Caste in Inner Psyche**

Even after the Dalits have got some rights and are able to receive good education and improved financial status, the ghost of caste does not stop haunting the inner psyche.

### **Earlier Generation and Their Vision of Independence**

Malagatti's father, when he got appointed as a government teacher, faced all such discriminations in the village. Even the headmaster and the teachers of the school who belonged to other Non-Dalit communities warned Malagatti's father to leave the school. Even the fellow colleagues did not show him the mercy of offering a seat. Thus Malagatti's father finally managed to get a transfer to another school. In the new school also his father had to work with many restrictions, since a Dalit teaching a non-Dalit was not accepted by the people of the village.

When India got its independence on 15<sup>th</sup> August, 1947, Malagatti's father asked his family members to prepare *holige* ( a sweet dish usually prepared only for festive reasons). He went to everybody's house in the lane and fed them with sweets, sharing the celebration of the freedom. The second most important thing he did was to gather all young people in the lane and going to the temple well and drawing water. The other non-Dalits in the village stared at them aghast, because it was a complete revolt against the rules imposed on Dalits. The upper caste people felt surprise and horror at the same time seeing the act of Dalits drawing water from the well, splashing it on the ground and enjoying themselves.

### **Meaning of Freedom for Various Groups and Communities**



The freedom of India thus had produced different reactions on different people.  
As Malagatti says,

“For Vivekananda had his own idea of a new nation.”

“Sardar Patel’s idea of the nation revolved around gallantry and vigour.”

“Nehru had a vision of a modern India”

“Gandhiji had a vision of the Rama Rajya or the ideal nation.”

“Ambedkar had the idea of a land where human rights could be claimed”  
(113).

But for an ordinary person, for an ordinary Dalit like Malagatti’s father, freedom is nothing but the drawing of water from the village well like other caste people. The very next day as usual, they reverted to the same old way of drawing water from the well meant only for them, located outside the village. This is the condition of Dalits in many villages of India, even in the post-independent era. Malagatti questions this denial of Dalits for ages and he has become the voice for his whole community whose struggle still continues.

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184

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# LANGUAGE IN INDIA

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## Lexical Reduplication in Literary Works of Ashangbam Minaketan

Naorem Jiban Singh, Ph.D. Student  
P. Madhubala, Ph.D.

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ASHANGBAM MINAKETAN

### Abstract

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186

This paper attempts to discuss the lexical reduplication only. Also, the focus is more on word reduplication in the literary works of Ashangbam Minaketan, a prominent writer of the modern Manipuri literature. The paper deals with word reduplication and its types as complete, partial and discontinuous word reduplication. Complete word reduplication can be further subdivided into the class maintaining type and the class changing type.

## 1. Introduction

Reduplication is the repetition of all or a part of a lexical item carrying a semantic meaning. Reduplication refers to a word formation process that repeats all or part of a word or phrase (Paul de Lancy, 2006). There are two types of reduplication namely, morphological reduplication and lexical reduplication.

Morphological reduplication refers to the minimally meaningful and segmentally indivisible morphemes which are constituted of iterated syllables (Abbi, 1992). Thus, it comprises of base and iterated part together to form a single morpheme.

For instances:

<i>krik-krik</i>	‘sound of rubbing stone’,	(Aseibagi Seiroi, p.30.)
<i>u-u</i>	‘sound of blowing wind’,	(Vasantagi Seireng, p.34)
<i>kukru-kukru</i>	‘cooing of pigeon’,	(Aseibagi Nitaipod, p.42)

The above examples show that the non-duplicated words *krik*, *u*, *kukru*, do not give the meaning of ‘Sound of rubbing stone’, ‘Sound of blowing wind’, ‘Sound of pigeon’ when the base and iterated words combined together, they give the meaning of ‘Sound of rubbing stone’, ‘Sound of blowing wind’, ‘Sound of pigeon’.

Lexical reduplication refers to the repetition of any sequence of phonological units comprising a word. Lexical reduplication can be analyzed in two ways:

- (a) Complete lexical reduplication
- (b) Partial lexical reduplication

**(a) Complete lexical reduplication:** It constitutes of two identical words. It is the phenomenon when a single word or clause is repeated once in the same sentence without any phonological or morphological variations.

lisiŋ - lisiŋ

thousand - thousand

t <sup>h</sup> əwan	lisiŋ	lisiŋ	t <sup>h</sup> okpəgum	‘like thousands of stars shinning’
star	thousand	thousand	shine like	(Vasanta Seireng, p.7)

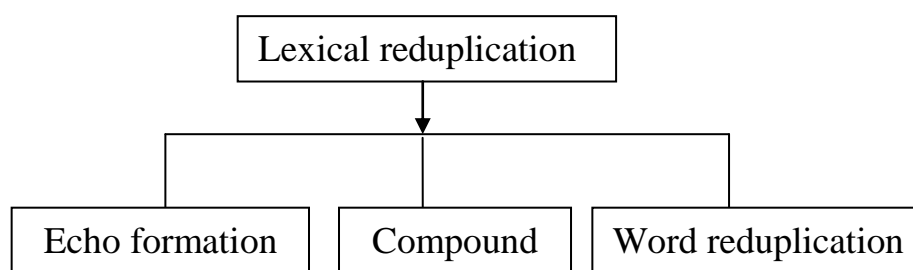
**(b) Partial lexical reduplication:** It constitutes of partial repetition of a syllable in a word.

həi-nəm	ləi-nəm	‘sweet smell of flowers and fruits’
fruit -smell	flower-smell	(Aseibagi Nitaipod, p.17)

The above example shows that the repetition took place in second syllable and the first syllable remains as it. Further, lexical reduplication can be analysed in three types based on the structure of the word.

## 2. Types of Lexical Reduplication

Lexical reduplication can be presented diagrammatically as shown below.



### Echo- formation

It is a partially repeated form of the base word in which it is formed by the pairs of words. Each word is formed by two syllables, in which the second syllable remains same but changes take place in first syllable. It is also formed by the pair of words, in which the second word in the paired construction doesn't have any meaning of its own.

mirət - narət - ‘surreptitiously’ (Aseibagi Seiroi, p.3)

pidət - padət -

‘orphan’

( Aseibagi Jaybhai, p.46)

## Compound

In compound lexical reduplication, two different lexical items, which have the same meaning, are used as a compound word to make a style of expression. They are literally very effective in expression.

taujiŋ-həiraŋ

‘fruit’ (Aseibagi Seiroi, p.10)

sinjel-ləiraŋ

‘flower’ (Aseibagi Nitaipod, p.14)

korəu-numit

‘sun’ (Vasanta Seireng, p.56)

## Word reduplication

Word reduplication refers to the complete or partial reduplication. One of the most important kinds of reduplication under lexical reduplication is word reduplication, which is prime concern of the current paper.

### 3. Word reduplication and its types

Word reduplication and its types can be presented diagrammatically as (Abbi, 1975):

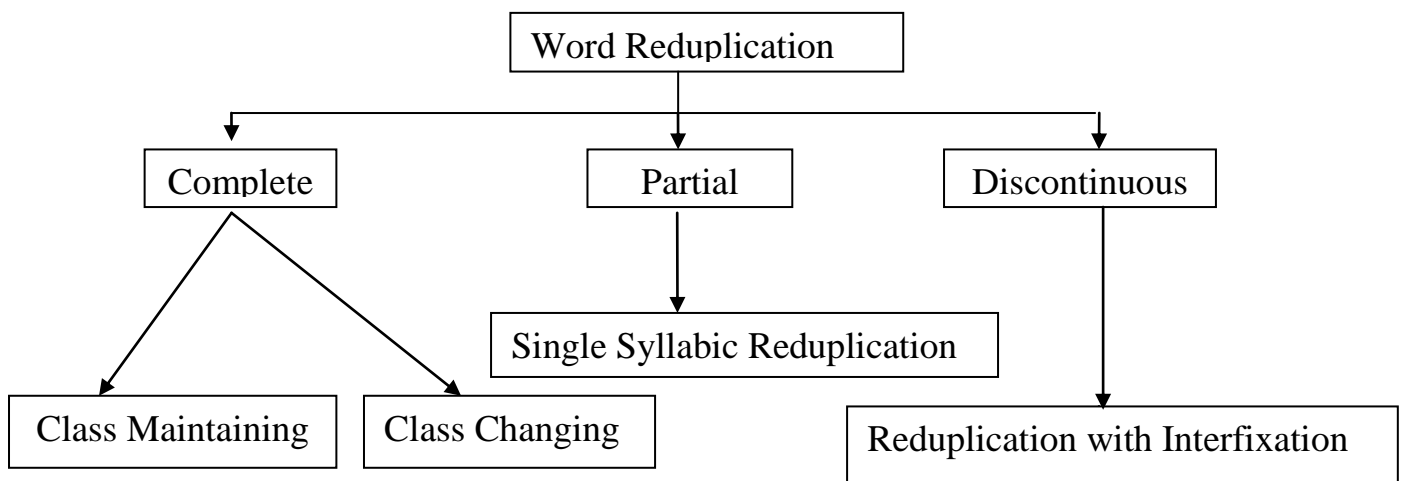


Diagram: **word reduplication**

Complete word reduplication can be further subdivided into:

- (i) The class maintaining type
- (ii) The class changing type.

In the class maintaining type, complete word reduplication remains in the same grammatical class of their non-iterated base. For instance;

(a) *təpnə* 'slowly' is an adverb and (Vasanta Seireng, p.18)

*təpnə-təpnə* 'slowly slowly' is also an adverb.

(b) *k<sup>h</sup>əllu* 'think' is a verb

*k<sup>h</sup>əllu-k<sup>h</sup>əllu* 'think think' it also a verb.

(c) *jug* 'century' is a noun

*jug-jug* 'century century' is also a noun (Sri Krishna Cheityadev p.8)

In the above example (a) the non-duplicated word '*təpnə*' is an adverb, base and iterated part combine together that is '*təpnə-təpnə*' is also an adverb. Therefore, it shows that both share the same grammatical class. In example (b) the non-duplicated word '*k<sup>h</sup>əllu*' is a verb, base and iterated part combine together that is '*k<sup>h</sup>əllu-k<sup>h</sup>əllu*' also a verb. Therefore, it shows that both share the same grammatical class. In example (c) the non-duplicated word '*jug*' is a noun, base and iterated part combine together that is '*jug-jug*' also a noun. Therefore, it shows that both share the same grammatical class.

In the class changing type, complete word reduplication refers to those constructions when the reduplicated structure enters a different grammatical class from that of its non-reduplicated base. But in Manipuri such types of class changing of lexical reduplication are not found in the literary works of Ashangbam Minaketan.

### Partial Word Reduplication

Word reduplication can also be constituted by duplicating a part of the word (generally a syllable). Examples:

(i) *put<sup>h</sup>ok - pusin* 'carry something outside and inside'

(Meitei Lairol, p.1)

(ii) *cinja - təmja* 'the place where the hill and the valley meet'

(Aseibagi Jaibhai, p.15)

- (iii) həinəm - ləinəm 'sweet smell of flowers and fruits'  
(Aseibagi Nitaipod, p.17)

### Discontinuous Word Reduplication

Word reduplication can be constituted by discontinuing the two iterated words, by a link verb 'ni'.

əranbə - ni- əranbə 'that is wrong' (Aseibagi Seiroi, p.8)

məhakt<sup>h</sup>əŋ - ni-məhakt<sup>h</sup>əŋ 'for him/her' (Sanarik Pareng, p.122)

The above examples show that the two iterated word are joined by a link verb 'ni'.

### 4. Conclusion

The present study is an attempt to identify lexical reduplication as a stylistic device in the literary works of Ashangbam Minaketan. It also analyses echo word, compound and word reduplication. The data presented reveals that Ashangbam Minaketan has used well refined, appropriate reduplicative words to beautify his writing. The choice of words by Ashangbam Minaketan plays a very significant role in presenting his works and concepts. Such a type of presentation brings the readers very close to the writer.

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## Teacher's Dilemma In Githa Hariharan's Novels *The Ghosts of Vasu Master and In Times of Siege*

G. Kayal Vizhi, M.A., M.Phil.

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Githa Hariharan

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Teacher's Dilemma in Githa Hariharan's Novels - *The Ghosts of Vasu Master* and *In Times of Siege*

## The Teachers in the Novel

The role of the teacher is often formal and ongoing. Teaching is a social process and to define it is very difficult, because teaching is influenced by the political and social backgrounds of the country. In Githa Hariharan's novels *The Ghosts of Vasu Master* and *In Times of Siege*, the central characters Vasu Master and Shiv Murthy play the roles of teachers. *The Ghosts of Vasu Master* begins with the retirement of Vasu Master. Haunted with the question "Who am I?" he is not sure about himself, knowing not what he is and what he has to do. As his professional career comes to an end, he begins to realize that he was a teacher. However, his retirement starts a new beginning for him, to know himself. It becomes a search for his own identity.



## Tales Told by the Teacher

The novel is filled with the tales told by Vasu and their eloquence and meaning lead the way to understanding the teacher. Every tale has a parabolic significance, and it is not directly stated. This is the peculiarity of the novel. Vasu Master's memories haunt him like ghosts. His abnormality was that he was seeing the ghosts of his father, wife, grandmother and many others. Since he leads his life in isolation, these ghosts disturb him. Being a person of split personality, mentally and physically, he was a problem to himself. He often says, "I am not sure what different pieces have to do with one another, I am digressing" (*GVM 17*). As a man he seems to be a failure as he fails to maintain relationship, and as a teacher after retirement he faces frustration.

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## **Process of Self-Discovery**

The process of Vasu Master's self-discovery is speeded up by the arrival of Mani. At first, Vasu thought that there could be no change in Mani. This pessimistic approach shows that the teachers are not honest in their profession and are not ready to face the modern challenges and this is perhaps because of their individual problems. In a counselling session, it is Vasu who suggests that Mani should be admitted somewhere in a good school. This is indicative of Vasu's own limitations and ignorance. But Vasu Master after his tutoring of Mani realizes that there are changes possible and Mani is better than he had ever expected. A teacher like Vasu teaches the same class for forty plus years and is unable to read the psyche of his students. It shows that he lacks the knowledge of educational psychology. He himself accepts, "I had spent a lifetime with boys like these and I still had to imagine what went on in their heads" (*GVM 2*).

## **A Caricature of a Teacher**

Vasu is a caricature of a teacher in the Indian education system. It is strangely antithetical that he was a teacher but unfortunately he wasn't a student. He started learning when the process of actual teaching ended. Vasu was a teacher of traditional ideology. He was also the result of social circumstances. Everywhere in the novel, the reader has a glimpse of a social system as a controlling force. Vasu can be seen as a man versus a teacher who is not sure of his role as a teacher, his role as a father and a member of society.

## **A Wanderer in the Unreal World**

Vasu, an unrestrained wanderer in the unreal world, is the protagonist of the novel. Vasu is not a real teacher of flesh and blood; he was made by the system and he played the role. As a teacher, Vasu is a failure but still he is an advocate of 'standard' and 'class'. The education system and such teachers have broken the very back-bone of the purpose of education. Vasu's interaction with 'standard six B' clearly puts the fact before readers. He never cared about the

reactions and the results were well deserved. Here, the education system is criticized. The grey mouse is not a mouse but a person in that grey profession i.e. the teacher. Vasu is supposed to be a teacher, but he is not a teacher at all. It is true that there is nothing to call as suspense to surprise the readers, to get them shocked, in the course of the novel even the readers are forced into some introspection and be a part of the inevitable journey to self-discovery.

### **Contemporary Historiography and Hotly Debated Issues**

*In Times of Siege* revolves around the story of Shiv Murthy, a history professor, who specializes in ancient Indian history and is accused of falsifying history by a group of Hindu nationalists. By telling the story of a history professor, Hariharan deals with the subject of contemporary historiography and discusses its key issues. Her main argument is centred on the nationalist re-writings of history and its propagandistic usage. Showing that national identity is per se mythical and imagined, Hariharan simultaneously engages with the exclusions affected by nationalist ideology.



### **Ambiguous and Complex Picture of Basava, the Founder of Veerashaivism**

In Shiv's account, the saint-like figure of Basava is rendered more ambiguous and thus more complex. Certainly, Shiv's historical essay is full of 'lapses', i.e., parts that lend themselves to misinterpretation. In Shiv's view, history is seen as a discipline that asks questions rather than

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G. Kayal Vizhi, M.A., M.Phil.

Teacher's Dilemma in Githa Hariharan's Novels - *The Ghosts of Vasu Master* and *In Times of Siege*

provide answers. As historiography is the result of the interpretation of sources, among them literary ones, Shiv makes the attempt to reconstruct Basava's life. The novel claims that historiography is a highly problematic field, but it also questions how public opinion is manipulated and hegemonic cultural images are disseminated. The role of public institutions and the media is shown and critically commented on by Hariharan.

### **Professor's for Mythical Heroism**

The historical text, which is produced by Shiv's reinterpretations of the Basava story, thus becomes a source and resource for political agency in the present. There are two instances in which inter-textual references become tangible: first, Shiv's obsession with Basava surpasses a purely academic interest and thus hints at Shiv's hidden desire to aspire to such mythical heroism. Secondly, Shiv's father was a fighter for Indian independence and thus another heroic model, which makes Shiv feel second-rate. Shiv's reflections on Basava illustrate the discrepancy between mythical heroism and contemporary middle-class mediocrity.

### **A Typical Anti-Hero**

Shiv is a typical anti-hero, his public fall from grace triggers a redefinition of Shiv's stance and political position in the contested field of contemporary communal politics. As he makes a silent promise to his young friend Meena, "[a] promise to stand firm, to resist giving up" (*TS 180*), it becomes clear that Shiv will desist from falling back into political apathy. It is of course no coincidence that Hariharan emphasises two main points concerning gender and class in her novel. First, the fact that even an average middle-class person can stand up to the threat posed by the Hindu Right; and second, the role of women in political debate. In contrast to Shiv's anti-heroic stance, Rekha (Shiv's wife) and Meena take up a position of powerful resistance, if not dominance:

Like Rekha, Meena names things with ferocious certainty. Communalist fundamentalist, these women warriors seem to know exactly which cities they want to raze to the ground, which they want to raise in their place. (*TS 60*)

### **Influence of Women**

Thus Shiv's transformation should be considered in relation to his utter mediocrity as well as to the role of women in his life. Meena undoubtedly introduces politics via her involvement as a student activist to Shiv's heretofore uneventful middle-class way of life. Moreover, she is shown to assist in Shiv's growing into the mould of a politically active intellectual. Hariharan creates a configuration through the choice of her two main characters, Shiv Murthy and Meena, which she sets in relation to the controversy caused by his history lesson.

### **Two Major Points: Post-retirement Self-definition and Politics-inspired Rewriting of History**

*The Ghosts of Vasu Master* fits into the mould of the quest novel in which the protagonist Vasu is seeking self-definition during the post-retirement period. A peculiar lyrical charm is evident in this effort to come to a humane understanding of life and to recognize the confusing impulses to human action philosophically. The novel also presents a reassessment of the hollowness of the contemporary system of education and the limitations imposed by confining it to the prescribed texts.

In *In Times of Siege* Hariharan captures vividly the Hindutva-inspired party attempts at rewriting of history which runs counter to their ideologies. She asserts that any attempt to homogenize history must be opposed as one should not yield to institutional pressure and political groups. This study offers further scope for analyzing the intentions, challenges and limitations of teachers in their defined roles.

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## Common Errors in the Basic Writing Skill with Reference to Native Speakers of Arabic Students in Collegiate Level

Dr. Kesavan Vadakalur Elumalai & Dr. Roseline Nirmala Jesudas

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### Common Problems of Writing Skill

A number of studies have been examined in the field of English Productive Skills to pinpoint the common problems of students' writing skill. Writing is not only a mirror of one's thought but it contributes newness to established information (Weigle, 2002). Brooks and Grundy (1998) define writing as a tool to communicate ideas in a target language. Hyland (2003) considers writing as a visual print coherently knitted into structured language. The writing skill course focuses on switch from simple sentence writing to more complex and stylish explanation were prepared according to the direct quotations and in-text citation. In general, the writing skills courses are intended to provide students with the composition/essays and grammar/vocabulary skills. These skills were essential that to explore to the freshmen in the collegiate. Tarnopolsky

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(2005) advocated that academic writing is the most creative writing which needs critical thinking to develop ideas in the target language. Fujioka (2001) surveyed how Asian ESL students acquired academic writing skills. She found Asian students lack critical thinking rather than the lexical problems in writing. Another researcher Izzo (2001) also reported that Japanese students at university level lack organizational feature in their academic writing and these difficulties were due to their translating habit from Japanese to English language in their writing discourses (Hirose, 1998).

### **Writing Skill in English in Arab Countries**

In Arab countries, several authors have viewed the weaknesses of Arabic students that reflected in foreign language writing as a major cause for their failure to reach the set goals of writing. Al Khuweileh & Al Shoumali, 2000; Al Hazmi & Schofield 2007; Fitze & Glasgow, 2009, El Sadig (2010) advocated that the old educational policies were the main factors for students' problems. It has been realized that students of EFL classes were unable to adopt a professional style of writing. Silva, 1992 expressed essay writing from first draft to final draft is a stressful task for nonnative learners. These problems led several other authors to suggest that academic writing needs to be more focused on the organization part of the discourse (Hirayanagi, 1998; Takaji, 2001).

### **Practical Problems**

Cherednichenko (2003) believed a diverse composition of learners created practical problems for both teachers and learners. It is not an easy composition to deal with since most classes have students of two or more levels of ability and to cater to the needs of everyone is a challenge for teachers. Bauer and Shea (1999) viewed increased problems in multi-ability classes when both native speakers and beginners studied together. Diversity led to engagement and management problem on both ends. They further suggested different methods to solve the problems in writing skills classes still many other aspects were left to be explored.

### **The Focus of This Study**

The present study explored the performance and the problems of Arab students from collegiate education having private and public school background attending EFL writing courses in the college both Arts & Education.

This article found several challenges for the success of the program, such as shaping suitable teaching materials and resources, assigning peer group work, evaluating students' attitude and identifying their difference in the level of understanding. The issues related to performance problem in the productive skills in writing classes are examined.

## Nature of Writing Skill

Writing is one the hardest skills which has the following micro skills

Correct use of

- ☐ Orthography
- ☐ Form of words
- ☐ Word order
- ☐ Appropriate genre and audience
- ☐ Sentence constituents (Concord)
- ☐ Cohesive devices and
- ☐ Differentiating main ideas and supporting ideas

Simple paragraph writing requires conscious effort and much practice in composing, developing, and analyzing ideas. Students writing in a second language are also faced with social and cognitive challenges related to second language acquisition. The language proficiency and competence underlies the ability to write in the second language in a fundamental way. Therefore the teacher who teaches Writing skill course should consider both strategy development and language skill development when working with students.

## Performance of Students

When students lack skills in these areas, their writing may be unsatisfactory in multiple ways from poor grammar and syntax to unclear organization to weak reasoning and arguments. Complicating matters is the fact that many students' reading skills are also poor. For example, if they cannot recognize the main point of an argument in their reading, they obviously cannot respond to this point in their writing. In addition, students often lack the Meta cognitive skills to recognize the areas in which their prior knowledge and skills are insufficient – and thus which skills they need to work to improve.

During their high school careers, most of our students were not writing with the frequency we might expect, nor were they doing the types of writing that we will require of them in their college years.

## **Unsatisfactory Writing**

When students lack skills in these areas, their writing may be unsatisfactory in multiple ways – from poor grammar and syntax to unclear organization to weak reasoning and arguments.

Moreover, students may have learned bad habits in high school that they need to un-learn. For example, some students were taught in high school to avoid the first person and thus may use awkward grammatical constructions to avoid it rather than learn the contexts when its use is appropriate.

## **Design a Suitable Program of Writing**

Recognition of students' prior experience with writing and the complex nature of writing can help us to more effectively design assignments and provide support as students continue to hone their skills.

Each student should know about these micro skills and they should apply while they are performing writing process. This skill is an important part of communication. Writing exam is the main task for the preliminary level students they should communicate the content with clarity and ease to an evaluator.

For a foreign language learner, writing is an extension of listening and speaking. Therefore, the student must be provided opportunities to build, extend, and refine oral language in order to improve written output. Since writing involves some risk-taking, it is important for students to be comfortable taking risks. They need to know that their efforts are appreciated and that the message they are trying to convey is valued over the form.

## **Problems in Orthography: Spelling & Punctuation**

To test the Writing skill the preparatory year students were asked to write a paragraph and found the following common mistakes in their writing.

### Original Word form and spelling    Reproduction / students' version

Original Word form and spelling	Reproduction / students' version
Pen	Ben
Principal	Brinciple
Right	Wright
Problem	Broblem
Taught	Taut /tauht
Rather	Reter/rather
Says	Saes/sais
Specific	Spissife/spafic
Limited	Limited
Acquire	Acuire
Language	Languge / langage
Happiness	Happinece
Course	couse
Person	Prison
Heels	Hiels
Answer	Answre
Service	Sevies
Children	Children
Tell /told	Telled/talled
Wakeup	Wickup
Cafeteria	Cafitariya
First	Frist
Mixed	Maxed
Excited	Exaited
Second	Seconde
Future	futuer
Eventually	Evantuly
Country	Countray
Combine	Combain
Fresh	freash

### Examples of Student Writing

The following paragraphs present examples of errors for Spelling & Punctuation. Apart from the above mentioned common spelling mistakes, other spelling mistakes are also identified in the paragraphs.

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Dr. Kesavan Vadakalur Elumalai & Dr. Roseline Nirmala Jesudas

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in Collegiate Level

Spelling alone is identified in the following paragraph. Grammar mechanisms were not highlighted.

### Example: 1

Write an essay on Schools System in United States.

Example from students' Writing

#### Schools system at the United States

*Schools in the united states ia similiar to the schools in the united kingdom, there are three graded schools chassified according to the age of the student primary, intermediate and secondary school. people usually attending school at the age of six, they must be physically and mentally mature to attend school. in the primary school there are one to six or seven levels, then student go to a higher schools (intermediate), finally he/she attend the last level which is secondary school hte primary schools usually has one teacher to teach every level, But in the intermediate and secondary classes taught by subject specialists, So the student spending about tewlve years in the schools unless he has to repeart one year or more, then he/she has the choice to countinue to has a diploma degree or not. The evaluation at the school in the american system depends on the team work. Of cours there is indivisual diffrence between the students some of them need to repeat to learn, The other can learn faster, the teacher has to be aware about these indivisual diffrences so he can be qualified to deal with the students.*

### Example: 2

*This is my second essay talking about great leaders*

*king abdullah is a great leader for saudi arabia, because of his contributions in the education field; he built a new universities and institutes in saudi arabia and he brought a great professors around the world in saudi arabia, he encouraged the scientists and student for the learning and scientific researches. saudi arabia now is better than before because of him.*

*sheikh zaid also is a great leader for united arabic emirates because he made the dream come true, he turned dubai city from a desert into one of a great cities in the world.*

### Example: 3

**Treat pets like a family member agree or disagree and why?**

*Treat pets like a family member agree or disagree and why?*

*Iam not a pets lover, i think some of them carry some diseas iam not saying that people should not have pets but i would not do that. and i think if any one have any kind of pets they should have a fully care of them, they have feel the responsibility to them, because they took*

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*them with thier own choice in the first place. and take care of them in my opinion means give them their food in time, wash them, make a private place for them. but i disagree with treated them like family member because human and pets can not be the same they have so much diffrece people needs not like pets needs, people need to feel respect, safety, honor,,,,ets pets needs food, place, they do not feel respect like human. and i think there must be punishments for any one doesn't treat pets very well like they deserve to be treated.*

## Conclusion

The present study highlights the Native Arab students' errors in the writing skill. In accordance with the above findings, the following suggestions are made for the improvement of writing skill.

1. Teachers may apply the process writing approach.
2. The curriculum designers, teacher educators and material designers may focus on providing strategies based on using the process writing approach in EFL domain.

This study paves the way to investigate the effect of using other approaches in teaching writing skill.

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## Parsing Noun Inflections: Tamil

Dr. P. T. Kingston and Dr. Samikkanu Jabamoney a/l Ishak Samuel

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### Abstract

“Parsing is an important process of Natural Language Processing (NLP) and Computational Linguistics which is used to understand the noun inflections of a natural language (NL) sentences confined to the grammar. Parser is a computational system which processes input sentence according to the productions of the grammar, and builds one or more constituent structures which conform to the grammar”<sup>1</sup>. Grammar based structural parsing provides solutions to some extent but it is very tedious for larger vocabulary corpus. This paper focuses noun inflections parsing of natural language text in Tamil language.

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Parsing Noun Inflections: Tamil

## Features of Tamil Language

“Grammar of Tamil language is agglutinative in nature. Suffixes are used to mark noun class, number and case. Tamil words consist of a lexical root to which one or more affixes are attached. Most of the Tamil affixes are suffixes which can be derivational or inflectional. The length and extent of agglutination is longer in Tamil resulting in long words with large number of suffixes”<sup>2</sup>.

In Tamil, nouns are classified into rational and irrational forms. Human comes under the rational form whereas all other nouns are classified as irrational. Rational nouns and pronouns belong to one of the three classes: masculine singular, feminine singular and rational plural. Irrational nouns belong to one of two classes: irrational singular and irrational plural. “Suffixes are used to perform the functions of cases or post positions. Tamil verbs are also inflected through the use of suffixes. The suffix of the verb will indicate person, number, mood, tense and voice. Tamil is consistently head-final language”<sup>3</sup>. The verb comes at the end of the clause with a typical word order of Subject Object Verb (SOV).

However, Tamil language allows word order to be changed making it a relatively word order free language. Other Tamil language features are plural or honorific noun, frequent echo words, and null subject feature i.e. not all sentences have subject, verb and object.

## Parsing Noun Inflections

Parsing is important in Linguistics and Natural Language Processing to understand the noun inflections of a natural language grammar. “Parser is a computational system which processes input sentence according to the productions of the grammar, and builds one or more constituent structures called parse trees which conform to the grammar. Parsing natural language text is challenging because of the problems like ambiguity and inefficiency”<sup>4</sup>. A parser permits a grammar to be evaluated against a

potentially large collection of test sentences, helping the linguist to identify shortcomings in their analysis.

Noun and verb are the primary grammatical categories. Suffixes of noun and verb are the secondary grammatical categories. There are two kinds of suffixes:

1. Derivational suffixes
2. Inflectional suffixes.

Derivational suffixes change the noun with verb vice versa

1. (a) *Atu + al    ATal*  
*dance + ing    dancing*
- (b) *OTTu + nar    OTTunar*  
*Drive + er      Driver*

*ATu, OTTu* are the verbs. Suffixes *-al, -nar* change the verbs with noun.

2. (a) *nI   ennaik   KAtali*  
*you   me      love*  
*you   love      me*

Suffix *-ai* changes the noun *KAtal* into verb. *-al, -nar, -I* are the Derivational Suffixes.

- (b) *nI   en   KAtali*  
*you   my   lover*  
*you   are   my lover*

Here suffix *-i* does not change the noun *KAtal* in to verb. So this suffix *-i* is an Inflectional suffix. We should not parse the suffixes for machine translation. *ATal*, *OTTunar*, *KAtal* should appear in dictionary as they are.

We do parse the tense marker and pronominal termination from the inflected forms of verbs.

3 (a) *paTi - tt - An*

read – past- he

He read

(b) *ezut – in - AL*

Write - past – she

She wrote

Suffixes *-tt-An*, *-in-AL* leave from the verbs *paTi-*, *ezut-*, similarly pluralarker, increment, case marker and ditties come under parsing when nouns are taken into account. All these come under Inflectional suffixes. Examples are given from 4 to 7 to indicate these types under noun inflectional suffix.

4 (a) *MATu - KaL*

Bullockcart – plural

Bullockcart

(b) *mANavar - KaL*

Student - plural

Students

5 (a) *vITT – iR - Ku*

Home – increment- Dative case

To home

(b) *nila - tt - ai*

Land – increment – accusative case

Land

6 (a) *nATT - ai*

Country – accusative case

Country

(b) *nATT - uKKu*

Country - Dative case

To country

7 (a) *kizaKK - um*

East - also/ and and east

(b) *nI - tAn -E*

You only - definitely

You are definitely

In these examples inflectional suffixes are *-Kal*, *-iR*, *-tt-*, *-ai*, *-uKKu*, *-tAn-*, *-E* these four kinds of suffixes are noun inflections.

While there is more than one suffix occurring after noun, plural marker, increment, case marker and clitics come in that order respectively.

8 (a) *mana - tt - iR - ku*

Mind - increment 1 – increment 2 – dative case to mind

(b) *KizaKK - il - E - Y - um - tAn - E*

East – pcatiracok – definitely – guide – and – also – definitely in the east also.

More than two increments come together. Up to four clitics come together.

Noun	Plural marker	Increment – 1	Increment - 2	Case marker	Clitics - 1	Clitics - 2	Clitics - 3	Clitics – 4
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So, we hold it for the structure of noun inflections.

We do restrict the meanings and the number of the noun inflections. We can avoid the suffixes *-til*, *-man*, *-kol* etc. As these suffixes are not in modern Tamil. The case marker *-in* occurs with various meaning in old Tamil.

9 (a) *KANunar inmai – y – in cettanaL (aKam .16 – 8)*

Viewer / lover without – cause died – she

(b) *yAnaiyum malaiy – in tOnRum (puram 42 – 2)*

Elephant mountail – like look

Elephant look likes mountain

(c) *malai – y – in izintu mAkkaTal nOkki (puram 42 – 19)*

Mountain – from big sea towards

(d) *yAnai – y – in vantu ninranai (KuRunt . 161 – 7)*

Elephant – on came stand – you

You came and stood on elephant

(e) *Kuruamp – in - aruntum (puRam – 384 )*

Sugar came – of flower

SUCK the flower of sugar cane

Reason, causative, comparative, adjectives, locative and genitive and the various meaning of case marker. –*in*. Now we neglect all the case meanings except genitive meaning. In modern Tamil suffix –*in* comes with this meaning.

We relax the rule one meaning for one suffix. String *ai* functions as noun, case and increment.

10 (a) *enn / ai / KKu Ur iHtu anmai Ayinum*

My lover – to Town it is not it

If the town is not

(b) *enn / ai nil / anmin tevvir*

In these old Tamil sentences noun *ai* appear with the meanings of lover, king, husband, leader, God etc. In modern Tamil, increment *ai* appears.

11 (a) *ippOt – ai – Kku*

Now – increment – dative case

(b) *nERR - ai - KKu*

Yesterday – increment – dative case

*ai* is a case marker in the long history of Tamil language. The noun *ai* comes as a seperate word. Increment *ai* comes between noun and case. We consider the three types of *ai* forms for machine translation.

We restricted the various meanings of (CM) case marker –*in*. But we do not restrict the increment –*in* (example No: 13) and CPM conditional participle marker –*in* (example No: 12). Three important differences are between them.

12 *mazai peyy – in Kulam niraiyum*

Rain rains – CPM tank will fill

If it is raining tank will fill

13. *coll – in celvan*

Word – possessive case sin son of word

Son of word

The differences are: 1. CPM comes after verb. CM comes after noun 2. CPM appears in complex sentence. CM appears in adjectival phrase 3. CPM modified by verb or predicate. CM modified by a noun. This is easy way to identify them. Here syntactical levels also help as for parsing the inflectional suffixes.

Case marker comes after noun only. Tense marker comes after verb only. Plural marker and clitics come after noun and verb. While more than one suffixes coming after noun. We consider the suffixes as a single string. Firstly we do separate the whole suffixes from the noun.

14. *Kutirai – KKA kompu muLaittirukkiratu*

Horse – for horn growing

Is horn growing for horse?

We treat the –KKA as a one string at the time of separating it from the noun Kutirai, horse. Then we park the string -KKA into case marker -KKu - and question marker

–A. This method gives an easy way in processing of the parsing. We do make many tables to explain the combination of inflectional suffixes.

15. *KizaakkEyumtAnE mazai peykiRatu*

East – and – also – definitely markers rain raining

It is raining in the east also



In this example four suffixes, *E – y – um – tAn – E* come after noun *Kizakku*, east. The places consider the initial, medieval and final positions of the inflectional suffixes after noun.

If rest of the first letter of noun and suffix are in the same form, the computer parses the word wrongly.

15.     *mATu – KaL*  
          - Plural

16.     *makaL*  
          Daughter

In the example 16 – *KaL* is the part of the word.

17.     *nila – tt – ai*  
          Land – increment – accusative case

18. (a) *ezu – tt – ai*  
          Raise – increment – accusative case

- (b) *ezutt – ai*  
          Letter – accusative case

*ezu* raise is a verb. Case marker *ai* should not come after verb. Example 18 a is wrong. *Ezutt* is the alternate form for the noun *ezuttu..*

Selectional restriction rule functions between alternate forms of case markers and alternate forms of nouns.

- 19 (a) *muLL – uKKu*

Thorn - dative case

(b) *ill – ukku*

Home – dative case

*muLL ill* are the alternate forms of nouns *muL*, *il*. *uKKu* is one of the alternate form of dative case *Ku*. The noun pattern CVCC – and VCC – select – the uKKu form.

There are four kinds of alternate forms to noun.

- I) a noun stands without change
- II) One of the alternate forms stands for noun
- III) A noun stands with glide (y, v)
- IV) A noun stands with germination of its final letter.

For example there are three alternate forms for the noun *kATu*, forerst as

20. (a) *kATu – KaL*

Forest – plural marker

(b) *KATT – ai*

Forest – accusative case

(c) *KAT - um*

Forest – and

Here *KATu*, *KATT*, *KAT* are the three alternate words.

21. (a) *manu – V- in – ai*

Petition – glide – increment – accusative case

(b) *mETai – y – il*

Dais – glide – locative case

V, y is the glides. The nouns stand with glides. In examples 19 final letter of the noun germinates.

There are some words common for noun and verb. Similar there are common suffixes between inflectional suffixes of noun and verb. While these words coming together we cannot parse them,

22 (a) *pATTu icaiKKum nEram etu*  
Song singing time which

Which is the time for singing a song?

(b) *icaiKKum - muKKiyam taraVENTum*  
Music – also important give  
Give important to music also

(c) *paravai kAlaiyil pATTuicaiKKum*  
Bird morning-locative case song sings  
Bird sings song in the morning

In the above examples computer cannot – parse the word *icaiKKum*.

Some strings are common to noun and post positional phrase

23. (a) *KaTal - ai*  
Sea – accusative case

(b) *KaTalai*  
Ground nut

## Conclusion

Machine cannot identify the deep cases. In these contexts, manual editing is possible.

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## Case Markers in Tiwa Language: A Brief Study

Laheram Muchahary, Ph.D. Research Scholar

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### Abstract

Case is an important category of grammar. It is an inflected form of noun and pronoun which is used to show the relationship among different words used in a sentence. The present paper investigates the case marker in Tiwa language spoken in Assam. In this language, case is realized by the addition of case ending used as post positions. Therefore, they are called postpositional phrases. Postpositional phrases are made up of a noun phrase followed by post position.

### 1. Introduction

The North-eastern region is known for its diversity as different tribes live in this region for centuries together. This region of India is bounded by the political boundary of China in the north, Bhutan in the west, Burma in the east and Bangladesh

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in the south. It is comprised of eight states and they are Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim and Tripura.

Assam is the major state of the region. Tiwa is also one of the tribes of Assam, of Mongoloid origin. In a linguistic perspective, the Tiwa language belongs to the Bodo-Naga sub-group of Tibeto-Burman group of Sino-Tibetan language family. In older linguistic literature, they were known as Lalung. However, the native speakers call themselves as Tiwa, while the name Lalung was used only by the non-Tiwas.

In Tiwa language, 'Ti' means water and 'wa' means superior. The Tiwas originally inhabited the region of Tibet but the origin of their migration to the plains is yet to be traced and known. They followed the course of the river Brahmaputra and settled on the plains. They introduced themselves as Tiwa to the eager and curious non-Tiwas of the plains. The very name Lalung was given by the non-Lalungs.

## **2. Language and People**

Linguistically, the Tiwa language belongs to Bodo-Naga sub-group of Tibeto-Burman group of Sino-Tibetan language family. They have close affinities with other constituents of the Bodo group like Bodo, Dimas, Kok borok, Garo, Rabha, Hajong etc. Tiwa is mainly spoken in the districts of Nagaon, Morigaon and Kamrup of Assam. They are also found in small scattered areas of Karbi Anglong, Lakhimpur and Jorhat districts of Assam and some areas of Jowai sub-division of Jowai districts of Meghalaya.

The Tiwa language is found only in spoken form and is spoken among the Tiwa people only. Some of them have lost their language because of the influence of Assamese language. According to G.A. Grierson's *Linguistic Survey of India* (Vol. III Part II), this language belongs to the Bodo group under the Bodo-Naga section of Tibeto-Burman language family. U.V. Joseph and Robbins Burling in *The Comparative Phonology of Boro-Garo Languages* (2006) describe the inventory of phonemes and phonological features of the Tiwa language. M. Balwan's *Outline of Lalung Grammar* (1975) gives a little bit of information of Tiwa grammar.

The aim of this present paper is to have a detailed study of case markers found in Tiwa language spoken in different parts of Assam.

### 3. Case

Case is considered to be an inflectional category, basically of nouns and pronouns which typically marks their role in relation to other parts of the sentence. It is used in the analysis of word classes (or their associated phrases) to identify the syntactic relationship between words in a sentence through such contrasts as nominative, accusative, dative, etc. (D. Crystal 1980: 47). It is the way of showing the grammatical relationship between words and phrases. Case is associated with a range of meanings.

From the traditional grammarians' point of view, seven cases can be recognised in Tiwa. The seven cases are nominative, accusative, dative, genitive, locative, instrumental and ablative.

#### 3.1. Nominative Case

The most common function of the nominative case is to mark the subject in a sentence. The subject of an intransitive verb receives zero / $\emptyset$ / markers in Tiwa to indicate general sense. For example:

- i.     /libiŋ- $\emptyset$                       p<sup>h</sup>i-do/  
      man-Nom.                      come-Pres.  
      Man comes.
- ii.     /aŋ- $\emptyset$                       čai -t<sup>h</sup>aido/  
      I-Nom.                      eat.-Pres.Prog.  
      I am eating.
- iii.     /sita- $\emptyset$                       ni<sup>h</sup>awa                      k<sup>h</sup>orla/

sita- Nom. beautiful girl  
 Sitau is (a) beautiful girl.

- iv. /ram-∅ aŋ-e asa/  
 ram-Nom. I-Gen. uncle  
 Ram is my uncle.

However, Tiwa has one nominative case marker /lo/. This nominative case marker /lo/ is always used as suffix with the nouns. For example:

/raju-lo k<sup>h</sup>rom ri-t<sup>h</sup>aido/  
 raju-Nom. work do- Pres.Prog.  
 Raju is doing the work.

### 3.2. Accusative Case

It marks a word as being the object of a verb. So, a noun or a pronoun is said to be in the accusative case when it is the direct object of a verb. This case is marked by /-go/. For example:

- i. /ram lai-go pre-dom/  
 ram book- Acc. buy-Past.  
 Ram bought the book.
- ii. /pe masu-go p<sup>h</sup>odal-dom/  
 s/he cow-Acc. beat-Past  
 S/he beat the cow.

However, the accusative case is always marked by /∅/ in Tiwa when it refers to a non-particular things or person:

- iii. /pe lai-∅ pre-dom/



s/he book-Acc. buy-Past

S/he bought (the) book.

- iv. /pe ti-ø nuŋ-dom/  
s/he water-Acc. drink- Past  
S/he drank (the) water.

- v. /aŋ mai- ø čai-dom/  
I rice-Acc. eat-Past  
I ate rice.

### 3.3. Dative Case

The basic role of dative case is to distinguish the recipient of something given, transferred, etc. (Mathews 1997:85). It usually expresses the indirect object relationship as well as a range of meaning, which is similar to the meaning expressed by English 'to' or 'for'. The dative markers in Tiwa are /-a/ and /-na/.

Let us consider the following sentences:

- i. /raja-ø aŋ-a pat<sup>h</sup>ra-go os-dom/  
raja-Nom. I-Dat. news-Acc. give-Past  
Raja gave me information (news).
- ii. /pe-na os/  
he/she-Dat. give  
Give to him.
- iii. /gopal-ø hari-na kut<sup>h</sup>i-go os-dom/  
gopal-Nom. hari-Dat. fruit-Acc. give-Past  
Gopal gave the fruit to Hari.
- iv. /ram-ø k<sup>h</sup>um-go pe-na osdom/  
ram-Nom. flower-Acc. he-Dat. give-Past

Ram gave the flower to him.

The above examples show that when the recipient ends with vowel, /na/ is used and if it ends with consonant /-a/ is used.

### 3.4. Genitive Case

This case indicates the possessive relationship of the noun or pronoun. So, basically it reflects a possessor- possessed relationship. The genitive case in Tiwa is expressed by adding the case markers /e/ and /ne/. In this language, the case marker is added to the pronoun and noun class of words. For example:

- i.     /aŋ-e           p<sup>h</sup>a/  
      I -Gen.       father  
      My father
- ii.    /ram-e         tap/  
      ram-Gen.     knife  
      Ram's knife
- iii.   /krom-e       marad/  
      jungle-Gen.  animal  
      Jungle's animal
- iv.    /krai-ne       libiŋ/  
      village-Gen. man  
      Village's man

The above examples show that when the noun/pronoun ends with a vowel, /-ne/ is used and if it ends with a consonant /-e/ is used.

### 3.5. Locative Case

The locative case generally marks the location with both the spatial and temporal reference. This case indicates the location of the event / action identified by the verb. Apart from this, it is also used to serve to locate something. The locative case is marked by /o/ and /ao/ in Tiwa. For example:

- i. /masu- $\emptyset$  padar-o ghas čai-t<sup>h</sup>aido/  
 cow-Nom. field-Loc. grass eat-Pres.Prog.  
 The cow is grazing in the field.

- ii. /libiŋ- $\emptyset$  krai-ao t<sup>h</sup>ao/  
 man-Nom. home- Loc. live-Pres.  
 Man lives in the village.

- iii. /ram- $\emptyset$  kudul-o sikai-t<sup>h</sup>aido/  
 ram-Nom. room-Loc. read-Pres.Prog.  
 Ram is reading in the room.

The above examples show that when the location marking word ends with a vowel, /-ao/ is used and if it ends with a consonant /-o/ is used.

### 3.6. Instrumental Case

The instrumental case indicates the instrument that is used in carrying out the action identified by the verb. Therefore, this case relates the instrument to the sentence. The instrumental case in Tiwa is expressed by the addition of case marker to the object. The objects may be material and human or non-human beings. It is marked by /-re/ in Tiwa. For example:

- i. /pe yakfī ya-re fida/  
 s/he left hand-Inst. write-Pres.  
 S/he writes with left hand.

- ii. /pe čubu-go t<sup>h</sup>okani-re phodal-dom/

s/he snake-Acc. stick-Inst. beat-Past

S/he beat the snake with the stick.

iii. /kolom-re fida/

pen-Inst. write-Pres.

Write with pen.

### 3.7. Ablative Case

The basic role of the ablative case is to indicate movement away from some location (Mathews 1971: 1). It specifies the point in space to where something is transferred at the culmination of the action identified by the verb. Therefore, the ablative is the case of separation from the source in performing the action mentioned by verb. This case is realized as /e-p<sup>h</sup>ana/ and /ne-p<sup>h</sup>ana/ and these case markers act as a post position as in the following examples:

i. /pe opis-e-p<sup>h</sup>ana p<sup>h</sup>i-ga/

he/she office-Abl. come-Pres.perf.

He/she has come from office.

ii. /lai-ø p<sup>h</sup>aŋ-e-p<sup>h</sup>ana ko/

leaf-Nom tree- Abl. fall-Pres.

Leaf falls from the tree.

iii. /ti-ne-p<sup>h</sup>ana bemar hoŋo/

water-Abl. disease happen-Habit

Disease breaks out from water.

iv. /na pat<sup>h</sup>o-ne-p<sup>h</sup>ana p<sup>h</sup>ido/

you where-Abl. come-Pres.

Where from are you coming?

/e-p<sup>h</sup>ana/ is used after consonant and /ne-p<sup>h</sup>ana/ is used after vowel ending words.

From the above discussion it becomes clear that Tiwa manifests a neat system of realisation of cases. All the case markers in Tiwa are postpositional. The case forms are found by adding case suffixes to the base.

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## Syllable in Mao

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### Abstract

The speakers of Mao language is known as Mao. Mao villages are located in Senapati district of Manipur. The Language of the Mao is one of the Naga-Kuki groups of Tibeto-Burman language family.

The present paper studies the syllabic structure of Mao language. The syllable has an important role in phonology as a constituent that represents significant groups of segments. In this language, there are three (3) types of syllables, i.e., monosyllabic, disyllabic and polysyllabic. The monosyllabic words are limited in number. But disyllabic and polysyllabic words are abundantly found. For example, kosa ‘cat’, piku ‘comb’, koso ‘wing’, kolak<sup>h</sup>e ‘fox’

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Elangbam Manimohon Meitei, Ph.D. Student  
Syllable in Mao

seməki ‘malaria’ and utəkatəməi ‘cultivators’, etc. Generally open syllables are maximum in number than the closed syllable.

**Key words:** monosyllabic, disyllabic, polysyllabic, open syllable and closed syllable.

## **Introduction**

Mao is a small tribe inhabiting in the Senapati district, the northern part of Manipur. It is 62 miles far away from Imphal by road on the National Highway 39. It is one of the oldest hill stations of Manipur and its area is blessed with a rich flora and fauna. Maos live a simple life very close to nature and are also agrarian.

The speakers of Mao language are known as Mao. They belong to the Mongoloid racial group. The language they speak is one of the Naga-Kuki groups of the Tibeto-Burman language family. A few scholars like G. A. Grierson (1903) included Mao in the Naga-Kuki Group of the Tibeto Burman language family. Benedict PK (1972) described that Mao belongs to the Naga group of Sino-Tibetan language family. And Robert Shafer (1974) also describes Mao a language of the Luhupa unit in the eastern branch under Old Kukish Section of Burmic Division of the Sino-Tibetan. According to Scot Delancy (1987), Mao belongs to the Naga Group under the Assam Burmese section of the Tibeto-Burman Language family.

## **Syllable**

A syllable is a phonological unit composed of one or more phonemes. It has a central role in phonological theory as a constituent that represents phonological significant groupings of segments.

“The syllable may be defined as a minimal pattern of phoneme combination with a vowel as nucleus, preceded and followed by a consonant unit or permitted consonant combination” (O’ Connor and Trim 1953).



The syllable (ə) is divided into constituents: onset (o) and rhyme (r), of which the latter is further divided into nucleus (n) and coda (c). It is shown as below:

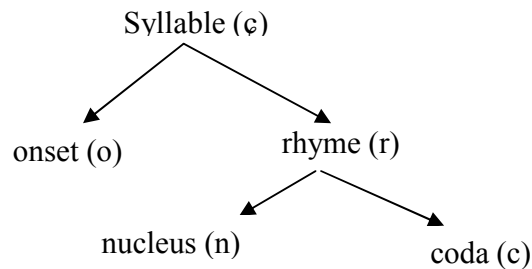


Fig. Syllable chart

Every syllable has a nucleus, which is usually a vowel. Nucleus is the prominent part of a syllable. The nucleus may be preceded by one or more consonant segments called onset, and followed by one or more consonant segments called coda. In a syllable that has no onset, no coda, the nucleus can stand alone.

### Syllable Type in Mao

According to the structure of syllable, there are two kinds of syllables in Mao language, namely, open and closed syllables. Open syllable are those syllable which end in a vowel.

### Examples

Mao	Gloss
/ni/	‘you’
/ci/	‘house’
/mo/	‘no/not’
/ŋa/	‘lakh’
/t <sup>h</sup> u/	‘one thousand’
/ji/	‘crore’
/usi/	‘dog’
/uto/	‘cow’

/umi/	‘fire’
/ume/	‘mouth’
/osa/	‘cloth’
/umo/	‘pumpkin’

On the other hand, closed syllables are those syllables which end with a consonant. But in this language, closed syllables in disyllabic words are found very limited. However, it is also not found in monosyllabic words in which all the sounds are vowels.

**Closed syllable** types of word are found in disyllabic words only.

### Examples

Mao	Gloss
/saɣər/	‘mole’
/uŋ huŋ/	‘nose’
/kasər/	‘alive’
/heŋɣər/	‘tear’
/pik <sup>h</sup> or/	‘pillow’
/mikir/	‘Imphal’

### Syllabic Structure in Mao Language

In Mao language, monosyllabic, disyllabic and polysyllabic types of syllabic structures are found. Monosyllabic is a single sound unit which contains the minimum nucleus only. There are 3 (three) monosyllabic structures in this language. They are divided on the basis of the vowel (V) and consonant (C).

The three types of monosyllabic words are as follows:

- i.        V                    -            /e/                    ‘yes’

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 Elangbam Manimohon Meitei, Ph.D. Student  
 Syllable in Mao

	VV	-	/əi/	‘I’
ii.	CV	-	/ci/	‘house’
		-	/ni/	‘you’
		-	/mo/	‘no/not’
iii.	CCV	-	/kri/	‘hundred’
		-	/pfi/	‘pregnant’

**Disyllabic** means two syllables in a word. In Mao language disyllabic types of syllable are found abundantly.

### Examples

Mao	Gloss
/ovo/	‘pig’
/ovu/	Star
/uba/	‘hand’
/uhu/	‘teeth’
/ume/	‘mouth’
/pike/	‘ant’
/kupi/	‘duck’
/kosa/	‘cat’
/koso/	‘wing’
/bet <sup>h</sup> o/	‘arm’
/ok <sup>h</sup> o/	‘fish’
/piku/	‘comb’

**Polysyllabic** means two or more syllables in a word. Examples from Mao language are given below:

Mao	Gloss
/muk <sup>h</sup> orə/	‘cough’
/seməki/	‘malaria’

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 Elangbam Manimohon Meitei, Ph.D. Student  
 Syllable in Mao

/inobet <sup>h</sup> o/	‘left arm’
/kolak <sup>h</sup> e/	‘fox’
/kosomæi/	‘ill’
/cat <sup>h</sup> erə/	‘asthma’
/upikoso/	‘headache’
/somaro/	‘garlic’
/utokəsona/	‘food’
/utəkatəmæi/	‘cultivator’

## Conclusion

Syllable is a unit of pronunciation. It is a constituent that represents phonologically significant groupings of segments. It also helps with the phonetic properties of gestural magnitude, overlap and variability in speech production and speech errors. In Mao language, syllable also plays an important role in identifying the distinct syllable constituents corresponding to distinct mode. Monosyllabic words are found in limited numbers. But disyllabic and polysyllabic words are abundantly found. The maximum numbers of words end with a vowel sound.

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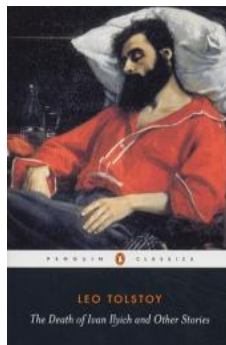
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## Foreordained Final Farewell and Depression of Ivan Ilyich

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Tolstoy's Ivan Ilyich

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It is evident and apparent that even the worlds richest or the poorest individual can't conjure death to have a different pattern, different from the regular occurrence. When one lies in his death bed everything turns out to be different. Every patient in his/her death bed fears the demise and thinks about a pain-free journey to eternity and some may wish to loiter around spirituality. The life of Ivan Ilyich is an ordinary one and, therefore, becomes a terrible one. "Ivan Ilych's life had been most simple and most ordinary and therefore most terrible." (DOI 10)

### **Liked by All**

Ivan Ilyich died at the age of forty five, which is rather known as 'the middle age of a man' where man's mind is mainly occupied with his memories of youth as well as the anxiety of aging and death. Ivan Ilyich had an older and a younger brother. He was not so formal and cold like his elder brother or a mere failure like his younger brother, but was a happy mean between them. He was so much liked by everyone and in turn he also became so acquainted with everyone. "Neither as a boy nor as a man was he a toady, but from early youth was by nature attracted to people of high station as a fly is drawn to the light, assimilating their ways and views of life and establishing friendly relations with them." (DOI 11)

### **Marriage with Praskovya**

Next comes the vital part of life, love and marriage. Praskovya Fedorovna Mikhel is a charming and a pretty woman he has ever seen and he initially becomes attracted to her. He attends balls and dances with Praskovya. It is these dances which make Praskovya fall in love with him. At first he does not have any intention of getting married, but after Praskovya has

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fallen for him, he questions himself about getting married. “She fell in love with him. Ivan Ilych had at first no definite intention of marrying, but when the girl fell in love with him he said to himself: “Really, why shouldn’t I marry?” (DOII 14) So Ivan gets married. At the initial stages of married life everything seems to be pleasant, but things take a turn when Praskovya gets pregnant. From the first month of his wife’s pregnancy, something new, unpleasant, depressing, and unseemly, from which there is no way of escape, unexpectedly shows itself.

### **Irritating Marriage Brings Changes**

As his wife grows more and more irritable towards Ivan, Ivan turns his entire concentration and interest on his work. He turns out to be a workaholic and ambitious. According to him the conveniences like home, wife, bed and dinner at table seem to have meaning in marriage, rather than the intricate relationship of husband and wife.

### **Preoccupation with Job**

For seventeen years Ivan remains married and experiences this existential living. Though he earns 3500 roubles per month it is still insufficient to run the family. In order to save money, he avails of leave of absence and leaves for his wife’s brother’s country with his wife. After going there he couldn’t spend the time ideally and a sense of ennui surrounds him, for he really wishes to go to his home and look after his valuable job. This preoccupation of the job is so rooted in his mind, when he experiences marriage becoming meaningless. He did not have this kind of feeling when he was younger. So the things were all fine and everyone seemed to be in the pink of health, except Ivan.



## **Onset and Progress of Disease**

Ivan experiences some strange taste in his mouth and he has some discomfort in his left side. This discomfort does not vanish but grows stronger in course of time. This doesn't leave Ivan in a comfy sofa in a cozy house; rather it makes him irritable and ill humored. The rift between husband and wife becomes constant.

“But this discomfort increased and, though not exactly painful, grew into a sense of pressure in his side accompanied by ill humour. Quarrels between husband and wife became more and more frequent, and soon the ease and amenity disappeared and even the decorum was barely maintained.” (DOI 23).

## **Confusion Sets In**

Ivan Ilyich is not sure what is happening to him and complains about it to his wife. The wife in turn tells him to visit a celebrated doctor as all the world would say. Everything seems dismal to Ivan, all the waiting for the doctor and the air of importance the doctor has. He somehow manages to visit the doctor. Many biological tests are performed on him. The doctor is all Latin to him for Ivan does not understand even a word uttered by the doctor. All his concern is whether this illness is something serious or not for which the doctor could not answer, because he suspects something more to be going on with Ivan than usual sickness. To his distress Ivan cannot make up his mind even for a minute to find the real answer, as to whether the illness is serious or not. He returns home to find his wife and starts to narrate his session with the doctor. But the wife does not wish to hear her husband, rather wants to go out with her daughter.

“He reached home and began to tell his wife about it. She listened, but in the middle of

his account his daughter came in with her hat on, ready to go out with her mother. She sat

down reluctantly to listen to this tedious story, but could not stand it long, and her mother too did not hear him to the end.” (DOII 25).

### **Pain Grows Stronger – Sense of Isolation Sets In**

Right after the visit of the doctor, Ivan’s duty is to follow the instructions and medications prescribed by the doctor. He is so conscious about his illness that he consumes the proper medications out of fear of more pain. Though the pain grows stronger and the disease starts growing, he does not stop visiting the doctors regularly. He has this sense of hope that someday by way of medicating, his pain would vanish, but it does not. He observes some idiosyncratic changes in his wife and daughter. They no longer listen to him as they have concluded that Ivan has become depressive and gloomy. “He saw that his household, especially his wife and daughter who were in a perfect whirl of visiting, did not understand anything of it and were annoyed that he was so depressed and so exacting, as if he were to blame for it.” (DOII 27) He expects someone in his family to understand his pain, but in vain, since no one seemed to care. This sense of isolation lands Ivan in a very distressful state of anxiety, pain and depression.

### **Solace through Death?**

Ivan is so worried and has such anguish that he questions himself often about death and answers himself, not with a proper answer, but with the solace that eventually everyone is going to die sooner or later.

“What’s the use? It makes no difference,” he said to himself, staring with wide-open eyes into the darkness. “Death. Yes, death. And none of them knows or wishes to know it, and they have no pity for me. Now they are playing.” (He heard through the door the distant

sound of a song and its accompaniment.) “It’s all the same to them, but they will die too! Fools! I first, and they later, but it will be the same for them. And now they are merry...the beasts!” (DOI 34)

### **Gerasim the Peasant**

The only individual who wanted to stay by Ivan during his episode of pain was Gerasim. He was a peasant and duly understood about the pain and was all ears to listen to Ivan. He wept on giving an account of his helplessness, his terrible loneliness, the cruelty of man, the cruelty of God, and the absence of God. The main problem of man seems to be that he realizes that God is absent when he is lonely, helpless and in terrible pain. Man expects some sort of escape from the pain he has, both mental and physical, but it never lets him leave or escape his mysterious destiny which no one can understand. Ivan starts weeping like a child and often questions God about his bizarre pain, “Why hast Thou done all this? Why hast Thou brought me here? Why, why dost Thou torment me so terribly?” (DOI 45)

### **Ivan’s Death**

Even for a moment, Ivan cannot not feel better because the pain does not stop in one spot, but radiates throughout the body. At the final stage of the pain he does what everyone tends to do. He shouts and screams for three consecutive days with various intonations. His acrimony was from the fact that all he experiences is the pain, but death never seems to free him. He is in a dilemma whether to die or not, but what he really wishes is an escape from this annoying pain permanently. Finally, Ivan breathes his last breath and dies: ““Death is finished,” he said to

himself. “It is no more!” He drew in a breath, stopped in the midst of a sigh, stretched out, and died.”

Why is there a concern over Ivan Ilych's death? He was an ordinary man who aspired for material comforts that most people seek while leading their ordinary life. He had an ordinary death. Nearly all of us face this quotidian pattern especially in death. While Tolstoy's story is deep and multilayered, we can observe the physical and spiritual suffering of a man. Ivan married because it was the correct societal thing to do; whether he loved his wife or not was almost immaterial to him. His children were a necessary addition to his life. Though his denial of illness, suffering, depression and pain are so pitiful and pathetic, his self-realization of what he could have done better in life and with relationships, acceptance of his fate, and the ultimate peace he found at the end of life is remarkable and noteworthy.

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## Cognitive Axis of Literary Treatment

Dr. Naseem Achakzai, Dr. Zafar Iqbal and Ms. Faria Saeed Khan

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### ABSTRACT

This paper will show that the addition of the study of Linguistics should never be accepted in form of merely a requirement, but this international system as a synchronic tool must be established as well as used in its scientific power to achieve the standard of an advanced mechanism of a device: a device with its properties that should openly approach the zones of human acceptance with the help of a system, mainly to those areas of human mind and creation, which are not revealed according the meaning and reality of our time yet. If we apply the scientific technique of cognitive poetics on a literary topic, or on an author we certainly find out a different kaleidoscopic patterns of literary world. This unique composed and controlled world

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of a new scientific loom was not conceived in past what we grasp today with a practical technology of our facilitated time and space. The property of systematic approach can cover the spheres of social sciences with literature and philosophy.

**Keywords:** cognitive treatment, inhabitant and patient of the countryside of human mind

## INTRODUCTION

A literary creation does not play horizontal actions only, but tries to find out the causes behind those events with its quality (vertical axis) that the influence of a literary piece must contain. The roots of events that possess the code of an understanding, explore its own excellence, within the range of a systematic understanding of a text. This methodical consideration depicts the curves and strings of a specific theory indirectly. Literariness in qualitative bent puts a strong emphasis to speak what someone feels to enjoy his or her organized presence in time with a kind of interest in the cosmos of a text. Those bygone critics who tried to explore a text through words-meanings have gone, while they had their own associated results the way they used their own senses but we are the living organs of our contemporary moves with our own methodologies. We have to recognize a piece of text in the mirror of what art demands within the rules of our main current. In this respect most of the text cosmos events are penciled out with horizontal lines. If we deal with a literary text to detect senses then a string of a theoretical tool allows us to record the exact portions of senses that spin around the objects of a text. Senses focus objects so closely and intimately that they become crystal clear and stick as a part of us with full curiosity like living objects of our day to day life.

## OUR MAIN STREAMLINE

The requirement of our main stream dictates us to have a grasp of qualitative research on the ground of theory: an art, a skill, a practical control, a technology, or is the tuning that a researcher will have to get benefit from. All delicate and over sighted things move around the imaginary studios of the minds of the readers with bright light and interest. A cognitive design collects a matter of interest in the 'act' of reading. A cognitive tool orders how an element of

interest moves the actual eyesight of the readers around a text. An act of information within the text cosmos turns into a social precursor paying the meaning of a personality when a spot of life in art becomes a piece of intellect.

## METHODOLOGY

It is a matter of fact that the empowerment of qualitative treatment, now a day, is more dangerous, risky and damaging if a scholar does not possess its complete command, because it's totally subjective and depends on scholar's expertise, regular practice and experiences which is called text-context-author-reader oriented approach. The modern theory used in this paper is named as cognitive poetics that provides strengthened base to 'figure-ground-reality'. It is that untouchable zone of 'sign and structure', yet to be explored that synchronizes Derrida's 'play'. This 'play' itself is a risking cosmos whose tameness can give us new patterns of thoughtfulness and interpretation that need to have a tremendous amount of familiarity, skill and confidence in applied Linguistics. This present treatment in this paper will show us that 'meaning' which rotates, moves like a 'figure' with its enormous 'affect', if regenerated by the energy of a scientific theory and that (meaning) is not fixed at all, and a scholar should be beware that it (meaning) is slippery as well, in Derrida's opinion, particularly in literariness.

Shakespeare was undoubtedly Shakespeare what classicism, neo-classicism, romanticism, naturalism, structuralism, and new-criticism dealt and interpreted him according to their treatments as equipment till 20<sup>th</sup> century, but he is more honorable with the MRI of our modern latest equipment cognitive poetics that the researcher of our main current must weigh and value him in as an author. Here in this research paper cognitive poetics is used on Thomas Hardy's two scenes (paragraphs) of *Tess of The D'Urbervilles*.

## RADIANT IGNITION



In our main current the countryside of literary investigations has hardly ever been a time-honored serene spot. A skilled indulgence<sup>1</sup> would show us that each mark of life carries the pregnant womb of a sequence that moves living and nonliving objects with a sense of touch, encountering the pressure of the moment that life provides. A reader feels being proved as humans of tissue as patients (readers) with their notices. A reader becomes focused on a special point or object of interest in form of a 'radiant ignition'. A radiant cognition qualitatively is the area of observation in reader's mind, the researcher figures out where he or she feels objects nearly as part of his or her nearest possible reality. Her mind and body feel being discerned within text's moves and scenes that his or her mind travels far beyond the everyday considerations. This attentive errand of spinning is carried out in a chorus and memory executes it in an order and form of replies. This trance continues on even after reading that specifically centered text which becomes part of the implicit memory. A reader quotes a text extemporarily on general common grounds of reality without remembering that specific book or author.

*"She philosophically noted dates as they came past in the revolution of the year; the disastrous night of her undoing at Trantridge with its dark background of The Chase; also the dates of the baby's birth and death; also her own birthday; and every other day individualized by incidents in which she had taken some share. She suddenly thought one afternoon, when looking in the glass at her fairness, that there was yet another date, of greater importance to her than those: that of her own death, when all these charms would have disappeared; a day which lay sly and unseen among all the other days of the year, giving no sign or sound when she annually passed over it; but not the less surely there. When was it? Why did she not feel the*

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<sup>1</sup> 'Before Saussure, the study of language, or philosophy as it was usually called, had been essentially historical, tracing change and development in phonology and semantics within and between languages or groups of languages. Saussure argued that a scientific linguistics could never be based on such a 'diachronic' study but only by approaching language as a 'synchronic' system – that a system which all the elements and rules are in theory simultaneously available to the user of the language.' David Lodge, ed. *Modern Criticism and Theory: Introduction to Ferdinand de Saussure*, p.1.

*chill of each yearly encounter with such a cold relation? She had Jeremy Taylor's thought that some time in the future those who had known her would say: "It is the — the day that poor Tess Durbeyfield died"; and there would be nothing singular to their minds in the statement. Of that day, doomed to be her terminus in time through all the ages, she did not know the place in month, week, season, or year."*<sup>2</sup>

Focusing cognitively at the above paragraph of Thomas Hardy's *Tess*, we can usually select Tess herself as a character, or 'figure', particularly from an Asian education standard and system, teaching on Matriculation to B.A, or even Masters Levels – but now the modern skill of cognitive poetics insures us to find out diverse characters as agents that brighten up the interests of the readers' minds that might have been over-sighted<sup>3</sup> once, when we had no cognitive approach as a gadget.

In the above quoted paragraph sign 'date' can be turned into a 'ground' or can be considered as an object of bright light that can be rotated as a 'figure'. Here mark 'philosophically noted dates' creates a curved surface of the context or background that contains valuable matter provided to the synchronic axis of Tess's body of mind and mind of body as solid pieces of undergone events that indicate physical and mental underwent experiences. Sign 'philosophically' signifies logical and reasonable educated 'weight' of human life's history that connects and generates the whole revolution of an entire year as a container. Or if we select signals 'philosophically and revolution' as figures then they both will certainly turn into different 'grounds', carrying their own fore-and-background scenes and objects which is not a matter of merely dates, but is a study of the entire fore-and-background understandable, discussable, proved aspects of actual human life of days and nights that are put hidden in the symbols of 'philosophical' and 'revolutionary' matrix – that the students and readers of the lower levels of our schooling or colleges systems will never ever comprehend directly. But now we are competing and producing on an

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<sup>2</sup> *Tess of the D'Urbervilles*, by Thomas Hardy, p.114

<sup>3</sup> 'Some interpretations are only available to analysts who have a knowledge of Cognitive poetics.' Peter Stockwell, *Cognitive Poetics: an introduction*, p. 7

international level though this above mentioned cognitive mechanism must be injected on schools and college level to get an already prepared student for his or her masters, M. Phil and PhD levels to produce as well as comprehend literariness, not for national, but for an international stage, because codes 'philosophical' and 'revolutionary' do not move towards historical or lexical field. The text-context-author-reader treatment of linguistics has left the interpretation of a piece of writing far beyond historical treatment that was a diachronic system from 14<sup>th</sup> to 19<sup>th</sup> century that still exists here in many Asian countries where Linguistics has not yet applied.

Now indication 'undoing' in above paragraph designs another hidden pattern of physical and psychological colors that move like a disease or fatal germ in Tess's life that did not even change her physically but brought a psychological revolution in the body of her existing mind. The understanding in Hardy's writing acquires a well-equipped tool of our present treatment like cognitive-treatment that can shed the meanings of different realities which can give birth to various social and moral questions, whether 'it' was her own will or fault as a 'ground', or she was trapped deliberately as a 'figure' or it was violence-silhouetted 'act' against woman. Different questions in form of bright-light shower on human mind that are guarded by religious and social values and constitutions a human mentally and bodily acts have to follow as matrix. The 'undoing' act still crossed the canvas of 'dark background' as a horizontal and 'disastrous' as a vertical axis of Tess's life. Two dates as a bright-light covers the dates of her 'baby's birth and death'. All these dates (grounds) from her birth with in syntagmatic or paradigmatic axis to the coming event of her own death vibrate diverse zones of existed or existing vertical patterns that accumulate a woven and floral fields of fore-and-background, providing perceptiveness within the equipment of cognitive handling. One of the dates that envelop her own date of death is not the far-flung forefront-area of her own subconscious only, but is the awareness of stressed psychological attachment of even Thomas Hardy's own mind that the inhabitant (writer) of human mind becomes mostly aware of.

## **PERCEPTIVENESS**

Now and then the author and his or her book title is forgotten but that specific scene or event or sense of quality in form of perceptiveness paradigmatically remains part of the memory, that a radiant ignition had captured or tinted as a highlighted interest. A writer in the field of a qualitative investigation reproduces phenomena to manufacture a new form of reality to emphasize these radiantly-ignited spots with its figure and grounds. If we look back at the above paragraph from cognitive space movement perspective than we can find lightened portions in form of radiantly-ignited spots from different senses in physical and mental space-related activities with their syntagmatic and paradigmatic values. These spots carry their own 'effects' as a figure-silhouetted outlines in a written form. It gives us a new form of manufacturing a fresh approach to a figure and its outlining-reality. Reviewing sign 'night' in above piece of Hardy's writing as a ground awards a space to mark 'disastrous' to bring about Tess's ruined life as a figure from human perceptiveness. A sense of loss, sadness and fatal failure superimpose as brightened-figure on ground 'night' that define Tess's insightfulness: as a character of human mind as well as Hardy's perceptiveness via literariness as an inhabitant of human mind that can form 'night' as a figure in form of a radiantly-ignited spot – even from reader's oriented approach, if we consider 'night' as an object of her bygone life-silhouetted figure, then 'night' turns into a ground. In foreground it is night, but in background it is pack and package of different 'effects' of different experiences. Her already shared and sharing effects are brighter marks of her perceptiveness than Trantridge and Chase as actual spots. May be, these actual historical places had importance for Hardy to record his countryside, or may be these names had point of interest for British history, but for readers (international readers of other languages of the world) these actual sets remain dim and they perceive their own-imagined spots that make spaces in their mind's sharpness in form of radiantly-ignited sights that spin in readers' minds like figures: that's what readers shared or sharing right now through an act of 'reading'. Sign of 'glass' and her 'fairness' is more brilliantly-ignited than 'afternoon' which is nothing but a writer's device to show the sense of time on prescribed space.

One of the most elegant spots in the above paragraph is created through sign 'charms' that is comparatively juxtaposed with mark 'disappeared' that makes the universe of a black

hole as a spot, carrying designs of different patterns of Tess's experiences. Whatever Tess had qualified, can be brought up as radiantly-ignited sights even if that were being 'no sign or sound' for Tess in above lines. It's shown in the end of the last line that she would remain nothing and would be forgotten as though she was not part of the 'place', nor did she know anything about those bygone 'months, weeks, season or year' – but the cognitive dealing can describe or can weave new and better patterns of the interpretations of Tess's seasons and years than what the analysts of the 20<sup>th</sup> century did under the umbrella of their own tools.

One of the best figure-silhouetted realities is Tess and her wedding-bed from her room's paraphernalia and jewelry to each patch of light and shade generally portrays 'reality' in its common and general attire in its fore-ground, but in the background Tess is the portrait of misery that depicts another figure oppositely:

*"Their hands were still joined. The ashes under the grate were lit by the fire vertically, like a torrid waste. Imagination might have beheld a Last Day luridness in this red-coaled glow, which fell on his face and hand, and on hers, peering into the loose hair about her brow and firing the delicate skin underneath. A large shadow of her shape rose upon the wall and ceiling. She bent forward, at which each diamond on her neck gave a sinister wink like a toad's; and pressing her forehead against his temple, she entered on her story of her acquaintance with Alec d'Urbervilles and its results, murmuring the words without flinching, and with her eyelids drooping down."*<sup>4</sup>

If we select these two 'joined hands' as a horizontal patterns, accompanied by fire, 'red-coaled glow', showering down on their faces and hands that move from her 'loose hair' and 'firing' her 'delicate skin underneath', but one of the vertical patterns 'a large shadow of her shape' rising from the 'wall and ceiling' converts the outline of this portrayal into two figures: the first one is wearing diamonds, but each diamond in the background gives

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<sup>4</sup> *Tess of the D'Urbervilles*, by Thomas Hardy, p.243

‘a sinister wink like a toad’s’ and in the foreground she is ‘pressing her forehead against his temple’. In the environment she is depicting a once upon crushed and ruined sensitive woman tissue, while in the center ‘her eyelids drooping down’ as a landmark, depicting another image in contrast: horizontal axis in combination of different elements are dynamically affected by the impact of vertical selections from different kinds of choices. This is why in post-modernist attachments an idea does not exist simply and plainly in a language, but ‘moves’ around in the effects of ‘meanings’, from shade to shade, from mechanism to mechanism, particularly when one of the axis is ‘changed’, either in a figure or ground that in cognitive design enhances the value of another new kind of measurement of familiarity. Actually, cognitive move provides a new scientific skill how to read literature with recently developed meanings.

The scholar must underline those spots that produce a spark, showing life in a new light with a floral network and depth - a spot that the human eyes and feelings become attracted by. The linear supposition in literature spins into a shape on the signpost of a piece of creation to the center of the world in time with all emotional, sensational orientations or disorientations from a writer to a researcher. A qualitative research treatment generates a new correlated-cosmos of interest of each time with its own radiant ignition of making a surrounding in reader’s mind where the writer of the text cosmos once existed in form of an author (inhabitant in his own countryside of mind).

Every stature of the universe from the vastness of the azure to the selected structures of walls, floors, houses, castles, flats, a single room, kitchen and a goatskin tent contains a ground which turns into either fore-or-back ground. An outline spins into a fore or back ground when is decorated. Or if not decorated in one or the other way that ground receives the familiarity of a natural spot, stain, crash, crack, a torn piece of paper or cloth, a dirty spot, a patch, a dim or a strong vivid color. In the same stroke of treatment if we select a word as a ‘sign’, instead of an object, we certainly find out an act of proof from thought to delivery of words over and above a fore-or-back ground. Or if we leave the portion of a sound pattern and merely treat a thought as a ‘sign’ or a piece of imagination or a piece of information in its conceptual form then that enters into the quality of a ‘figure’ again. This

figure-ground-reality dramatically creates its axis of fore and back ground in two-dimensional space of process, which creates its own ground of combination of reality in the countryside of the reader's mind.

The wholeness of a ground-figure from a sky to kitchen and from film, television studios to a torn piece of newspapers in a dustbin to a stage drama or a novel, depicts a figure-reality and rotates to be any object that is highlighted, almost always against or in contrast to some kind of receding unlighted (back or fore) grounds. The new step of this exact method gave birth to a figure-ground-reality and its literary branch and predominantly a critical investigation have to look into life differently from its modern perspective to adjust to the requirements of existing time and its situation from a theoretical point of view.<sup>5</sup> If language is from outside scientifically, then its techniques of 'reading' and 'writing' are from outside, either. It is true that we all live in our own world<sup>6</sup> in our own systems, likes and dislikes, preferences, demands, patterns of thoughts, our own bounds and boundaries, but we have to look at the global and International combination like looking up at the starry sky that always allows us to see a kind of combination of stars that make signs according to gestalt laws in *similarity, proximity, continuity* and *closure*.

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<sup>5</sup> Word 'theory' or the concept of theory may be existed since or before the discussion of Plato and Aristotle about 'reality', but its exact meaning is technically related in understanding the mechanism and the function of theory exists in Linguistics. It is extremely clear that the wholeness of its meaning cannot be grasped from our modern or classic dictionaries. One of our most famous and modern novelist Paulo Coelho also writes about 'sign' theory in his "Veronika Decides To Die" and says that '*. . . The question was this, could Sufi meditation really change the world? Theories were put forward, as suggestions, methodologies, contrary ideas, criticism of the lecturer, ways of improving what had been tested over many centuries.*' P.135. A researcher, over here, can understand easily that sign theory is used by Paulo Coelho in its classic or diachronic mode, and not in its modern scientific value or function as a technology what Linguistics through Structuralism has awarded us in the very beginning of the 20<sup>th</sup> century and Paulo Coelho is right in his treatment here, because he is writing a novel for common and normal mind of this world, he is not writing a research paper on an academic level.

<sup>6</sup> *Veronika Decides To Die*, p. 147



A literary text crafts energy and brilliancy by creating the center of magnetic dazzling point or event, an author's built up lines and figures that emerge from the historical and cultural background of sensational strokes. These strokes join our present waves of appreciation in creation. A scholar must deal with the technology he/she grasped to record from the atmospheric continuation of Nature to the opposite pole of Culture of living and non-living objects, in their wholeness of complexity in a living life, to point out all those correlative objects that are used to help human gestures and its vision methodologically. The locks of imagination and thoughts must be opened stepwise from sense of *hearing* to *vision*, *touch* and *taste* to feel it being opened with readers' feelings.

A literary work, in a research-form produces and discovers a human aptitude for fetching into play a psychological description in a glowing way of its own imaginary vividness that slows the reader to read the real construction of mind (author) exactly exposed to his or her (reader) speed and energy of actions in similarity and dissimilarity.

If we look at fifty five years back treatment of criticism in Thomas Hardy, we certainly find a few pet-kinds of famous signs in social, moral or to some extent psychological terminologies that was the fashion of its time particularly derived from Sigmund Freud's Interpretation of Dreams that neither touches syntax, nor semantics, nor even pragmatics, but gives an outer-surface presupposed meanings: ' . . . But, like Dante, he remains carefully at the center of the universe, viewing the world from his own moral rampart; and even when he is most assiduous in demonstrating man's unimportance in the deterministic stream of things, he exalts him by exalting the vast horror of the stage on which he acts. Cherishing a hope that eventually the "Will" may become as conscious and compassionate as Man, he makes clear a secret belief in a debatable human superiority. Again, Mr. Hardy's work has always to some extent smacked of somnambulism.'<sup>7</sup> But now linguistics enables us to look at literary text from the method of different tools and techniques to explore various zones of readers and authors' activities. There are many other Thomas Hardy's conceived elements in a horizontal axis that represent concepts in its

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<sup>7</sup> *Collected Criticism*, by Conrad Aiken, pp.219, 220



psychological nature, which actualizes sound pattern in discourse. On this stage a scientific approach in Hardy's writing promotes meaning<sup>8</sup> or a word and investigates it in model of a 'sign' in cognitive investigating mechanism.

## CONCLUSION

Our modern scientific approach is the base of our present literary foundation enabling us to avoid ambiguities, or to achieve the exact goal to define reality in its essence. It is like the code of our present time that must be honored. Now we have a clear cut approach that a diachronic study of language that once had been based on historical changes transformed into a synchronic system, providing three different fields of treatment of word 'sign' in *syntax*, *semantics*, and *pragmatics*, which is not only the demand of our present moment but is the honor of our present production in Language and Literature both. No research-work from a simple and small assignment or a research paper to M. Phil and Ph.D. can be accepted without a proper scientific theory on an International level of creation now. It is the time to device our presently undertaken research duties with its belongings that should skillfully draw nearer to the regions of human acceptance with the assistance of a system. We have to value a part of literary quality or quantity of a text in the parallel of what art is portrayed scientifically within the set of laws of our main current. A qualitative task engenders a new correlated-cosmos of interest of each time with its own glowing detonation of producing a close-affiliation in reader's mind where the writer of the text once depicted in encoded signs.

Life, in bodily feelings of human senses possesses the capacity of capturing vivacity. All these vivacities carry their own beaming portions to be part of the memory and re-told in the folder of a tale, but now in current awareness it signifies a lot from signifier to signified

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<sup>8</sup> 'If theory cannot, then, be accurately condemned as the potent destroyer of Western rationality or enthusiastically embraced as a significantly laboratory political practice, it has decisively rewritten our understanding of cultural signification, a rewriting with profound effects for literary studies.' David Scott Kastan, *Shakespeare after Theory*, p. 27

in the studio of an imagined atmosphere of the countryside of the mind that plays the role of a 'figure' as a brightened and highlighted point of the center. This cognitive dimension within its own law dictates brightness when an object in form of an event, feeling or a situation come face-to-face position. A theoretical tool enables the scholar to show the certainty of existing situation of life an object, an event appealing to a mental capacity makes all these images move in readers' minds. The application of theory in literature did open a new discussion of scientific approximation to encompass literature in frames of Historicism, Materialism, Psychoanalysis, Colonialism, Feminism and New Criticism. These treatments have to explore literary texts in current stream of exchange of ideas. Theory, through this scientific mechanism is considered, as it is in hundreds of pieces, but its each piece fulfills our modern requirement of construction or de-construction to elaborate art and literature as one of parts of our modern social values.

So far as the pulse of cognitive poetics in current situations and Hardy's topics with their texts are concerned, it takes its modern and scientific start from a scientific explanation of cognitive curve, which is one of the most important poles of linguistic sign. In this scientific exploration cognitive-poetics does not have a physical appearance only in the energy of a sound, but its significance lies in a pattern of signs that creates the systematic groups of *similarity*, *proximity*, *continuity* and *closure* that is a force of relativity on hearer's psychological impressionable stage which makes more related meaningful patterns or circles in the shifting ocean of his or her mind (readers). A literary sign in this management is the real material of cognitive function that serves the purpose of fixation, making illustrations with the *foreground* and *background*. It dominates the electronic messages of our sensory impressions that how we value, or catch literary materials as readers and researchers of the 21<sup>st</sup> century.

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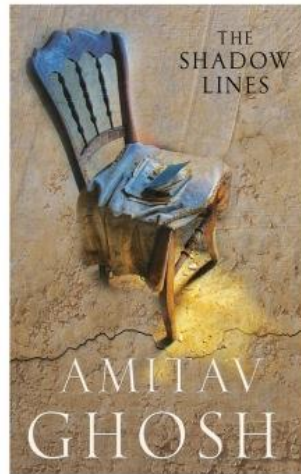
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Theme of Nationalism and Violence in Amitav Ghosh's  
*The Shadow Lines*

Rahul Singh, M.A. (English), NET, Ph.D. Scholar

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Theme of Nationalism and Violence in Amitav Ghosh's *The Shadow Lines*

259

## Introduction

In Indo-Anglian fiction the division of Bengal and suffering caused by partition is first highlighted by Amitav Ghosh in *The Shadow Lines*. The focus in this research paper is on the meaning and nuances of political freedom in contemporary life. Communal strife and the irresistible urge of Nationalism are also highlighted by Amitav Ghosh in this novel. Nationalism and political freedom acquired different shades of meaning after independence and partition. Earlier, Indian Nationalism was a weapon utilized by the freedom fighters in their struggle against foreign rulers. Partition was viewed as the price for political freedom from British Colonial rule. But after partition, Nationalism, in the Indian context changed its meaning to exclude people on the other side of the border. A. N. Kaul observes, “The novel, according to the blurb, focuses on nationalism, the Shadow Line we draw between people and nations, which is both an absurd illusion and source of terrifying violence” (Kaul 299).

## Tha'mma's Concept of Nationalism

*The Shadow Lines* undercut nationalism by questioning history on which the idea of a nation is constructed. For a clear understanding of the novel's stance in the connection of nationalism, one has to begin by analyzing Tha'mma's (Grandmother of the narrator of the story) concept of nationalism. To begin with it was the lure of freedom from the colonial rule that ingrained the strong emotion of nationalism in her. She tells her grandson how she was fascinated, “by the stories she had heard about the terrorists.... she had wanted to do something for the terrorists, work for them in a small way, steal a little bit of their glory for hers” (*The Shadow Lines* 39). Sacrifice for the country is the ultimate unifying force for her. It is abstract entity of nationalism that inspires her to bring the old man, her Jethamoshai to India. She says, “I am worried about him, poor old man, all by himself, abandoned in that country.... Imagine what

it must be to die in another country, abandoned and alone in your old age” (*The Shadow Lines* 135).

### **Nationalism – Cause of Violence and Destruction**

Tha'mma's Nationalism sustains itself by a desire to perpetuate the values of common heritage and by striving towards building a better nation. Therefore, Tha'mma would force her grandson to exercise because, she believes, as she tells him: “You can't build a strong nation...without building a strong body” (*The Shadow Lines* 8). However, a close reading of *The Shadow Lines* clearly explains the grandmother's predicament. Seema Bhaduri says, “With her imagination enslaved to the idea of nationalism, Grandma couldn't see what was so obvious, namely nationalism had destroyed her home and spilled her innocent kin's blood” (Bhaduri 227). Stunned by the death of her nephew Tridib, she develops hatred for Pakistan. Suvir Kaul observes, “Perhaps the crowning irony of *The Shadow Lines* is that almost as soon as Tha'mma realizes that that the legacy of her birth place is not separable from her sense of herself as a citizen of India, her nephew Tridib's death at the hands of a Dhaka mo confirms in her a pathological hatred of them” (Kaul 283). In the war of 1965, she gave away her precious necklace in the war funds. It was the last remembrance of her husband. She explains this sacrifice to her grandson, “I gave it away... I gave it to the fund for the war. I had to, don't you see? For your sake; for your freedom. We have to kill them before they kill us; we have to wipe them out.” And she continues, “This is the only chance ...The only one. We're fighting them properly at last, with tanks and guns and bombs (*The Shadow Lines* 237).

### **Strong Militant Nationalism in Tha'mma**

There is very strong sense of nationalism and nationhood in Tha'mma. Her ideas about formation Indian states are quite forceful. With the passing of time her sense of freedom grew stronger. Right from the time of British Imperialism she expressed strong views about nationality and nationhood. She dreams of achieving nationhood by the struggle of freedom. She is prepared to pay any price for it. Her sense of Nationalism is so strong that she believes that Ila is misfit in England. She should not live there as she has not sacrificed anything for England. So she has no right to live there. She says, "Everyone who lives there has earned his right to be there with blood: with their brothers' blood and their fathers' blood and their sons' blood. They know they're a nation because they've drawn their borders with blood" (*The Shadow Lines* 78). Her strong sense of militant nationalism is evident when she explains forcefully to her grandson that he should follow British example to achieve freedom. She tells him, "War is their religion. That's what it takes to make a country. Once that happens people forget they were born this or that, Muslim or Hindu, Bengali or Punjabi: They become a family born of the same pool of blood. That is what you have to achieve for India, don't you see?" (*The Shadow Lines* 78).

### **Unsound Nationalist Principles of Jethamoshai**

Similar narrow mindedness and unsound nationalist principles are expressed by Jethamoshai, Tha'mma's Uncle. When she insisted to take him to India, he expressed strong but foolish nationalist impulse. He tells Tha'mma, "I understand very well, I know everything, I understand everything. Once you start moving you never stop. That's what I told my sons when they took the trains. I said: I don't believe in this India- Shindia. It's all very well, you're going away now, but suppose when you get there they decide to draw another line somewhere? What will you do then? Where will you move to? No one will have you anywhere. As for me, I was born here, and I'll die here" (*The Shadow Lines* 215).

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### ***Shadow Lines as the Source of Unity***

In spite of the unsound philosophy the words of Jethamoshai have some truth hidden behind them. The futility of border lines or the imaginary lines is evident in his words. The narrator also realized that the nations are divided by the shadowy lines drawn on the maps by the politicians. These shadowy lines, in fact, draw people even closer than earlier. These shadow lines act like the source of unity between nations and the people who live in them. He uses the image of looking – glass to show that Dhaka and Calcutta are like mirror – images which reflect each other. The narrator comments: “What had they felt, I wondered, when they discovered that they had created not a separation, but a yet-undiscovered irony - the irony that killed Tridib: the simple fact that there had never been a moment in the 4000-year-old history of that map when the places we know as Dhaka and Calcutta were more closely bound to each other than after they had drawn their lines - so closely that I, in Calcutta, had only to look into the mirror to be in Dhaka; a moment when each city was the inverted image of the other, locked into an irreversible symmetry by the line that was to set us free - our looking-glass border” (*The Shadow Lines* 233). Thus Nationalism is one of the shadowy lines – imaginary and artificial.

### **Validity of National Boundaries**

*The Shadow Lines* deals with the international theme of the validity of national boundaries. It raises a few very important questions against the backdrop of increasing city – state disputes and its demarcations on the maps. For Ghosh, all such demarcations are shadow lines, the arbitrary and invented divisions. Contrary to the belief of Tha'mma and her old uncle, these shadow lines cannot divide a memory or experience. Tha'mma is an ardent nationalist. She



is baffled to find, “her place of birth had come to be so messily at odds with her nationality” (*The Shadow Lines* 152). It is because the partition of the Bengal has made her foreigner in her homeland Dhaka. She is forced to realize that no amount of bloodshed can make the borders real. Before flying to Dhaka she asks her son, “Whether she would be able to see the border between India and East Pakistan from the plane” (*The Shadow Lines* 151). In the course of conversation, Tha'mma questions some of the fundamentals of the idea of nationalism: “But if there aren't any trenches or anything, how are people to know? I mean, where's the difference then? And if there's no difference both sides will be the same; it'll be just like it used to be before, when we used to catch a train in Dhaka and get off in Calcutta the next day without anybody stopping us. What was it all for then – partition and all the killing and everything – if there isn't something in between” (*The Shadow Lines* 151).

### **Liberal Nationalism**

Except Tha'mma's militant nationalism every other character of *The Shadow Lines* has quite liberal view about nation and their nationality. This novel portrays the friendship and antipathy between various generations of an upper middle class Bengali family and an English family over three generations. The friendship of these two families began with Tresawsen and Justice Datta – Chaudhuri. Their heirs Mrs. Price, the daughter of Tresawsen and Mayadebi and her elder sister Tha'mma, continue to maintain this friendly relation, irrespective of division of nationality and religion. Also, it is the time when the British colonialism and imperialism was at its zenith in India. Tridib's father was taken to London for an operation and Mayadebi finds the environment of London very friendly. She tells Tresawsen: “Everyone was so much nicer now; often when she and Tridib were out walking people would pat him on the head and stop to have a little chat with her; the shopkeepers would ask her how her husband was, and when he was to

have his operation” (*The Shadow Lines* 66). Thus, Ghosh has presented here the most humane side of English characters.

### **Nationality for Third Generation**

After depiction of liberal Nationalism, Ghosh shows another side of English people. Following the exhilaration of showing humanity, Ghosh shows a true English picture, a white man’s disdain for a brown one. Nick Price, Ila, Tridib and May Price represent the third generation of their family. Tridib and May fall in love with each other and Ila and Nick even marries. However, Nick marries Ila only for the sake of money. He often neglects Ila because she is an Indian. Even in the school time, the narrator imagines, “Ila walking alone because Nick Price was ashamed to be seen by his friends, walking home with an Indian (*The Shadow Lines* 76).

### **Cosmopolitan Citizens and Their Nationality**

On the other hand, a number of Indian characters in the novel have been presented as anglophiles or pro – English. For instance, Ila has been brought up and educated in England and she seeks to escape from the conventional atmosphere in India. At once, she tells narrator angrily: “Do you see now why I’ve chosen to live in London? Do you see? It’s only because I want to be free... Free of you! ... Free of your bloody culture and free of all of you” (*The Shadow Lines* 89). Her mother has been called “Queen Victoria” for her mannerism and for her lordship over household servants like white memsahib. Her father was an ICS Officer. Ila, her parents – Jatin and Queen Victoria and her grandparents – Saheb and Mayadebi are natives of India by birth only. In reality they are all the citizens of the cosmopolitan world. A.N. Kaul aptly

says: “It is true that for the privileged Datta-Chaudhuri’s nationality has ceased to have any significance and crossing national frontiers means nothing more to them than a smooth transition through customs and immigration at identical airports” (Kaul 303).

### **Partition and Communal Violence**

The partition of India has been described as the greatest divorce in history, which created the sense of plunder, terror and loot within the two nations. In the novel, the family of Datta-Chaudhuri’s and Tha’mma stayed in East Bengal, the new Bangladesh. They switched over to India long before the partition but their hearts stayed in their house. *The Shadow Lines*, is a constant struggle of the author to undo the demarcations to prevent the establishment of the borders. The nameless narrator becomes the medium for Ghosh to express his own thoughts and feelings. He is the only character who binds together the fragmentary structure of the novel. Nivedita Bagchi observes: “The ‘story’ or the chief narrative line evolves sporadically and is constantly interrupted and diverted by other narratives. The only fixed centre is that of the chief narrative voice through whom the other narratives are filtered” (Bagchi 188). The narrator remembers a violent incident when in Jammu and Kashmir a sacred relic known as Mu-i-Mubarak was disappeared from its place in 1963. It is believed to be a hair of the Prophet Mohammed himself. This incident is followed by innumerable black flag demonstrations. However, surprisingly, there was not a single incident of Hindu – Muslim animosity in the valley. Soon, Pakistan provoked the Muslims of India and Pakistan alike. In East Pakistan a procession turned violent and it resulted in loot and bloodshed.

### **Impact of Communal Violence**

The narrator feels concerned with the impact of the communal strife and violence on the people of Calcutta and Dhaka. Novy Kapadia rightly points out: “Amitav Ghosh’s greatest triumph is that the depiction of communal strife in Calcutta and erstwhile East Pakistan, and its continuation in contemporary India, is very controlled and taut. There are no moralizing or irrelevant digressions. Lucidity and compactness is achieved primarily by his unusual narrative device” (Kapadia 208). The narrator remembers an early January morning, when school buses came only with only a dozen boys. This was unusual as the boys told him that ‘they’ had poisoned the Tala Tank. But nobody knew who ‘they’ were. All over the city rumors played a vital role in spreading fear among people. The narrator also felt fear as his grandmother expressed her wish to visit her uncle and ancestral house in Dhaka. At the time of communal violence she was in Dhaka. During such retaliation, while returning back, Tridib and her old Jethamoshai were killed violently by the communal mob.

In a book review, Girish Karnad observes: “The grandmother’s visit to the ancestral home....is surely one of the most memorable scenes in Indian fiction. Past and future meet across religious, political and cultural barriers in a confusion of emotions, ideals, intentions and acts, leading to a shattering climax” (Karnad 5).

Even after fifteen years, Robi tremble like a leaf on this death. May considered that she was responsible for the death of Tridib. She was relieved of her guilt after fifteen years when the narrator visited May in the end of the novel. The narrator came home with his understanding of Tridib’s death. It was the desire of the narrator to be in Tridib’s shoes. And, this is exactly what he did in the end of the novel when he and May, “lay in each other’s arm quietly...” (*The Shadow Lines* 252).

## Nationalism is the Source of Terrifying Violence

In one of his pioneering work, Benedict Anderson argues that, “nation is an imagined political community. It is imagined because members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion” (Anderson 15). In the influence of print media the two communities which had been living together without any previous record of riots and massacre, went on rampaging because the line of separation was marked not only on earth but also in their minds and hearts. The nationalism which earlier united the nation like India and brought an awakening for their rights to expel the British had turned sharp and divided the two nations and two communities. Thus “nationalism is the source of terrifying violence.” The concept of Nationalism brings about a tragedy in the personal life of Tridib and May and thousands of other citizens, to whom they represent. The Nationalism is terrifying in the sense that it glorifies its own nation and leads to hatred of other countries, their citizens, religion and community.

## Conclusion

The quest for political freedom in *The Shadow Lines* makes the novel very contemporary. After all, the longing for freedom is universal and a primitive urge among the human beings. The only alternative towards which Ghosh appears to be inclined is that of Globalism instead of Nationalism. Tridib’s letter to May is the evidence of Ghosh’s intention. In the letter, Tridib expresses his desire “to meet her, May – as a stranger, in a ruin. He wanted them to meet as the completest of strangers – strangers-across-the-seas – all the more strangers because they knew each other already. He wanted them to meet far from their friends and relatives – in a place without a past, without history, free, really free, two people coming together with the utter

freedom of strangers” (*The Shadow Lines* 144). This letter can be read as a wish for dismantling the world order based on states and nations. It is implied that inside the borders one can only be a citizen and not a human being. The narrator says, “It seemed to me, then, that within this circle there were only states and citizens; there were no people at all” (*The Shadow Lines* 233). Thus, the removal of all boundaries appears to be the only way for the ‘citizens’ to become ‘people.’

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## Resolution of Lexical Ambiguity in Tamil

S. Rajendran, Ph.D.

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### 1. Introduction

Language is burdened with ambiguity; a single utterance can have a number of interpretations or meanings. The native speakers who speak a natural language have an implicit knowledge or competence to understand correctly these ambiguous utterances. They are capable of assigning an interpretation to any of the utterances they generate. They not only assign an interpretation to every utterance in their language, but also know that there are utterances that may have more than one semantic interpretation. These utterances are usually referred to as ambiguous utterances. When an utterance has more than one interpretation, it is usually referred to as ambiguous. Ambiguity means that utterances have same form but have different interpretations. Ambiguity may result from two homonyms/homographs occurring in the same structural position, as in the following example.

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S. Rajendran, Ph.D.

Resolution of Lexical Ambiguity in Tamil



1. *avan kaal pakutiyaic caappiTTaan*

‘He ate quarter of something’/‘He ate the leg part of something’

The sentence is ambiguous as the word *kaal* can mean ‘quarter of’ or ‘leg’. It may also occur when constituents in larger structures have more than one interpretation according to their internal structure and syntactic position.

2. *veLLai maruntu kuppi*

‘medicine bottle which is white in colour/a bottle with white medicine’

The sentence is ambiguous because the word *veLLai* ‘white’ can attribute either *maruntu* ‘medicine’ or *kuppi* ‘bottle’. The first one is called lexical ambiguity and the second structural ambiguity. Lexical ambiguity refers to the type of ambiguity those results from the occurrence of homonyms/homographs. Let us look at a few lexical ambiguity resolutions taking Tamil as the target language.

## 2 Lexical Ambiguities

The lexical ambiguity is a very common type of ambiguity. It includes, for example, the nouns such as *paTi* ‘step (of a stair)’/ ‘a kind of measure’, *kuTi* ‘drinking habit’/ ‘people’, *maTam* ‘foolishness’/ ‘mutter’, etc, verbs such as *piTi* ‘catch’ / ‘to like’, *kaTi* ‘bite’/ ‘to rebuke’, *muTi* ‘to knot’/ ‘to finish’, *paTu* ‘to lie down’/ ‘to suffer’, etc and the adjectives such as *virinta* ‘wide’/ ‘that which has blossomed’, *kuRainta* ‘less’/ ‘that which has reduced’, *veLutta* ‘white’/ ‘that which has become white’, *kaRutta* ‘black’/ ‘that which has become black’, etc. There are tests for establishing lexical ambiguity. One of the tests is, for example, for the word *kaTinamaana* there are two opposite words, *metuvaana* and *eLitaana*. Consider the following example,

3a. *kaTinamaana miTTaayaik kaTikka mutiyaatu*

‘You cannot bite a hard sweet’

3b. *kaTinamana collukkup poruL kuuRa iyalaatu*

‘You cannot give meaning to a hard word’

The reason for this ambiguity is that the word has more than one meaning. But it is not clear when there is only one word involved in ambiguity. Though the noun *paTi* ‘a measure’ and the verb *paTi* ‘to study’ have same spelling/pronunciation they are two different words. They are examples of homophones/homographs. One may wonder whether the noun *kaTi* and the verb *kaTi* are examples for homonyms/homographs or not. Doubt may arise whether the word *mutal* in *mutal maaNavan* ‘first student’ and *aintu mutal* ‘from five’ are one and the same or not. To

tell that one shows lexical ambiguity and the other homonymy/homography is not correct for all. This may be accidental.

There are three basic types in lexical ambiguity: category ambiguity, ambiguity due to homography and ambiguity due to ploysemy.

## 2.1 Category Ambiguity

Category ambiguity is the most straight forward type of lexical ambiguity. This happens when a given word is be assigned to more than one grammatical or syntactic category as per context. One can find a number of such examples in Tamil. For example the word *paccai* ‘green’ can be both noun as well as adjective. Similarly the word *cuTu* can be both a verb as well as an adjective. *kaTi* could be both a verb as well as a noun. The words like *meelee* and *kiizee* could be adverbs and postpositions.

4a. *avan meelee cenRaan* (adverb)  
‘He went up’

4b. *avan meecai meelee niRkiRaan.* (postposition)  
‘He is standing on the table’

Category ambiguities can often be resolved by morphological inflection. For example, *aTi* in *avan aTikkiRaan* ‘he is beating’ is a verb and *aTi* in *avanaal anta aTiyait taangka muTiyavillai* ‘He could not bear that beating’ is a noun. Frequently category ambiguity can be resolved by syntactic parsing. However, the problem increases when several categorically ambiguous words occur in the same sentence, each requiring being resolved syntactically.

## 2.2 Homography and Polysemy

If two entirely different words have different meanings the ambiguity arises due to homography. In the following example the word *paTi* shows homography.

5a. *avan tantai avaniTam nanRaakap paTi eRu kuuRinaar*  
‘His father told him to study well’

5b. *avan paTi vaziyaaka meelee eeRinaan.*  
‘He climbed up through steps’

Similarly *aTTai* can denote ‘leech’ as well as ‘binding’.

6a. avan puttakattin aTTaiyaik kizittu eRintaan  
'He has torn away the binding of the book'

6b. avan aTTaiyaik konRaan  
'He killed the leach'

If a word has two or more meanings it can be said that the ambiguity is due to polysemy. Polysemy expresses extension of meaning. The polysemous words may express new meanings by metaphoric or metonymic extensions. For example the word *kiLai* 'branch' may denote branch of a tree as well as a branch of a bank. *naTa* can denote the action of walking as well as happening or functioning of something.

7a. avan tinamum kaalaiyil paLLikku naTantu celkinRaan  
'He goes to school daily by walking'

7b. anta niRuvanam nanRaaka natantukoNTirukkinRatu  
'That organization is functioning well'

7c. anta tiyeeTTaril cinimaa naTantukoNTirukkinRatu  
'A cinema is running in the theatre'

*ooTu* can denote the human action of running as well flowing of a river.

8a. avan viraivaaka ooTukiRaan  
'He is running fast'

8b. tanjaavuur vaziyaaka kaaviriyaRu ooTukiRatu  
'The river Kaviri flows through Thanjavur'

*kaN* may denote the eye of animate beings as well as the eye-like spot in the coconut.

9a. avan tan kaNkaLai muuTinaan  
'He closed his eyes'

9b. teengkaaykku muunRu kaNkaL uNTu  
'There are three eye-like spots in the coconut'

In the following sentence the word *keeL* denotes both the perception through ears as well as 'asking'.

10a. raatai raajaa keeTTatai avaniTam kuuRinaaL  
'Radha told him what Raja has asked her'  
'Radha told him that Raja has heard that'

This sentence is ambiguous giving a number of interpretations; the following could be at least two interpretations.

10b. raatai raajaa tan kaataal keeTTatai avaniTam kuuRinaaL  
'Radha told him what Raja has heard by his ears'

10c. Raatai raajaa vinaviyatai avaniTam kuuRinaaL  
'Radha told him that Raja had asked her'

Sometimes among the homographs, the use of one may be greater than the other. In that case the ambiguity can be resolved on the basis of text. This is done by setting aside the unusual meaning from the dictionary unless it is required for translation.

As for as machine translation is concerned both the homography and ploysemy are treated alike, as the aim is to find out the meaning by context. The homographs belonging to different grammatical categories can be resolved as explained before. But if they belong to the same grammatical category syntactic parsing may not be enough. One common approach is to assign semantic features such as 'human', 'female', 'liquid' etc and to specify which features are compatible in the given syntactic constructions, via selection restrictions. For example it might be specified that the verb *kuTi* 'drink' has an 'animate' subject and a 'liquid' object.

### 2.2.1 Homography in inflected words

The homography can be resolved by different morphological analysis. The following examples will reveal this.

11a. avan kaTalai tinRu makizntaan  
'He enjoyed eating pea nut'

11b. avan kaTalai kaNTu makizntaan  
'He enjoyed seeing the sea'

In the first sentence the noun *kaTalai* denotes 'pea nut' and in the second case *kaTalai* has to be analysed as *kaTal* + *ai* (accusative case marker) and interpreted as *kaTal* 'sea'.

As in the case of the following example, the inflected word of one type of morphological analysis resembles an inflected word form of another morphological analysis, there by showing ambiguity due to homography.

12a. avan (tuNi) neytaan.  
'He weaved (cloth)'

12b. avan neytaan virumpukiRaan  
'He likes gee only'

In the first sentence the word *neytaan* has to be interpreted after analyzing it into *ney* 'weave'+*t* (past tense)+*aan* (third person masculine singular) and in the second sentence *neytaan* has to be interpreted as *ney* 'ghee' + *taan* 'only'. Even the two root words *ney* 'weave' and *ney* 'ghee' are homographs showing lexical ambiguity.

### 2.2.2 Homography Due to Historical Functional Reorganization

The inflected forms of nouns or verbs will denote different word category or functional category due to historical meaning change. For example many of the postpositions in Tamil are historically the inflected forms of verbs. The inflected forms *iruntu* 'from', *paRRi* 'about', *kuRittu* 'about', *oTTi* 'about', *koNTu* 'by (means of)', *vaittu* 'by (means of)', *cuRRi* 'around', *nookki* 'towards', *munti* 'before', *viTa* 'than', and *kuuTa* 'along with' are the inflected forms of the verb *iru* 'be', *paRRu* 'catch', *kuRi* 'aim', *oTTu* 'stick', *koL* 'have', *vai* 'keep', *cuRRu* 'go around', *nookku* 'look at', *muntu* 'over take', *viTu* 'leave', and *kuuTu* 'assemble' respectively.

13a. avan viiTTil-iruntu veLiyeeRinaan (*iruntu* – postposition)  
'He went out from the house'

13b. avan viiTTil iruntu vantaan (*iruntu* – participle form of the verb *iru* 'be')  
'He was in the house (habitually/continuously)'

14a. avan avaLaip paRRi peecinaan (*paRRi* – postposition)  
'He talked about her'

14b. avan avaL kaiyaip paRRi izuttaan (participle form of the verb *paRRu* 'hold')  
'He caught hold of her hand and pulled it'

15a. avan avaLaik kuRittup peecinaan. (*kuRittu* – postposition)  
'He talked about her'

15b. avan avaL colvataik kuRittu vantaan (*kuRittu* – participle form of the verb *kuRi* ‘note down’) ‘He was noting down what she was telling’

16a.avan anta talaippai oTTi peecinaan. (*oTTi* – postposition)  
‘He talked about that title’

16b. avan poosTar oTTi pizaikkinRaan. (*oTTi* – participle form of the verb *oTTu* ‘stick’)  
‘He ekes his livelihood by pasting posters’

17a. avan katti koNTu atai veTTinaan (*koNTu* - postposition)  
‘He cut it with a knife’

17b. avan pencilaic ciivik-koNTu peecinaan. (*koNTu* – participle form of the verb *koL* ‘have’) ‘He was speaking while sharpening the pencil’

18a. avan katti vaittup pazam veTTinaan (*vaittu* - postposition)  
‘He cut the fruit with a knife’

18b. avan paNam kaiyil vaittuk-koNTu cuutaaTinaan. (*vaittu* – participle form of the verb *vai* ‘keep’) ‘He gambled by keeping the money at hand’

19a. avan viiTTaic cuRRi marangkaL niRkinRana (*cuRRi* –postposition)  
‘The trees are standing around his house’

19b. avan avaLaiyee cuRRi varukinRaan (*cuRRi* –participle form of the verb *cuRRu* ‘go around’) ‘He is going after her’

20a. avan avaLai nookki naTantaan (*nookki* –postposition)  
‘He went towards her’

20b. avan avaL mukattai nookkic cirittaan (*nookki* – participle form of the verb *nookku* ‘look at’) ‘He smiled looking at her face’

21a. avan avaLukku munti angku vantaan. (*munti* – postposition)  
‘He came there before her’

21b. avan avaLai munti naTantukoNTiruntaan. (*munti* –participle form of the verb *muntu* ‘overtake’)  
‘He was walking overtaking her’

22a. avan avaLai viTa nallavan (*viTa* – postposition)

‘He is better than her’

22b. avan avaLai viTa virumpavillai (*viTa* – infinitive form of the verb *viTu* ‘leave’)

‘He does not want to leave her’

23a. avan avaL kuuTa vantaan. (*kuuTa* – postposition)

‘He came with her’

23b. avan avarkaLuTan kuuTa virumpinaan (*kuuTa* - participle form of the verb *kuuTu*

‘gather together’

‘He wanted to gather together with them’

The word *enRu*, which is the inflected from the verb *en* ‘to say’, has two different grammatical functions thus showing ambiguity due to homography.

24a. avan nallavan enRu ninaitteen (*enRu* functions as complementizer)

‘I thought that he is a good person’

24b. avan tiTiir enRu inku vantaan (*enRu* functions as adverbializer)

‘He came here suddenly’

The word *enRu* ‘when’ is having homographic relation with the inflected verbal form *enRu*.

24c. avan enRu varukiRaan

‘When does he come?’

The inflected verbal forms which can be analyzed as verb+*um* (future suffix) can be interpreted at least in two ways.

25a. atu naaLai varum

‘It will come tomorrow’

25b. atu varum naaL enakkut teriyaatu

‘I don’t know the date of its coming’

The inflected verbal form which can be analyzed as verb + tense + *atu* can be interpreted in three ways.

26a. atu vantatu ‘it came’ (*vantatu* is the finite verbal form of the verb *vaa* ‘come’)

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Resolution of Lexical Ambiguity in Tamil

26b. atu vantatu enakkut teriyaatu (*vantatu* is the gerundival form)  
‘I did know that it had come’

26c. anta ceytittaaL neeRRu vantatu (*vantatu* is the participial noun form of the verb *vaa*  
‘come’)  
‘That newspaper is yesterday’s one’

The ambiguity can be resolved by selectional restriction, context, collocation, co-occurrence, etc.

### 3. Resolution of Lexical Ambiguity

Resolution of ambiguity is the central problem in language comprehension as well as natural language processing applications. As language speakers, we resolve the lexical ambiguity by looking at the context. The context need not be the immediate one. Even distance context or the topic of discourse can also help us to resolve ambiguity. The selection of apt sense is a challenging job as many rules are needed to select the appropriate sense by context or collocation or co-occurrence. Though the method of manipulating the context varies from linguistic analysis to automatic computational analysis, the concern is common for both, i.e. capturing context.

Resolving lexical ambiguity can involve different kinds of information. “These include word-specific information such as morphological information, part of speech (the syntactic category of the word), relative sense frequency (preferred sense, either generally or based on domain), semantic features (the semantic components, often drawn from a potentially large set of primitives, that contribute to meaning) as well as contextual information such as syntactic role (e.g., a particular sense may be the only one allowed as the object of a given preposition), role-related preferences (selectional restrictions defining relations between a noun and verb), semantic relations (most usually, senses of or associations with surrounding words), etc.” (Ide and Véronis, 1990) It has recently been suggested that an effective word sense disambiguation procedure will require information of most or all these types (McRoy, 1992). However, most methods utilize only one or two of the potential information sources listed above.

#### 3.1 POS Tagging

Category ambiguity can be resolved by POS tagging. Ambiguities of syntactic category are resolved as part of the process of ‘parts-of-speech tagging’; parts-of-speech tagging involves labeling each word in input sentence with its category; it is the first stage of processing in many applications of natural language processing. The rules of grammar constrain the allowable sequences of syntactic category. Consequently, the category of a word can be resolved with a



high degree of accuracy just by looking at the categories of a few preceding words. We have seen under categorical ambiguity that there are a number of words in Tamil which are homographic pairs denote different meanings as they belong to different POSs. The categorical ambiguity can be resolved by POS tagging. For example we have seen that the word form *ney* has two meanings depending on the category to which it belongs; as a noun *ney* means ‘ghee’ and as a verb *ney* means ‘weave’. The ambiguity of the suffix *taan* due to homography (as noted earlier) can be resolved by POS labeling. *taan* attached to nominal *ney* ‘ghee’ gives emphatic meaning, whereas *taan* attached to the verbal *ney* gives the meaning ‘PAST-he’.

Similarly the functional shift of the inflected forms of certain verbs listed above (*iruntu* ‘from/having been’, *paRRi* ‘about/having caught’, *kuRittu* ‘about/having note down’, *oTTi* ‘about/having stuck’, *koNTu* ‘by (means of)/having’, *vaittu* ‘by (means of)/having kept’, *cuRRi* ‘around/having going around’, *nookki* ‘towards/having looking at’, *munti* ‘before/having gone before’, *viTa* ‘than/to leave’, and *kuuTa* ‘along with/to increase’) can be resolved by POS-tagging. The two different functions of them as verb and postpositions can be resolved by POS tagging them respectively as verb or postposition. Similarly the two different meanings of the form *paTi* ‘read (verb)’, ‘step (noun)’ can be resolved by POS tagging. Use of *enRu* as pure verb, complementizer can be resolved by the same means.

### 3.2 Selectional Restriction

Selectional restriction is widely used for resolving lexical ambiguity (Katz and Fodor 1963). Selectional restrictions are the semantic constraints the word sense may impose on the sense of other words that combined with it. In other words, selectional restrictions are semantic requirements associated with the structures representing meanings of words or phrases, which must be met by another semantic structure before the two can be combined. For example, in Tamil the verb *tin* ‘eat’ in its literal sense requires its subject be an animate being and its object be some edible thing; so in the sentence *atai oru vilanku tinRatu* ‘an animal/handcuff ate it’, the word *vilanku* in this sentence is interpreted as ‘animal’ rather than ‘handcuff’. In general, selectional restrictions are one-place predicates that test for the presence or absence of some semantic feature, or some Boolean function of such predicates.

The use of selectional restrictions in disambiguation is, in principle at least, quite straightforward. One simply has to select the sense (or senses) of a word that selectional restrictions will allow to combine with other semantic structures in the sentence; this is possible as it fulfills the requirements of those other structures, or because it fulfills its own requirements. There are difficulties in finding semantic features that can be used consistently and specifying the selection restriction for nouns and verbs based on these features. Even then these are widely used in machine translation system often in combination with case roles. But the semantic features cannot solve all the problems, even in situations for which they have been devised. For example,

let us take the word *aTTai*. As we have indicated earlier that it is used in the senses of ‘binding’ and ‘leech’. These two senses can be differentiated explaining the relevant co-occurrence restrictions we find out in the following sentences in which *aTTai* is used.

27a. puttakattin aTTai kizintuviTTatu  
‘The binding of the book is torn’

27b. aTTai uurntu celkinRatu  
‘The leech is crawling’

The verbs like *kizi* ‘tear’ will take the objects like *aTTai* ‘binding’ which can be torn as their subjects and the verbs like *uurntu* takes subjects like *aTTai* ‘leech’ which can crawl.

Similarly the two different senses of *nuul* ‘book/thread’, *vilangku* ‘animal/handcuff’, *maalai* ‘garland/evening’ can be resolved by selectional restrictions. Look at the following examples.

28a. avan anta nuulai vaacittu muTTitaan  
‘He finished reading that book’

28b. avan nuulai tuNiyaaka neytaan  
‘He weaved the thread into cloth’

29a. avan avaL kaiyil vilangku maaTTinaan  
‘He put the handcuff in her hand’

29b. avan viiTTil puunai naay poonRa vilangkukaLai vaLarkkiRaan  
‘He is grooming the animals such as cat and dog’

30a. avan avaL kazuttil maalai iTTaan  
‘He put a garland around her neck’

30b. avan maalaiyil viiTu tirunmpinaan  
‘He returned home in the evening.’

Selectional restriction will not be helpful to disambiguate words in the absence of sense selecting words. For example in the following example it is not possible to give the proper reading to *nuul* ‘book/thread’.

31.avan nuul vaangkinaan

‘He bought book/thread’

The use of selectional restriction for natural language system needs a knowledge base of selectional restrictions pertaining to each word sense. Such knowledge base does not exist for Tamil and it is difficult to build too. One such attempt has been made by the FrameNet project (Johnson and Fillmore 2002). Attempts have been made to make use of WordNet too for the same purpose.

### 3.3 Neighboring Words

There exists a relation between the ambiguous word and the neighbouring words in a text, that is, there exists a general semantic relationship between one of the candidate senses and nearby words in the text. Many methods of word sense disambiguation aims at capturing this cue. It is always context which decides the meaning of a word. It can be told flagrantly that a word cannot exist without context.

The dependency of meaning on context can be proved with a large amount of examples from Tamil. For example, let us take the word *maalai*; the proximity of the word *puu* ‘flower’ with *maalai* gives us the cue that it is ‘garland’ sense of *maalai* which is projected in this context and not the ‘evening’ sense of *maalai*. The topic of text or the domain of the text as a whole can be a helpful cue. The problem we face is using these clues precisely to determine the semantic relationship and there by select the correct sense. Context clustering approach based on the idea of word space or vector space (Schutze 1998) exploits cues from the neighboring words. This can be easily attempted for Tamil as it is a corpus dependent unsupervised method. The results are encouraging (Baskaran 2002, Rajendran and Anandkumar 2013).

### 3.4 Dictionary Definitions

The primary function of a dictionary is to provide the user with the possible meanings or senses of a word. The dictionary makes use of definitions to fulfill its mission. The meanings of a word are explained by making use of already known words or simple words. This quality of a dictionary can be exploited for the resolution of lexical ambiguity. Lesk (1986) proposed to use the dictionary definitions to disambiguate the context. The definitions found in the machine readable dictionaries (MRDs) gives us contextual words which can be utilized for disambiguating the word senses. The context available in the dictionary definitions of words can be visualized as a bag of words. These words can be matched against the context in which the target word appears and there by select the correct sense from the candidate senses. The bag of contextual words need not be structured or in a proper word order pertaining to the target word. Lesk method offers us a simple method against many available complex methods. But the definitions given in the MRDs are not enough to disambiguate the word senses.

Let us look at the definition of *nuul* in the Tamil MRD *kriyaavin taRkaalat tamiz akaraati* (KTTA) (which means Dictionary of Contemporary Tamil).

*nuul* pe. panjcu, kampaLi mutaliyavaRRait tirittu tayaarikkappaTum izai ‘the yarn prepared from cotton and wool’

The definition gives contextual clues such as *panju* ‘cotton’, *kampaLi* ‘wool’, *tiri* ‘to yarn’, *tayaarikkappaTu* ‘prepare’, and *izai* ‘yarn’. But the definition cannot give clue to disambiguate *nuul* in the following sentence.

32. avan nuulaal caTTai taittaan  
‘He stitched the shirt using thread’

The context furnished by the definition of *nuul* does not match with the contextual words in the given sentence.

### 3.5 Bayesian Classification Method

Bayesian classification method is a complex method. Bayesian classification method also makes use of the disambiguation cues from the neighboring words. It classifies the words according to the competing senses of the ambiguous word to which they can be associated with. For example the ‘handcuff’ sense of *vilangku* in Tamil is associated with *tiruTan* ‘thief’, *kuRRavaaLi* ‘criminal’, *ciRai* ‘jail’, *pooliis* ‘police’, etc. whereas the ‘animal’ sense of *vilangku* is associated with *kaaTu* ‘jungle’, *puli* ‘tiger’, etc. We can compute the probability of any given word occurring in the proximity of each sense by looking at a very large corpus of text in which each word is tagged with its correct sense, and counting the number of times that each sense occurs with various other words in its proximity. Then the probability of each sense can be computed in the context of neighbouring words; when disambiguation is necessary, the sense with the greatest probability can be chosen; this can be done even if those words do not all indicate the same sense. This approach presumes that all the words in the context are conditionally independent of one another; the probability of seeing one word in context is independent of seeing any other word in the same context. Clearly, this is not true in practice as the words of related meaning tend to cluster together. However, the method gives reliable results.

However, this approach requires sense-tagged corpora as its training data. This leads to the limitation of this approach. The sense-tagged corpora are not available for Tamil. New methods are adopted to circumvent this limitation. Yarowsky (1992) proposed that naïve Bayesian classification could be used if the goal is to determine the topic with which the ambiguous word is associated with instead of finding the fine-grinded sense of the word. For

example, instead of having to determine separately the probability of ‘handcuff’ sense of *vilangku* associated with *tiruTan* ‘thief’, *kuRRavaaLi* ‘criminal’, *ciRai* ‘jail’, *pooliis* ‘police’, etc. and the ‘animal’ sense of *vilangku* associated with *kaaTu* ‘jungle’, *puli* ‘tiger’, etc we need to determine that any word related to animal indicates one sense of *vilangku* and any word related to handcuff indicates another. This method may be useful in many applications such as information retrieval. But while this method avoids the need for a sense-tagged corpus, it still requires supervised training as its learning phase that is based on some predefined knowledge source.

Yarowsky (1995) has also proposed a method by which decision list for disambiguation can be learned by unsupervised training. A decision list is an ordered sequence of very specific conditions for classifying a word by meaning; for example a decision list for word *nuul*, might include the conditions ‘if the next word is *tuNi* the topic *tai* ‘sew’, if the next word is *nuulakam* ‘library’ the topic is *nuul* ‘book’. The list can be derived from an extremely large corpus; we can get an extremely strong cue or seed for the ambiguous word. Yarowsky’s method requires separate training for each ambiguous word, so in practice only a few words can be taken care of. The use of this method for all ambiguous words remains a daunting one.

### 3.6 Lexical Cohesion

Lexicon cohesion elaborated by Moris and Hirst (1991) can be made use of to resolve certain type of lexical ambiguity. The continuity of lexical meanings of words, which results in chains of related words, contributes to lexical cohesion. Lexical cohesion is the cohesion that arises from semantic relationships between the words. All that is required is that there are some recognizable relations between the words.

The *thesaurus of modern Tamil* (Rajendran 2000) provides a fine-grained database for identifying lexical cohesion between words or concepts. *Tamil wordNet* prepared under the DIT funded project entitled “Development of Dravidian WordNet: An Integrated WordNet for Telugu, Tamil, Kannada, and Malayalam” offers a reliable database for lexical cohesion.

We can adopt for Tamil a classification of lexical cohesion provided by Halliday and Hasan (1976) based on the type of dependency relationship that exists between words. According to them there are two classes of relationship: class of reiteration and class of collocation. The identity of reference or repetition of the same word as well as the use of superordinates, subordinates, and synonyms manifest the class of reiteration. The semantic relationships between words that often co-occur manifest the class of collocation. The systematic semantic and the nonsystematic semantic relationship can divided them further into two categories of relationship.

Systematic semantic relationships can be classified into different types of relation which manifest as antonyms, members of an ordered set such as {*onRu* ‘one’, *iraNTu* ‘two’, *muunRu* ‘three’}, members of an unordered set such as {*veLLai* ‘white’, *kaRuppu* ‘black’, *civappu* ‘red’}, and part-to-whole relationships like {*kaNkaL* ‘eyes’, *vaay* ‘mouth’, *mukam* ‘face’}.

The word relationship collocation like {*tooTTam* ‘garden’, *toonTu* ‘digging’} is nonsystematic. From a knowledge representation point of view this type of relationship is the most problematic one. Such collocation relationships exist between words that tend to occur in similar lexical environments. Words tend to occur in similar lexical environments because they describe things that tend to occur in similar situations or contexts in the world. Hence, context-specific examples such as {*tapaal aluvalakam* ‘post office’, *ceevai* ‘service’, *tapaal villai* ‘stamps’, *koTu* ‘pay’, *viTu* ‘leave’} are included in the class. (This example is lexical cohesion specific to the context of service encounters.)

Another example of this type is {*kaar* ‘car’, *viLakkukaL* ‘lights’, *tiruppam* ‘turning’}. These words are related in the situation of driving a car, but taken out of that situation, they are not related in a systematic way. Also contained in the class of collocation are *word associations*. They include examples such as {*puujaari* ‘priest’, *kooyil* ‘temple’}, {*kuTikaL* ‘citizen’, *intiyaa* ‘India’}, and {*ciiTTikai* ‘whistle’, *niRuttu* ‘stop’}. Again, the exact relationship between these words can be hard to classify, but there does exist a recognizable relationship.

Moris and Hirst (1991) lists two major reasons for the importance of lexical cohesion for computational text understanding systems: “1. Lexical chains provide an easy-to-determine context to aid in the resolution of ambiguity and in the narrowing to a specific meaning of a word. 2. Lexical chains provide a clue for the determination of coherence and discourse structure, and hence the larger meaning of the text.”

Word meanings do not exist in isolation. Each word must be interpreted in its context. For example, in the context {*jin* ‘gin’, *aalkakaal* ‘alcohol’, *paanangkaL* ‘drinks’}, the meaning of the noun drinks is narrowed down to alcoholic drinks. In the context {*muTi* ‘hair’, *curuL* ‘curl’, *ciippu* ‘comb’, *alai* ‘wave’}, *alai* ‘wave’ means a hair wave, not a water wave or a physics wave. In these examples, lexical chains can be used as a contextual aid to interpret word meanings.

Often, lexical cohesion occurs not simply between pairs of words but over a succession of a number of nearby related words spanning a topical unit of the text. These sequences of related words will be called lexical chains. There is a distance relation between each word in the chain, and the words co-occur within a given span. Lexical chains do not stop at sentence boundaries. They can connect a pair of adjacent words or range over an entire text.

Cruse's (1989) taxonomies, meronomies, hierarchies and non-branching hierarchies are worth considered in building lexical cohesion. His non-branching hierarchies which include chains (e.g. *tooL* 'shoulder', *meeRkai* 'upper arm', *muzankai* 'elbow', *munkai* 'forearm', *maNikkaTTu* 'wrist' and *kai* 'hand' and helices (e.g. *njaayiRu* 'Sunday', *tingkaL* 'Monday', *cevvaay* 'Tuesday', *putan* 'Wednesday', *viyaazan* 'Thursday', *veLLi* 'Friday', and *cani* 'Saturday') too help us in lexical cohesion. They show linear ordering, cyclic ordering and serial ordering. The week days, names of seasons (*vacantam kaalam* 'spring', *kooTai kaalam* 'summer', *ilaiyutir kaalam* 'autumn', and *kuLir kaalam* 'winter'), colour terms (*civapppu* 'red', *uutaa* 'purple', *niilam* 'blue', *paccai* 'green', *manjcaL* 'yellow' and *aaranjcu* 'orange') make a cycle of relations one following the other denoting different kind of lexical cohesion. The numerals, both cardinal and ordinal, show serial ordering. The different kinds of lexical relations explained by Cruse (1989) can be viewed as different kinds or types of lexical cohesion.

The following table shows the different types of lexical cohesion possible for nouns from the point of view of wordNet relations (lexical and semantic relations).

Relations	Subtypes	Example
Synonymy		<i>puttakam</i> 'book' to <i>nduul</i> 'book'
Hypernymy-Hyponymy		<i>vilangku</i> 'animal' to <i>paaluuTTi</i> 'mammal'
Hyponymy-Hypernymy		<i>pacu</i> 'cow' to <i>paaluuTTi</i> 'mammal'
Holonymy-Meronymy	Wholes to parts	<i>meecai</i> 'table' to <i>kaal</i> 'leg'
„	Groups to members	<i>tuRai</i> 'department' to <i>peeraaciriyar</i> 'professor'
Meronymy-Holonymy	Parts to wholes	<i>cakkaram</i> 'wheel' to <i>vaNTi</i> 'cart'
„	Members to groups	<i>paTaittlaivar</i> 'captain' to <i>paTai</i> 'army'
Binary Opposites	Antonymic (gradable)	<i>ndallavan</i> 'good person' to <i>keTTavan</i> 'bad person'
„	Complementary	<i>pakal</i> 'day' to <i>iruavu</i> 'night'
„	Privative (opposing)	<i>ahRiNai</i> 'irrational' to <i>uyartiNai</i> 'rational'



	features )	
„	Equipollent (positive features)	<i>aaN</i> ‘male’ to <i>peN</i> ‘female’
„	Reciprocal Social roles	<i>vaithiyar</i> ‘doctor’ to <i>ndooyaaLi</i> ‘patient’
„	Kinship Relations	<i>ammaa</i> ‘mother’ to <i>makaL</i> ‘daughter’
„	Temporal Relations	<i>munnar</i> ‘before’ to <i>pinnar</i> ‘after’
„	Orthogonal or perpendicular	<i>vaTakku</i> ‘north’ to <i>kizakku</i> ‘east’ and <i>meeRku</i> ‘west’
„	Antipodal Opposition	<i>vaTakku</i> ‘north’ to <i>teRku</i> ‘south’
Multiple opposites	Serial	<i>onRu</i> ‘one’, <i>iraNTu</i> ‘two’, <i>muunRu</i> ‘three’, <i>ndaanku</i> ‘four’
„	Cycle	<i>njaayiRu</i> ‘Sunday’ to <i>tingkaL</i> ‘Monday’ .. to <i>cani</i> ‘Saturday’
Compatibility		<i>ndaay</i> ‘dog’ to <i>cellappiraaNi</i> ‘pet’

The following table shows the different types of lexical cohesion possible for verbs from the point of view of wordNet relations (lexical and semantic relations).

Relations	Definition/sub types	Example
Synonymy	Replaceable events	<i>tuungku</i> ‘sleep’ → <i>uRangku</i> ‘sleep’
Meronymy- Hypernymy	From events to superordinate events	<i>paRa</i> ‘fly’ → <i>pirayaaNi</i> ‘travel’
Troponymy	From events to their subtypes	<i>ndaTa</i> → <i>ndoNTu</i> ‘limp’
Entailment	From events to the events they entail	<i>kuRaTTaiviTu</i> ‘snore’ <i>muyal</i> ‘try’ <i>tuungku</i> ‘sleep’
“	From event to its cause	<i>uyar</i> ‘rise’ → <i>uyarttu</i> ‘raise’
“	From event to its presupposed event	<i>vel</i> ‘succeed’ → <i>muyal</i> ‘try’



“	From even to implied event	<i>kol</i> ‘murder’ → <i>iRa</i> ‘die’
Antonym	Opposites	<i>kuuTu</i> ‘increase’ → <i>kuRai</i> ‘decrease’
“	Converseness	<i>vil</i> ‘sell’ → <i>vaangku</i> ‘buy’
“	Directional opposites	<i>puRappaTu</i> ‘start’ → <i>vandtuceed</i> ‘reach’

Hirst (1987) used a system called "Polaroid Words" to execute intrasentential lexical disambiguation in his earlier work. Polaroid Words makes use of a number of cues for lexical disambiguation. This includes syntax, selectional restrictions, case frames, and a notion of semantic distance or relatedness to other words in the sentences; a sense that holds such a relationship is favored over one that does not hold this relationship. Relationships are determined by marker passing along the arcs in a knowledge base. This approach is based on the intuition that semantically related concepts will be physically close in the knowledge base. So this can be achieved by traversing the arcs for a limited distance. But Polaroid Words consider the possible relatedness between words in the same sentence; trying to find connections with all the words in preceding sentences is too complicated and too likely to be led astray. This weakness in Polaroid Words is taken into account in lexical chains; lexical chains provide a constrained easy-to-determine representation of context for consideration of semantic distance.

## 2.7 Neural Network

Ide and Véronis (1990) explain in detail the use of very large neural networks for word sense disambiguation. Everyday dictionaries represent ready-made, highly connected networks of words and concepts. For example, in KTTA, the definition of *nuul* ‘book’ contains words such as *paTi* ‘read’, *aTTai* ‘binding’, *acciTu* ‘print’, *taaL* ‘paper’, *tokuppu* ‘volume’. The definition of *paTi* ‘read’ contains words such as *ezutappaTu* ‘be written’, *vaarttai* ‘word’, *uccari* ‘pronounce’, and *arttam koL* ‘understand’. The definition of *taaL* ‘paper’ contains *ezutu* ‘write’ and *accaTi* ‘print’, and so on. All of these connections obviously form a dense cluster of semantically related words.

The fundamental assumption underlying the semantic knowledge represented in these networks is that there are significant semantic relations between a word and the words used to define it. The connections in the network reflect these relations. There is no indication within the network of the nature of the relationships, although the presence of words with important and

relatively fixed semantic relations to their headwords in dictionary definitions is well-known, and much work has been applied to identifying and extracting this information.

We can build large networks of words and concepts for Tamil as several dictionaries are available in machine readable form for Tamil (including those available in online). We can exploit the existing structure of dictionaries, in which each word is connected to one or more senses (roughly equivalent to concepts), and each sense is in turn connected to the words in its definition. If the words *nuul* ‘book’ and *nuul* ‘thread’ are fed to such networks containing all the connections in the KTTA, we can expect that the appropriate senses of both *nuul* ‘book’ and *nuul* ‘thread’ will be triggered because of the activation they receive through their mutual, direct connections to the word *ezutu* ‘write’ and *tai* ‘stitch’ respectively, as well as numerous other indirect paths. The book sense of *nuul* will be activated by words such as *paTi* ‘read’, *aTTai* ‘binding’, *acciTu* ‘print’, *taaL* ‘paper’, *tokuppu* ‘volume’ whereas the thread sense of *nuul* is activated by the words such as *kai* ‘hand’ *iyantiram* ‘machine’, *tiri* ‘to yarn’, *melliya* ‘tiny’ and *izai* ‘yarn’. The sheer density of the connections between the two senses of *nuul* ‘book’ and *nuul* ‘thread’ will override any other spurious connections between these two words.

#### 4 Conclusion

There are innumerable approaches to the resolution of lexical ambiguity. Almost all are tested for English. As English has rich source of lexical knowledge stored in proper format as databases, it is possible to attempt the resolution of lexical ambiguity by making use of various methods. Tamil which lacks the resourceful lexical databases suffers in this effort. It is still possible to find out avenues to resort to all these approaches for Tamil taking into account the limited databases getting built now-a-days. All the approaches aiming at lexical disambiguation captures the context by some means. Before attempting any method it is better to understand the intricacies involved in executing all these approaches and to build reliable databases to implement them.

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Resolution of Lexical Ambiguity in Tamil

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# LANGUAGE IN INDIA

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## Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations

Rohila Shetty, MASLP, Ph.D. Scholar

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### Introduction

Communication is the process by which individuals exchange information and convey ideas (Owens, 1990). This communication is any verbal, non-verbal, or physical way of transmitting information (Gillette, 2009). All creatures do communicate but the code that is most used by human beings to convey this information is called language.

According to Verma & Krishnaswamy (1992) language is an arbitrary system of articulated sounds made use of by human beings for communication and expression. Language has sounds, words, sentences and meaning. Bloom and Lahey (1978) have stated

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Rohila Shetty, MASLP, Ph.D. Scholar, T. A. Subbarao, Ph.D. and

Aparna Hariharan, MASLP

Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations 292

that language is the code whereby ideas about the world are represented through a conventional system of arbitrary signals for communication. They have mentioned the 3 elements of language as being: form, content and use (Stephenson, 2006).

## **Communication Disorder**

A communication disorder can be a speech and language disorder which refers to problems in communication and in related areas such as oral motor function. The delays and disorders can range from simple sound substitution to the inability to understand or use one's native language.

## **Autism in Children**

A major cause of communication disorders is the condition of autism in children. The term autism typically conjures up images of children who are withdrawn into their own egocentric worlds, children who appear to have rejected reality in favour of a fantasy place that other people cannot reach, children who engage in a wide range of abnormal and socially unacceptable behaviours, children whose language is severely impaired (Hulit & Howard, 2006).

## **DSM V Criteria**

Recently, the DSM V has been published and the diagnostic criteria for autism received a few changes made to it. As per the DSM V criteria for autism spectrum disorder

A. Persistent deficits in social communication and social interaction across contexts, not accounted for by general developmental delays, and manifest by all 3 of the following:

1. Deficits in social- emotional reciprocity; ranging from abnormal social approach and failure of normal back and forth conversation through reduced sharing of interests, emotions, and affect and response to total lack of initiation of social interaction.

2. Deficits in nonverbal communicative behaviours used for social interaction; ranging from poorly integrated-verbal and nonverbal communication, through abnormalities in eye contact and body-language, or deficits in understanding and use of nonverbal communication, to total lack of facial expression or gestures.

3. Deficits in developing and maintaining relationships, appropriate to developmental level (beyond those with caregivers); ranging from difficulties adjusting behaviour to suit different social contexts through difficulties in sharing imaginative play and in making friends to an apparent absence of interest in people.

B. Restricted, repetitive patterns of behaviour, interests, or activities as manifested by at least two of the following:

1. Stereotyped or repetitive speech, motor movements, or use of objects (such as simple motor stereotypies, echolalia, repetitive use of objects, or idiosyncratic phrases).

2. Excessive adherence to routines, ritualized patterns of verbal or nonverbal behaviour, or excessive resistance to change; (such as motoric rituals, insistence on same route or food, repetitive questioning or extreme distress at small changes).

3. Highly restricted, fixated interests that are abnormal in intensity or focus (such as strong attachment to or preoccupation with unusual objects, excessively circumscribed or perseverative interests).

4. Hyper-or hypo-reactivity to sensory input or unusual interest in sensory aspects of environment (such as apparent indifference to pain/heat/cold, adverse response to specific sounds or textures, excessive smelling or touching of objects, fascination with lights or spinning objects); APA 2011

C. Symptoms must be present in early childhood (but may not become fully manifest until social demands exceed limited capacities)

D. Symptoms together limit and impair everyday functioning.

(Aspiewriter, 2012); (Granpeesheh, 2013)

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Rohila Shetty, MASLP, Ph.D. Scholar, T. A. Subbarao, Ph.D. and

Aparna Hariharan, MASLP

Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations 294

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 behaviours 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. Some recent research on autism and language are briefly considered below.

### **Recent Research on Autism**

Kamio, Robins, Kelley, Swainson, and Fein (2007) examined whether the automatic lexical/semantic aspect of language was impaired or intact in high-functioning pervasive developmental disorders (HFPDD). Eleven individuals with Asperger Disorder (AS) or HFPDD – Not Otherwise Specified (NOS) with age, IQ and gender matched typically developing (TD) children performed a semantic decision task in four conditions using an indirect priming paradigm. The results showed that semantic priming effects were found for near-semantically related word pairs in the typically developing group and was not found in the AS or HFPDDNOS group.

Whyte, Nelson and Scherf (2013) in their comparative study examined children with ASD and compared them with typically developing children based on idiom, syntax and advanced theory of mind (TOM) abilities. The study showed that the children with ASD performed worse on idiom comprehension compared to the age matched group of typically developing children and they also exhibited comparable idiom performance to the syntax-matched group with typically developing group. The advanced TOM abilities were related to idiom comprehension for children with ASD but not for the group of typically developing children, above the contributions of basic language abilities.

### **Semantic Problems**

Semantic problems have been noted in children with autism at the earliest stages of language acquisition. There are conflicting views regarding the nature of the semantic deficits



demonstrated by children with autism. Studies of Tager-Flusberg, 1985 and Ungerer & Sigman, 1987 suggest that these deficits are not unique in nature.

An atypical lexical organization in children with autism is bound to inhibit access to more prototypical exemplars.

Recent research has shown that the children with autism demonstrate unique deficits in semantic development and lexical processing. However, behavioural and electrophysiological research is essential to the specific aspects of the deficits.

Henderson, Clarke, and Snowling (2011) studied individuals with autism spectrum disorder (ASD) on their ability to access and select word meaning. The study tested four hypotheses regarding the nature of their comprehension difficulties: semantic deficit, weak central coherence, reduced top-down control and inhibition deficit. The results showed that children with ASD showed intact access to semantic information early in the time course of processing but they showed impairments in the selection of semantic representations later in processing.

Anjana (1999) compared pragmatic abilities of children with autism spectrum disorders (ASD's) with typically developing children matched for age range between 3-6 years. The results indicated that children with ASD used language predominantly for non-social or quasi social purpose in comparison to typically developing children who had utilized language for a social purpose. The children with ASD also exhibited higher turn-taking behaviours during the parent-child interaction when compared to clinician-child interactions. They had used more of off topic utterances, and the linguistic content of the repair attempts were found to be at a much lower level than typically developing children.

Shilpashri (2010) observed pragmatic skills in children with autism spectrum disorders. The study included 14 pragmatic skills that were initiated by the caregiver. Among the 14 skills the response for labelling was mastered only in a few children with ASD. It also showed that the percentage of response from the children with ASD to a caregiver's initiation of pragmatic skills and on self-initiation was not linear or constant for all the pragmatic skills with respect to age, as compared to the performance of typically developing children.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Rohila Shetty, MASLP, Ph.D. Scholar, T. A. Subbarao, Ph.D. and

Aparna Hariharan, MASLP

Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations 296

Jahan (2010) studied the grammatical aspects in Malayalam speaking children with ASDs across different age groups in comparison with typically developing children. Speech samples of 30 Malayalam speaking subjects (of both typically developing children and children with ASD) in the age range of 4-7 years were analysed grammatically. Children with ASD had poor scores in the Malayalam language test (MLT) compared to typically developing children in all the age groups for both expression and comprehension.

Sen (2011) observed the similarities and differences in linguistic characteristics between bilingual children with autism. In this study, 15 children in the age range of 4-10 years with a diagnosis of mild to moderate autism as reported by the Childhood Autism Rating Scale (CARS) (Schopler, Reichler, & Renner, 1986) and along with the diagnostic statistical manual of mental disorders - 4<sup>th</sup> edition (APA, 2000) were taken. The study concluded that bilingualism did not affect the language skills of children with autism.

Following international trend in research, in India too, the research attempts to establish diagnostic criteria (e.g. adaptation of CARS in different Indian languages) and management practices (e.g. COMM DEALL-Karanth, 2001) have taken place. However, the accessibility of such data to practicing SLPs remains a problem. Sporadic attempts to describe echolalic behaviour and the theory of mind have also taken place. The focus of research is usually nonverbal aspects of autism. A severe dearth of studies on verbal aspects of autism is observed.

## **Verbal Language and Autism**

The interest in the verbal language of autism can be clearly considered a trend in international research. In 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 in depth data. The present study attempts to fill this gap.

## **Focus of the Present Study**

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Rohila Shetty, MASLP, Ph.D. Scholar, T. A. Subbarao, Ph.D. and

Aparna Hariharan, MASLP

Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations 297

The present study attempts to report on the semantic aspects namely intentions and relations in a group of verbal autistic children.

Following are the aims of the study.

## **AIMS**

The study aimed at obtaining language data in autistic children with the objectives of

1. Describing the semantic intentions and relations in a group 4-5 year old typically developing children.
2. Describing the semantic intentions and relations in a group of 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 play/ interactive contexts with the researcher. The 20-30 minutes of interaction was videotaped and later transcribed. The transcription method closely followed the methodology adopted by (Subbarao, 1995), which itself followed guidelines provided by the Language Assessment Remediation and Screening Procedure (LARSP), (Crystal et al, 1976, 1989). The transcribed sample was subjected to analysis for scans in the areas of semantics- semantic intentions and relations.

## **Subjects**

The subjects taken for the study were 10 normal subjects referred to as the reference group and 30 subjects with verbal autism referred to as the clinical group.

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. Psychological assessment conducted by a school psychologist indicated the mental age as between 4 and 5 years of age for all subjects.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Rohila Shetty, MASLP, Ph.D. Scholar, T. A. Subbarao, Ph.D. and

Aparna Hariharan, MASLP

Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations 298

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 for the study expressed at least occasionally in phrases and simple sentences according to records. The age range was 8 to 14 years. For the present study all the subjects had an expression of a minimum of phrase level and were considered as verbal autistic.

Ten typically developing (normal) school going children in the age range of 4-5 years were selected. The subjects were attending Kannada medium schools in and around Mangalore and Bangalore cities. They had no associated handicaps and illnesses and had Kannada as their major tongue of communication. It was noted that code mixing and switching of English words were seen occasionally. All 10 subjects belonged to middle socio-economic status, living in semi urban and urban areas. They were 5 male and 5 female subjects. The mean age was 4.5 years.

### **Data Collection and Analysis**

The data was collected by using toys and pictures. Sample collection was done based on the study done by (Subbarao, 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 standard Sony video camera. The environment in which the recording took place was to a great extent quiet but the collection and recording were conducted in the institutions that specialised in dealing with children who had speech and language disorders. The sample thus obtained was further analysed and a detailed transcription of the conversation was done. This was subjected to semantic analysis.

### **Semantic Intentions**

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Rohila Shetty, MASLP, Ph.D. Scholar, T. A. Subbarao, Ph.D. and

Aparna Hariharan, MASLP

Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations 299

Meaning intentions in one word responses were analysed. The intentions selected were 13 ranging from nomination to attribution. The selection of presence or absence of response was based on the context in which the subjects responded. The context was determined by the preceding and following therapist's (T's) sentences and notes on the recording situation.

As noted earlier the intentions were selected from discussions by Coupe, Barton and Walker (1988) and Carrow-Woolfolk and Lynch (1982). A brief description of each intention with examples is provided below.

**Existence:** Children expressed the presence of an object by naming it in response to a question stimuli. E.g.

T. /idu e:nu?/	'What is this?'
P. /bassu/	'Bus'

**Non-existence:** Expressing that an object or a person is not present, when queried. E.g.

T. (while pointing to a picture of a person walking)	
/ivn sku:terelli/	'Where is his scooter?'
P. /illa/	'Not present'

**Recurrence:** Child wants the object back. E.g.

T. (keeps the toy away.)	
P. /inna: be:ku/	'I need (it) still.'

**Negation:** Child negates the statement of others. Eg.

T. /ninge hasivu a:gutte/	'You feel hungry.'
P. /a:gtilla/	'no'

**Location:** Indication of place of action or object, in response to stimuli. E.g.

T. /ni:nu ellidde?/	'Where were you?'
P. /mane:li/	'At home.'

**Notice:** Child indicates the sudden appearance of an object, by naming it or commenting on it. E.g.

P. (notices that a boy has appeared at the door.) /frendu/ 'friend'

**Cessation:** Child indicates stoppage of an activity. E.g.

P. (recites a few lines of a rhyme and says) /aste/ 'That's all.'

**Possession:** Child indicates the relationship between an object or a person with the action or another object. E.g.

T. /i: sartu ya:rdu?/ 'Whose shirt is this?'

P. /nandu/ 'mine'

**Question:** Child asks for some information from others or wants clarification of an issue. E.g.

T. (is naming certain toys.)

P. (intruding) /e:nu?/ 'What is it (again)?'

**Action:** Child informs about the action in a context. E.g.

T. (is building a toy house) /na:n e:n ma:dde?/ 'What did I do?'

P. /kattiddu/ 'built'

**Attribution:** Child indicates some characteristic of an object, person or action. E.g.

T. /i: mane he:gide?/ 'How is this house'

P. /cikkadu/ 'Small one'

**Object:** Here in an action, the affected or the object is named. E.g.

T. /illi enide he:lu/ (While pointing to a picture of a boy kicking a ball) 'What is happening here?'

P. /ba:lu/ 'ball'

**Agent:** Here the person/object doing the action is named. E.g.

T. (while pointing to the toy house built by the child)

/iduy a:ru kattiddu?/ 'Who built this one?'

P. /na:nu/ 'I'

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Rohila Shetty, MASLP, Ph.D. Scholar, T. A. Subbarao, Ph.D. and

Aparna Hariharan, MASLP

Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations 301

The presence or absence of these intentions was noted from the transcription, keeping in view the context of its use.

## Semantic Relations

This scan included 10 types of semantic relations expressing verbal representations of what the child perceived and related to (Schlesinger, 1971, Brown, 1973; Carrow-Woolfolk and Lynch, 1982). Here the two word constructions of the subject in the transcriptions were looked into, taking the context into consideration, to decide on the presence or absence of the relations. The semantic relations and examples are given below:

### *Existence (nomination + x)*

/idu mane/	‘This is a house.’	/aduhasu/	‘That is a cow.’
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### *Recurrence (more + x)*

/ade: be:ku/	‘That only (I) want.’	/innu: a:ta/	‘More play.’
--------------	-----------------------	--------------	--------------

### *Non-existence (no more + x)*

/illiy a:ru: illa/	‘Nobody here.’
/Pennu illa/	‘Pen is not present.’

### *Agent + Action*

/appa tinta:re/	‘Father (will) eat.’
/na:nu katde/	‘I built’

### *Action + object*

/mane bi:latte/	‘House falls.’
/na:yi kaccutte/	‘Dog bites.’

### *Agent + object*

/adge amma/	‘Mother (makes) cooks’
/anna capa:ti/	‘brother (eats) chapati’

### ***Action + Locative***

/u:rali ma:diddu/	‘done in town’
/bassalli kalkonde/	‘(I) lost in the bus’

### ***Entity + Locative***

/Kaialli ga:ya/	‘wound in the hand’
/na:yi mane:li/	‘dog at house’

### ***Possessor + Possession***

/nanna pustaka/	‘my book’
/amman si:re/	‘mother’s saree’

### ***Attribute + Entity:***

/bili: batte/	‘white cloth’
/dodda mara/	‘big tree’

A proforma indicating the structures was used to mark the results of analysis for each subject. The proportional percentage measures considered for analysis were also recorded. The data obtained is described in the following section.

Data obtained from each subject in an individual capacity allows us to understand the performance. The type of response with semantic analysis enables us to obtain a baseline of language skills in verbal autistic children.

This also helps us to plan an intervention programme on an individual basis or a client oriented plan, since every child displays varied responses.

## **RESULTS**

Children with autism are a new significant group of children who present varied communication deficits. It is only recently that research attention is focused on autism particularly verbal autism in the Indian context.

The study of several areas of language pathology – syntax, semantics and pragmatics has generally supported a delay in developmental hypothesis. However, reports of differences

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Rohila Shetty, MASLP, Ph.D. Scholar, T. A. Subbarao, Ph.D. and

Aparna Hariharan, MASLP

Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations 303



between mental age matched normal and handicapped groups are reported. In fact such deviances either tend to get extra attention (e.g.: pronominal reversal) or very little attention is paid (e.g.: poor presence of PNG markers). The results of the present study support these views. Although there is an overall limitation in the communication attempt in conversational tasks there is a difference among the mental age matched normal and verbal autistic children.

As described in the previous section all the normal and verbal autistic subjects were engaged in interaction during play to obtain a natural conversational language sample. The transcription of these samples has been subjected to a detailed analysis, both qualitative and quantitative analysis across phonological, syntactic, semantic and pragmatic components. The analysis is based on overall guidelines of Subbarao (1995) which were developed under the guidelines of LARSP as described by Crystal et.al, (1976 and 1989).

## **SEMANTIC INTENTIONS**

Table 1, indicates the number of subjects showing evidence of various meaning intentions in normal subjects. The reference group subjects showed the presence of all types of semantic intentions. Recurrence (request for repetition) and cessation (request to stop) were the least used intentions (70% and 80% respectively). Otherwise, children used their sentences to name, to indicate non-existence, location, possession, to question, identify action, object, agent and attributes of the objects or actions. The results indicate that by 4-5 years, children are able to make a variety of meaning intentions known.

Similar observations are supported by other studies. Vaidyanathan (1988), while studying language acquisition within a pragmatic framework, noted that interrogatives serve multiple communicative functions like request, identification, verbalization, labelling, description, testing knowledge, etc. This was supported by Uma (1993), who evaluated language behaviour of normal children and hearing impaired children. The present data is also supported by Subbarao (1995) who studied normal subjects and mental retarded subjects. Verbal autistic subjects exhibit intentions of existence, possession, location, action, object and agent in their samples. Negation, non-existence, notice, question and attribution are found in 60% or more subjects.

It can be observed that on the tasks of expressing intentions of existence, negation, location, possession, action, object and agent, both normal subjects and autistic subjects show similar percentage of response. These intentions appear to be most commonly used intentions by all the subjects (more than 80%). Recurrence and cessation intentions appear to be the most difficult. Less number of the reference group subjects and none of the verbal autistic subjects exhibit them.

Sl. No	Parameters	Reference group N=10 (4-5yrs)		Verbal autistic group N=30 (MA 4-5yrs)	
			% age		% age
1	EXISTENCE	10	100%	30	100.00%
2	NON EXISTENCE	10	100%	19	63.00%
3	RECURRENCE	7	70%	0	0.00%
4	NEGATION, REJECTION	10	100%	28	93.33%
5	LOCATION	10	100%	30	100.00%
6	NOTICE	10	100%	20	66.66%
7	CESSATION	8	80%	0	0.00%
8	POSSESSION	10	100%	30	100.00%
9	QUESTION	9	90%	18	60.00%
10	ACTION	10	100%	30	100.00%
11	ATTRIBUTION	10	100%	21	70.00%
12	OBJECT	9	90%	30	100.00%
13	AGENT	9	90%	30	100.00%

**TABLE 1: SHOWING THE PRESENCE OF SEMANTIC INTENTIONS IN REFERENCE GROUP AND VERBAL AUTISTIC SUBJECTS (CLINICAL GROUP)**

Some of the examples from the samples of the verbal autistic subjects are

**Existence**            T. /nim tande hesru e:nu?/    (what is your father's name)  
                              P. /aruna:calam/

<b>Non-existence</b>	P. /fo:n illavalla: illi/	(There is no phone here)
	P. /na:nge friendse: illa/	(I don't have friends)
<b>Negation/denial</b>	T. /cakra ilde: idre e:n a:gatte?/	(What happens if wheels are not present)
	P. /o:dalla ga:di/	(vehicle won't move)
<b>Location</b>	T. /elide nimmane/	(where is your house?)
	P. /du:ra/	(faraway)
<b>Notice</b>	P. (looks at a new toy) /idu:/	(this one....)
<b>Possession</b>	T. (Pointing to the toy built by P)	
	/ya:r mane: anbo:didanna?/	(Whose house shall we say?)
	P. /nammane: cennagida: ?/	(ours, is it nice)
<b>Question</b>	P. /ya:ru: illva idarolgade?/	(is nobody present inside?)
		While looking at the toy house.
<b>Action</b>	T. /draivar e:n ma:dtane?/	(what does driver do?)
	P. /o:dstane/	(drives)
<b>Attribution</b>	T. /ya:v kalar ji:pu?/	(which colour is the jeep?)
	P. /blu: kalar/	(blue colour)
<b>Object</b>	T. /e:n tinde ivattu?/	(what did you eat today?)
	P. /breddu/	(bread)
<b>Agent</b>	T. /dina: ni:ne: ba:ckotiya: ?/	(Do you yourself comb daily?)
	P. /nammamma/	(mother)

Results on the whole indicate that, barring requests for repeated action and stopping of an action, verbal autistic and reference group subjects perform equally. Easiest intentions

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Rohila Shetty, MASLP, Ph.D. Scholar, T. A. Subbarao, Ph.D. and

Aparna Hariharan, MASLP

Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations 306

for both the groups are naming, negation, indicating the place, indicating possession and expressing actions.

## SEMANTIC RELATIONS

All subjects in the reference group showed the presence of all semantic relations at 2-word phrase level, as shown in Table 2. The sole exception is the reduced presence of recurrence. This corresponds with the results on semantic intentions, wherein also recurrence was used by very few subjects.

The responses of verbal autistic subjects on expression of semantic relations showed 80% or more responses, to expression of existence, agent + action, possessor + possession, action + object types. Expression of non-existence, entity + location, attribute + entity, were used by less number of subjects. Recurrence and action + location were least used.

Generally speaking, the verbal autistic subjects have performed poorly than the reference group subjects, but the difference is not significant in many semantic relations, except in recurrence, non-existence and entity+location. Only about 50% verbal autistic subjects used the structures relating to these aspects.

Sl. No	Parameters	Reference group N=10 (4-5 yrs)		Verbal autistic group N=30 (MA 4-5yrs)	
			% age		% age
1	EXISTENCE (X+N)	10	100%	28	93.33%
2	RECURRENCE (MORE+X)	8	80%	0	0.00%
3	NON EXISTENCE	10	100%	15	50.00%
4	AGENT+ ACTION	10	100%	29	96.66%
5	ACTION +OBJECT	10	100%	26	86.66%
6	AGENT +OBJECT	10	100%	25	83.33%
7	ACTION + LOCATION	10	100%	10	33.33%
8	ENTITY +LOCATIVE	10	100%	18	60.00%

9	POSSESSOR +POSSESSION	10	100%	27	90.00%
10	ATTRIBUTE +ENTITY	10	100%	23	76.66%

**TABLE 2: SHOWING THE PRESENCE OF SEMANTIC RELATIONS IN REFERENCE GROUP AND VERBAL AUTISTIC SUBJECTS (CLINICAL GROUP)**

Some semantic relations typically used by the verbal autistic subjects are given below.

<b>Existence</b>	/idu ba:co:du/	(this is for combing)
	/baccala mane idu/	(this is bathroom)
<b>Agent + Action</b>	/Po:li:s barta:re/	(police will come)
<b>Non Existence</b>	/ya:ru ho:gilla/	(no one has gone)
<b>Action + Object</b>	/cakra o: datte/	(wheel runs)
	/ni:ru hidkolla:ke/	(water(for) fetching)
<b>Agent + Object</b>	/i:y amma ka:ru/	(this lady (is driving) car)
	/ivanu saikal/	(he bicycle riding))
<b>Action + Locative</b>	/tale ba:ckollodu/	(combing (hair))
	/u:ta ille/	(meals here only)
<b>Attribute + Entity</b>	/cikka ple:tu/	(small plate)
	/dodda tatte/	(big plate)
<b>Possessor + Possession</b>	/namm anna mane/	(our brother house)
	/nam sku:lu/	(our school)

The phrases expressing intentions appear to be similar to reference group subjects. The nominal and action words are generally not inflected and used in their root form. For **Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014  
 Rohila Shetty, MASLP, Ph.D. Scholar, T. A. Subbarao, Ph.D. and  
 Aparna Hariharan, MASLP  
 Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations 308

example: /namm anna sku:lu/ (my brother school) instead of /nammannan sku:lu/ (my brother's school).

The decreased presence of recurrence and cessation at both word level and phrase level does reflect the nature of sampling the language data in the present study, in which children mainly responded rather than initiate communication. This could also reflect cultural values of our society, where questioning elders and telling them to do something (like stopping an activity) are not encouraged. The present study supports the view that meaning intentions both at word and phrase level are present in the conversational samples of 4-5 year mental aged verbal autistic children. The challenge for SLP's is to provide aspects of morphology and syntax, to use the semantic aspects and also to expand the nature of social communication of pragmatic skills.

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**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Rohila Shetty, MASLP, Ph.D. Scholar, T. A. Subbarao, Ph.D. and

Aparna Hariharan, MASLP

Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations 309

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**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Rohila Shetty, MASLP, Ph.D. Scholar, T. A. Subbarao, Ph.D. and

Aparna Hariharan, MASLP

Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations 310

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**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Rohila Shetty, MASLP, Ph.D. Scholar, T. A. Subbarao, Ph.D. and  
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Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations 311



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# LANGUAGE IN INDIA

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## Sentence Type Usage by Autistic Children

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### 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 behaviours. The common features include impaired social interactions, impaired verbal and nonverbal communications, and restricted and repetitive patterns of behaviour. This aspect is reflected in the criteria given by Diagnostic and Statistical Manual of Mental Disorders -V (2012). A summary of the DSM V criteria for autism spectrum disorder is given below: (AspieWriter, 2012)

A. Persistent deficits in social communication and social interaction across contexts, not accounted for by general developmental delays, and manifest by all 3 of the following:

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Rohila Shetty, MASLP, Ph.D. Scholar, T.A. Subbarao, Ph.D. and Aparna Hariharan, MASLP  
Sentence Type Usage by Autistic Children 313

1. Deficits in social- emotional reciprocity; ranging from abnormal social approach and failure of normal back and forth conversation through reduced sharing of interests, emotions, and affect and response to total lack of initiation of social interaction.

2. Deficits in nonverbal communicative behaviours used for social interaction; ranging from poorly integrated-verbal and nonverbal communication, through abnormalities in eye contact and body-language, or deficits in understanding and use of nonverbal communication, to total lack of facial expression or gestures.

3. Deficits in developing and maintaining relationships, appropriate to developmental level (beyond those with caregivers); ranging from difficulties adjusting behaviour to suit different social contexts through difficulties in sharing imaginative play and in making friends to an apparent absence of interest in people.

B. Restricted, repetitive patterns of behaviour, interests, or activities as manifested by at least two of the following:

1. Stereotyped or repetitive speech, motor movements, or use of objects (such as simple motor stereotypies, echolalia, repetitive use of objects, or idiosyncratic phrases).

2. Excessive adherence to routines, ritualized patterns of verbal or nonverbal behaviour, or excessive resistance to change; (such as motoric rituals, insistence on same route or food, repetitive questioning or extreme distress at small changes).

3. Highly restricted, fixated interests that are abnormal in intensity or focus (such as strong attachment to or preoccupation with unusual objects, excessively circumscribed or perseverative interests).

4. Hyper-or hypo-reactivity to sensory input or unusual interest in sensory aspects of environment (such as apparent indifference to pain/heat/cold, adverse response to specific sounds or textures, excessive smelling or touching of objects, fascination with lights or spinning objects); APA 2011

C. Symptoms must be present in early childhood (but may not become fully manifest until social demands exceed limited capacities)

D. Symptoms together limit and impair everyday functioning.

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 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 (CDC, 2000 & 2002).

Currently the prevalence rate of autism in India is 1 in 250. The figure may vary as many cases are not diagnosed. Currently 10 million people are suffering from autism in India. The government only recognized the disorder in 2001. Till 1980s, there were reports that autism didn't exist in India (*Times of India*, April 2<sup>nd</sup>, 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 behaviours 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. Rohila S, Subbarao, & Aparna H, (2014) presents a succinct review of literature pursued so far in India. This information may be briefly summarized here as follows:

Karant (2001) in her work on developing the Communication - Developmental Eclectic Approach to Language Learning (COMM-DEALL) model has focused on developing systematic intervention activities. Anjana (1999) emphasized on the pragmatic deficits in children with autism and highlights the issue of their inability to repair their conversations. Shilpashri (2010) developed a pragmatic developmental checklist and found severe deficits in 2-6 year old autistic children. Jahan (2010) reported reduced scores in the Malayalam language test (MLT) in a cross section of autistic children. Sen (2011) reported no differences between languages in bilingual autistic children.

## **AIMS OF THIS STUDY**

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Rohila Shetty, MASLP, Ph.D. Scholar, T.A. Subbarao, Ph.D. and Aparna Hariharan, MASLP  
Sentence Type Usage by Autistic Children 315

This study aims at obtaining language data in autistic children with the objectives of

1. Describing the sentence types provided by 4-5 year old typically developing children for the sentence type production.
2. Describing the performance on sentence types by 4-5 year old mental age children with autism.
3. Comparison of the performance of the above two groups

## **METHOD USED**

In this study all the subjects were engaged in play/ interactive contexts with the researcher. The 20-30 minutes of interaction was videotaped and later transcribed. The transcription method closely followed the methodology adopted by Subbarao, 1995, which itself followed guidelines provided Language Assessment Remediation and Screening Procedure (LARSP), (Crystal, et al. 1976,1989). The transcribed sample was subjected to analysis for scans in the areas of syntax sentence types.

## **Subjects**

The subjects taken for the study were 10 normal subjects referred to as the reference group and 30 subjects with verbal autism referred to as the clinical group.

Thirty children diagnosed as having autism from in and around Mangalore and Bangalore cities were taken in the clinical group. These children were diagnosed with verbal autism based on the tests conducted by speech language pathologists and were confirmed from school 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 selected were expressing at least occasionally in phrases and simple sentences according to records. The chronological age range was 8 to 14 years.

Ten typically developing (normal) school going children in the age range of 4-5 years were selected. The subjects were attending Kannada medium schools in and around Mangalore and Bangalore cities. They had no associated handicaps and illnesses and had Kannada as their major language of communication. All 10 subjects belonged to middle socio- economic status, living in semi-urban and urban areas. They were 5 male and 5 female subjects and the mean age was 4.5 years.

### **Data Collection and Analysis**

The data was collected by using toys and pictures. The sample collection was done based on the study by Subbarao, 1995. The children were observed during play sessions with the caregiver/clinician and 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 standard Sony video camera. The environment in which the recording took place was to a great extent, quiet but was conducted in the institutions that specialised in dealing with children who had speech and language disorders.

The sample thus obtained was further analysed and a detailed transcription of the conversation was done.

This was subjected to analysis which took into account syntactic aspects – sentence types as given below.

### **Sentence Types**

This scan includes interrogative types - yes/no, 'wh', reduplicated and tag, declaratives; negations - finite; affirmative; quotative; imperative, reflexive and permissive - sentence types. A few examples of each type of sentence, included for analysis are given below:

#### ***Interrogatives - Yes-No type***

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Rohila Shetty, MASLP, Ph.D. Scholar, T.A. Subbarao, Ph.D. and Aparna Hariharan, MASLP  
Sentence Type Usage by Autistic Children 317

Any sentence can be made interrogative by adding yes-no question marker /aa/, generally to the verb. In general intonation rises on /-aa/.

/avn na:le urg hogta:ne/ 'Tomorrow he will go to town.'

[he tomorrow to-town goes]

/avn na:le u:rg ho:gta:na:??/ 'Is he going to town tomorrow?'

/-aa/ can be added to other constituents of the sentence also.

/avan na:lana: u:rg ho:go:du:??/ 'Is he going to town tomorrow?'

### ***Wh - interrogatives***

In Kannada, these question words usually begin with e-, ee:, or ya:. /elli/ 'Where?', /eenu/ 'what?', /ya:ru/ 'who?', /esTu/ 'how much?', /ya:vdu:/ 'which one?', etc. These interrogative words then ask questions about the location, time, amount, manner, identity, substance, etc. of things. Every constituent in the sentence can be replaced by an e- word, in asking questions about those constituents. Example,

Avr ninne	nange	erdu	pustka	kotru
He yesterday	to-me	two	books	gave

ya:ru? ya:va:ga? ya:rge? estu? e:nu? e:n ma:didru

'Yesterday (when?) he (who?) gave (did what?) to me (to whom?), two (how many?) books (what?)'

### ***Reduplicated WH - interrogatives***

When e- words are reduplicated, the meaning is 'distributive'.

/el- elli?/ 'Where all?'

/e:n- e:nu?/ 'What all?'

/ya:r- ya:ru?/ 'Who all?'

### ***Tag questions***

In tag questions speakers follow a declarative sentence with the equational negative particle /alla/ plus interrogative /-a:/ to form /alva:/.

/ni:v bandidri, alva:??/ 'You came, didn't you?'

/ni:v shivrao, alva:ʔ/ ‘You are Shivarao, aren’t you?’

### ***Adjectival use of WH - interrogatives***

When e- words are used adjectivally, they impart an ‘exclamatory’ rather than interrogative meaning.

/ad est cenna:g -ide!/  
That how much good is. ‘How good (beautiful) that is!’

### ***Declaratives***

Statements can be used either positively or negatively.

/ya:va:glu barta:ne/ ‘He always comes.’

/ya:va:glu barolla/ ‘He never comes.’

### ***Negation***

Commonly, the finite negative is formed by adding the negative markers /illa, alla/ to the verb. /illa/ negates propositions, whereas /alla/ negates identity statements.

/avaru me:stralla/ ‘He is not a teacher.’

/avan u:rge ho:glilla/ ‘He didn’t go to the town.’

/avr kottilla/ ‘They haven’t given (something)’

### ***Affirmative***

/bart (a:) iro: hudga/ ‘The boy who is coming’

/bart (a:) illadhudga/ ‘The boy who isn’t coming’

/baro:hudga/ ‘The boy who comes’

### ***Quotative and reported sentences***

Kannada uses a special verb /annu/ to indicate quoting of some other source. When speakers want to report that some unidentified source has said something, the form /ante/ is used.

/avn barti:ni: anda/ ‘He said, “I will come”.

‘He I - come said ’



/avn barti:ni: anta helda/ 'He said, "I will come".

'He I - come having-said said'

/avr mestr ante/ 'It seems he is a teacher.'

He (hon) teacher seems 'He seems to be a teacher.'

### ***Embedded sentences***

By the use of 'anta' one sentence can be contained or embedded in another.

/na:n barti:ni:-nt he:lde-nt he:lbe:ku/

I coming-that said-that say-must

'(You) must say that I said that I am coming.'

### ***Imperative sentences***

Generally second person pronouns are considered to be the subjects of these commands or requests. Polite markers are added when needed.

/ni:nu ho:gu/ 'You (sing.) go!'

/ni:vu ho:gi/ 'You (plu.polite) go!'

### ***Reduplicatives***

Repeating a word more than once is used in Kannada to provide various semantic functions such as emphasis, addition, etc.

/avn Jo:rJo:r a:gi o:dda/ 'He ran very fast.'

/nang be:ke: be:ku/ 'I just want it, that's all.'

/e:n e:n be:ku?/ 'What all do you need.'

/u:tagi:ta/ 'Food or other edibles.'

### ***Possession***

/iru/ 'be' may be used to indicate possession, here subject is used with dative case.

/nange hana ide/ 'I have money.'

To me money is

/nimge henti-maklidda:ra:ʔ/ ‘Do you have a family?’

To you wife-children have

### ***Reflexive and permissive types***

Reflexive aspect marker /kollu/ indicates that an action is carried out for the benefit of the agent of action.

/kay-ka:l tolkolli/ ‘Wash your hands and feet.’

hands-feet wash yourself

### ***Permissive***

Permissive sentences indicate permission to do something for others.

/avr ha:du he:lli/ ‘Let them sing the song.’

They song let-sing

The presence or absence of these sentence types was observed during the analysis.

## **RESULTS**

The table shows that 4-5 years old normal (reference) group subjects used interrogative types yes/no and ‘wh’ types, declaratives, negation (finite) and possessive sentence types most frequently (80% or more). Affirmative, quotative/reported and adjectival use was observed to be used by around 50%. Reduplicated questions (/ya:r ya:ru/ (who all)), tag questions, embedded sentences (use of /-anta/), imperatives, reduplicated sentences (/jo:rjo:ra:gi/), reflexive (/kolta:re/) and permissive types were either not found at all or were seen only in one or two subjects.

The observations are generally supported by previous studies on language development in Kannada speaking 2 to 5 year old children, namely, Prema (1979), Vijayalakshmi (1981), Uma (1993), and Subbarao (1995).

The verbal autistic subjects used almost all types of sentences except tag questions. Declarative sentences, negation (finite), possessive, interrogative (Y/N type) and adjectival use are shown by 70% or more subjects. Affirmative, imperative,

reflexive, reduplicated statements, reduplicated questions, embedded and quotative sentences are used by 40% or less subjects.

Sl. No	Parameter	Reference group N=10(4-5Yrs)		Verbal autistic group N=30 (MA 4-5Yrs)	
			% age		% age
1	INTERROGATIVE-Y/N	9	90%	22	73.33%
2	INTERROGATIVE 'WH' TYPE	8	80%	17	56.66%
3	INTERROGATIVE REDUPLICATED	0	0%	5	16.66%
4	INTERROGATIVE TAG	1	10%	0	0%
5	ADJECTIVAL USE	3	30%	22	73.33%
6	DECLARATIVES	10	100%	30	100%
7	NEGATION (-F)	10	100%	25	83.33%
8	AFFIRMATIVE	6	60%	12	40.00%
9	QUOTATIVE/REPORTED	4	40%	3	10.00%
10	EMBEDDED	1	10%	6	20.00%
11	IMPERATIVE	0	0%	9	30.00%
12	REDUPLICATED	0	0%	4	13.00%
13	POSSESSIVE	10	100%	26	86.66%
14	REFLEXIVE	5	50%	9	30.00%
15	PERMISSIVE	1	10%	0	0.00%

**TABLE: SHOWING THE PRESENCE OF SENTENCE TYPES IN REFERENCE GROUP AND VERBAL AUTISTIC SUBJECTS (CLINICAL GROUP)**

The figure shows the comparative performance of both the groups. Comparable scores for both the groups can be seen for interrogative 'yes or no' and 'wh' declarative, negation and possessive.

Some typical examples used by verbal autistic are given below.

<b>Interrogative</b>	
- ‘Y/N’	: /obbare: ho: gta:ra:/ (Is he going alone?)
- ‘Wh’	: /nim mane: yellide/ (Where is your house?)
	/enge mane: katto:du/ (How to build the house?)
/	/enma:didru/ (What did they do?)
- Tag	: /adu ka:ru alva:/ (That is a car, isn’t it?)
<b>Adjectival use</b>	
	/cikka tatteade/ (It is a small plate.)
<b>Declaratives</b>	
	/sa:yanka:la barti:ni/ (I will come in the evening.)
	/ka:geka: antide/ (Crow is saying ka:)
<b>Negation</b>	
(it to) me.)	/namappa tand kodtilla/ (My father has not brought and given
	/nage ma:ma illa/ (I don’t have an uncle.)
	/nage gottilla/ (I don’t know.)
<b>Affirmative</b>	
	/inge: adti:nisa:r/ (I play like this, Sir.)
	/avar mane: ide: no:di/ (This is their house.)
	/na:nobbane: barti:ni/ (I will come alone.)
<b>Imperative</b>	
	/Kodiilli/ (Give (it) to me.)
<b>Possessive</b>	
	/Namm amma barta:re/ (My mother will come.)
<b>Reduplicated</b>	
	/ba:nva:ra ba:nva:ra no:dti:ni/ (I will see on every Sunday.)
	/beg be:g u:ta ma:dbe:ku/ (Should eat quickly.)
<b>Reflexive</b>	
	/kanadi no:dkollake/ (Mirror is for viewing.)

One general observation of sentence type is that verbal autistic subjects used simple sentence types with less number of spontaneous sentences. Slightly more frequent use of tag questions (use of *alva*), quotative (use of *anta*) by autistics may indicate the type of teaching

in special class rooms where a limited set of sentences are repeated several times. The verbal autistic children used adjectives mainly restricted to colour and size terms.

The predominance of sentences in present tense may be a consequence of the nature of data collection, where play and spontaneous 'here and now' conversations were encouraged. In the case of PNG markers, except for second person markers other types were noticed in the 4-5 year verbal autistic subjects. These results are consistent with the studies on hearing impaired subjects (Uma, 1993).

Verbal autistics did use more of present definite type sentences than present continuous type. For example, they used /hasu tinnatte/ to indicate that cow is eating, instead of using /hasu tinta: ide/ or /tintide/. The usage of second person plural marker /-ira/ was used more as a honorific form, for example, /ni:vu kodtira?/ (Would you give?). Again these usages are probably the effect of training at schools. Similarly child initiated communication attempts were very few, hence reducing second person usages.

The information available on the use of sentence types is likely to influence the assessment and intervention aspects of the SLP's work. The data in Kannada may help further research work on verbal autistics in other languages.

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## Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

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Master of Arts in English Language Teaching]**



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## Abstract

In Bangladeshi educational institutions L2 writers are found to encounter various writing problems. The circumference of this problem does not confine to the secondary and the higher secondary level. It reaches up to the tertiary level. But at this stage of learning students are generally expected to produce high standard writing. These learners practice writing at the different pre- university stages but this long time practice fails to bring any changes in their writing proficiency. Though they acquire grammatical accuracy but their writings reveal repetitions, inappropriate organization of ideas, parallelism, short-length, lack of variation, use of vague words, lack of appropriate information, etc which make it incoherent. So the goal of the current study is to spotlight the general writing problems encountered by the tertiary level students in Bangladesh. It also aims at finding out the reasons hidden behind these problems. The research used closed questionnaire and writing samples of the students. Analysis of findings revealed that the numerous problems faced by the students lies in their wrong attitude towards writing. I hope this research will be helpful for teachers and students to identify the writing problems. It will also help the syllabus planner to design course materials according to the students' need.

# **Table of Contents**

## **Chapter One: Introduction**

### **1.1 Background of the research:**

### **1.2 Research Aim**

### **1.3 Research Questions**

## **Chapter Two: Review of Literature**

### **2.1 What is writing?**

### **2.2 Writing Problems of the L2 Writers**

### **2.3 SLA Theory (Second Language Acquisition Theory)**

### **2.4 Cognitive Psychology and Writing as a Cognitive Process**

### **2.5 The Process Approach**

## **Chapter Three : Research Methodology**

### **3.1 Research Approach**

### **3.2 Participants**

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

### **3.3 Data collection instruments**

### **3.4 Challenges I have encountered**

### **3.5 Ethical Issues**

## **Chapter Four: Data analysis & Discussion**

### **4.1 Data Collected Through Questionnaire**

#### **4.1.1 Section – A (Self-evaluation as writer)**

#### **4.1.2 Section B – (Writing as an academic task)**

#### **4.1.3 Section – C (Students' approach to writing)**

### **4.2 Language Data**

### **4.3 Discussion of findings**

#### **4.3.1 Findings**

#### **4.3.2 Discussion**

## **Chapter Five: Conclusion**

### **5.1 Implications for future research**

### **5.2 Limitations of the study**

### **5.3 Reflection**

## **Bibliography**

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

## **Appendix –A**

## **Appendix –B**

### **Table of Figures**

**Figure 1. White and Arndt's Writing Process Model**

**Figure 2. Tribble's idea about writing process**

## **Chapter One: Introduction**

Students in Bangladeshi educational institutions get acquainted with writing at the very early grade. But even after practicing writing for a long time students face numerous writing problems even when they reach the tertiary level.

Bangladeshi education system constitutes of four levels; namely , primary ( from class I to V ), secondary (from class VI to class X), higher secondary (from class XI to XII , that is college level), and tertiary level ( university level). In tertiary level, students has to do a huge number of writing tasks – ranging from writing academic paragraph , essay to different types of academic papers , reports etc. So it is generally expected that students will be proficient in writing in this advanced level and their writing will be coherent, where the thoughts and ideas will be organized.

University students must be able to write clearly about topics related to their research fields (Cohen and Miller, 2003). It is often found that students may have knowledge about vocabulary and grammatical aspects (e.g. using the right tenses, collocation, and prepositions) but face problems in writing coherently and re-structuring ideas after evaluating them (Alam, 2007). But at this stage such problems in academic writing is absolutely undesirable. It is commonly found that in a writing class students can easily produce scattered sentences correctly, but when they are asked to write a discourse or any expository piece on a topic, they cannot do it successfully. They become haphazard. In other words they fail to transform their knowledge about L2, into the ability to function effectively in the L2, (Fraser, 1992, cited in Alam, 2007).

Again, most of the students have a misconception about the writing process. Chuo (2004), cited in Ismail, Hussin & Darus (2012) points that one of the most prominent problems that affects L2 learners' success beside language area difficulties are the students' attitude towards their writing task. In our context, students often "believe that writing is a natural gift rather than a learned skill" (Langun, 2000:12). They believe so because they are never taught that through practice and following writing strategies they can acquire writing proficiency.

In a typical ESL/EFL writing classroom in Bangladesh teachers often teach students writing, by teaching them how to write "Grammatically Correct English Sentences"? Though the students are given some writing tasks to practice in the class, such as – writing paragraphs, essays, letters etc. but the teachers do not interfere in the writing process and receives only the finished written product for correction. Teachers edit scripts giving feedback only on language errors. In other words, instead of teaching writing, teachers "test learners' ability to write". But according to White and Arntd (1991) teaching writing in this way 'improves neither grammatical accuracy nor writing fluency, rather writing can be improved by paying attention to what the students say'.

On the other hand, in learning writing students attempt to translate L1 language words into L2 language(s). While writing they tend to use correct grammatical rules, struggle with vocabulary, do not make any plan or fix the goal, rarely revise, rearrange their ideas and never produce multiple drafts before they submit their finished product. In other words, they adopt, "Think-Say" (Alam, 2007) strategy while writing and believe that they have learnt writing.

Poor performance of writing can be improved if the writing problems are addressed properly and reasons are pointed out that are responsible for such problems. Therefore, this research aims at

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Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region



investigating the general writing problems among the tertiary level students in Bangladesh. It also intends to look into the reasons lies behind them.

## **1.1 Background of the Research**

Many teachers of English think that acquiring writing skill is more laborious and difficult than acquiring the other skills. As an ELT teacher I have been teaching for 6 years in a private university in Chittagong. In my classroom teaching experience, I noticed that even at the university level students' academic writing fail to exhibit their competence in writing. Some students are found to have a sound knowledge of grammatical rules but unable to apply those rules in producing different academic writing. Later, I realized that these students are taught English in Grammar-Translation Method at the primary level, they only memorized the grammatical rules and were asked to practice the "model composition". Emphasis was given on accuracy and in writing classes teachers focused on the final product of writing which were received for correction without any intervention in the writing process.

Though in 2001 a new method named 'Communicative Language Teaching' was introduced in Bangladesh from class VI to class XII (that is from secondary school to higher secondary level), the condition of academic writing has not been improved. Even in this new method writing remain stereotyped, it is taught in traditional way. In fact, students are not aware of the fact that writing can be learned. From the very beginning of their academic career they only stick to memorizing model paragraph, essay, based on the suggestion. Consequently their creative faculty is completely destroyed. So when they enroll in university for higher study, they cannot

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Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

produce any writing creatively. Moreover, in most of the public and private universities the medium of study is English. So now-a-days, the public and private universities are offering fundamental or functional English course to improve the skills of the students. But the scenario remains unchanged. So the researcher deems it would be worthwhile to conduct a research to explore the composing problems among the tertiary level students in Bangladesh and identify the probable causes of these problems.

## **1.2 Research Aim**

The aim of the study was to investigate the writing problems as well as the process of writing by focusing on writers' composing behavior and by analyzing students' misconception about writing. The findings of the research would have the potential to help language teachers improving their students' writing skill and performance in bringing about a change in their teaching methodology. Moreover, it might have made the students aware of their writing problems and might work as needs analysis for them.

## **1.3 Research Questions**

On the basis of the research aim the following questions have been formed to investigate the matter:

- a) What are the writing problems faced by the tertiary level students in Bangladesh?

b) What are the reasons, hidden behind these problems?

## **Chapter Two: Review of Literature**

In order to identify the composing problems of the tertiary level students, the researcher studied the different definitions of writing, pointing out the problems of L2 writers as presented by different researchers, discusses Second Language Acquisition (SLA) theory, writing as a cognitive process and the process approach of writing. The discussions of the researchers regarding the problems of L2 writers aided to understand the problems associated with L2 writing. SLA theory helped to find out how the Second Language Acquisition problems influence problems in writing. Further, the cognitive process viewed writing from the cognitive perspective, whereas the process approach of writing emphasised on the thinking process of the writer.

### **2.1 What is writing?**

Researchers give different definitions of writing. In all these definitions writing skill aims to obtain such goals as – effectiveness, comprehensibility, clarity, coherence etc.

In ‘Glossary of Education’ (Lewis, 2012), writing is described as a skill that enables an individual to write lucidly, coherently and grammatically, or to handwrite legibly with ease and speed. According to HRSDC’S originally proposed definition, ‘ writing skills are those needed to compose meaningful text of sentence length or longer , communicating ideas, messages and information in understandable words and language for a variety of audiences.’

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Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

Further, writing skills are described as specific capabilities which enable a writer to express his thoughts, ideas, and knowledge into words in an effective, clear and comprehensible way (Servitokss, 2013).

Brown (2001, p.336) has seen writing from a different perspective focusing on the thinking process of the learners. He states that writing is a thinking process, when a writer produces a final written product, he does so based on his thinking process. Brown also quotes Elbow (1973:14-16) as saying that writing should be thought as an organic, developmental process ... not as a way to transmit a message but as a way to grow and cook a message.

So it is a myth that writing means to work with pen and paper to produce a piece of writing where the focus is given only on the finished product without any consideration of the writing process rather writing is seen as a process that establishes a relation between the writer and his internal world.

## **2.2 Writing Problems of the L2 Writers**

The writing problems of L2 learners as documented by different researchers help to give a clear understanding of L2 learners' problems. After doing a research on EFL students Leki (1992) finds that though students could write grammar-based guided compositions, and even though they had a good knowledge of grammar, they still produced peculiar, non-English sounding sentences when asked to do any creative writing. So the researchers were able to trace the writing problems by taking into consideration the influence of L1, comparing skilled and less skilled writers' writing and analyzing their composing processes and written text features.

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Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

Although strategically, rhetorically and linguistically L2 writing is different from L1 writing (Silva, 1993), but most of the L2 writing research has been closely dependent on L1 research. While making a comparative study of skilled and less- skilled writers of L1 and L2 , Raimes (1985), and Cumming (1989) [cited in Alam,2007] found that the writing behaviors of L2 writers were similar to their L1 in the matter of planning less , revising more at the word and phrase level. Emphasizing the similarity between L1 and L2, Ismail Baroudy (2008) says that it is often found that expert L1 writers are more likely to have expertise in L2. The implication is that L2 writers' writing skill is strongly influenced by their L1 writing skill.

By comparing skilled and less skilled writers, researchers comment that the reason for differences between skilled and less- skilled writers lies in their use of strategies and their composing process (Flower & Hayes, 1980, 1981; Raimes, 1985; Scardamalia and Bereiter,1987; Cumming ,1989; Silva, 1993; Alam,2005; and others) [cited in Alam, 2007]. So, according to these researchers, the L2 writers fail to attain success in writing because they do not use strategies and major problems lies in their general writing processes.

Again, Tony Silva (1993) focuses light on the distinct nature of L2 writing. In order to understand the true nature of L2 writing, Tony Silva (1993) compared L1 and L2 based on the composing processes and written text features. In her study she found that unskilled L2 writers did less planning (both at the global and local text levels), faced difficulty in generating material, often became unsuccessful as more time was spent on it and less useful material was generated. They hardly had set goals and found difficulties in organizing materials. Besides, they frequently consulted dictionary, showed more concern and difficulty with vocabulary, spent more writing

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

time but produced fewer words of written text. They rarely review, reread and reflect on their written texts. Even if they revised, they focused more on grammar than on the mechanics of writing. Consequently, L2 written texts were less fluent, shorter, exhibited more errors, seldom addressed the audience or reader, and were less effective. These written texts were marked with unnecessary or irrelevant detail and repetition of ideas. They used more of compound constructions and less complex sentence constructions in their written texts. They used shorter and vaguer words and it lacked lexical control, variety and sophistication. He further added that unskilled L2 writers could not copy information from the background reading texts.

Like Raimes (1985), Zamel (1982) and Cumming (1989), Victori (1999) [cited in Alam, 2007] also compared successful and less successful writers. Victory (1999) in his think-aloud protocol study compared two skilled and two less skilled writers' L2 writing knowledge. He identified three main areas in which the students might find difficulty, such as: person knowledge (i.e., motivation, self-concept and writing problems), task knowledge (i.e., text knowledge, concern for purpose; concern for audience), and strategy knowledge (i.e., planning ideas, organizing ideas, evaluating and resourcing). Victori summed up that successful writers have "a broader and complex view of their knowledge about writing problems (person knowledge), the nature and requirements of the writing task (task knowledge) and their own approach to writing (strategy knowledge)" (p.549). On the other hand less successful writers' knowledge about their L2 writing is simple, controlled and often inappropriate. So, the problems of the L2 writers lie in their approach to writing. They lack meta-cognitive knowledge, i.e. lack awareness of the requirements and processes involved in successful writing and they also lack specific knowledge about L2 writing (Victori, 1999; cited in Alam, 2007).

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

In all these above mentioned research one thing become clear that successful writers differ from unsuccessful writer in their approach to L2 writing that is in their use of strategies and their general writing processes.

## 2.3 SLA Theory (Second Language Acquisition Theory)

The writing of ESL learners is often influenced by the challenges that they face in acquiring second language. This fact can be traced in the SLA theories. For example in Stephen Krashen's *Monitor Model* (1982, 1985) he refers to *Acquisition Learning Hypothesis*, *Input Hypothesis*, *Affective Filter Hypothesis*. In *Acquisition Learning Hypothesis* he speaks of acquisition and learning. In *Input Hypothesis* Krashen tells that a learner's learned language is one step beyond his current level of language. In the *Affective Filter Hypothesis* Krashen views various affective factors (motivation, self confidence and anxiety) that facilitates language learning. So according to Krashen, if a learner receives comprehensible input and their affective filter is low only then their language learning will be successful.

Long's *Interaction Hypothesis* (1983, 1996) suggests that input comprehended through conversational modification has an important role to play for L2 acquisition. When two interlocutors engage in conversation they would receive feedback in the form of clarification request, comprehension checks, confirmation checks, etc. This draws their attention to some specific features of language through their understanding of feedback (Long, 1996). Thus this hypothesis posits that through interactional modifications while negotiating meaning learners become able to give attention to some specific features of language and it quickens their acquisition of those features.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region



## 2.4 Cognitive Psychology and Writing as a Cognitive Process

Language learning is influenced by cognitive factors to a great extent. In practicing academic writing students often face cognitive difficulty. In cognitive perspective language acquisition is seen as a mental process which making use of strategies, explain how the L2 knowledge system is developed and used in communication (Ellis, 1994). Thus idea about L2 learners' competence and performance can be drawn from cognitive psychology.

In Anderson's (1982, 1985) learning theory, *Adaptive Control Thought Theory* (ACT), (as cited in Fraser, 1992), new knowledge is considered as declarative knowledge which is stored in the learners' memory. This declarative knowledge turns into procedural knowledge when put into performance (Fraser, 1992) [cited in Alam, 2007]. This alteration from 'declarative knowledge into procedural knowledge is done through repeated practice (McLaughlin, 1978; Bialystok, 1981; Ellis, 1984; Fraser, 1992).[cited in Alam, 2007].

Anderson's (1985) [cited in Myles, 2002] model of language production can be divided into three stages such as: construction, in this stage, by using a mind map or outline and by brainstorming a writer makes plan about what he/she will write; transformation, in this stage at the time of composing or revising, the writer applies rules to transform intended meaning into the form of the message; and execution, which involves the physical process of producing the text. The 'construction' and 'transformation' stages seen as "setting goals and searching memories for information than using production system to generate language in phrases and constituents" (O'Malley & Chamot, 1990, p.42)

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

So Anderson's learning theory suggests such teaching approaches that focus on the development of language and content knowledge, together with practice in using this knowledge and teaching strategy to encourage independent learning ( Snow, 2001) [cited in Myles, 2002] .

According to Bialystok, (1990) L2 learners store two types of knowledge in memory such as analyzed (that is explicit) knowledge and unanalyzed (that is implicit) knowledge , whereas the learners can skillfully use analyzed knowledge in different contexts and tasks applying their cognitive control , but his/ her use of unanalyzed knowledge is limited. Learners' level of analyzed knowledge "can be increased by the experience of tasks that demand higher levels of analyzed knowledge (Fraser, 1992; p.56). Both Bialystok and Anderson (1982, 1985) stress on the repeated practice and form focused instruction to increase L2 expertise.

So, synthesizing all the literature it is evident that writing as a cognitive process gives us idea that learners store knowledge in memory and when that knowledge is put into performance through repeated practice their language learning is facilitated.

When writing was recognized as a cognitive process researchers came up with different cognitive models. Flower and Hayes' *Cognitive Model* (1977, 1980, 1981, 1984) (cited in Grabe and Kaplan, 1996) views writing as a problem solving activity having a recursive process. The main points of this cognitive model are : "a) writing processes are interactive, intermingling and potentially simultaneous, b) composing is a goal directed activity, and c) expert writers compose differently than novice writers" (Grabe and Kaplan, 1996; p. 91). This model has been evolved

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

through three steps- i) Model of Composing Process- this phase explains while writing how writers' long term memory, his composing process (i.e. planning, transcribing and reviewing), and task environment (i.e. rhetorical situation and writers' goal) work simultaneously; ii) The Theory of Revision- shows the revision process of the writers and it also tells why revision at the global text level (e.g. changing organization or plans , restructuring information) is difficult. It further focuses on the revision processes of skilled and less- skilled writers, iii) Relation between task environment and composing process – it is presented in Flower and et.al. (1990) (cited in Grabe and Kaplan,1996) and implies that in spite of being a cognitive process writing is contextually constrained.

Flower and Hayes' *Cognitive Model* draw a distinction between the composing and revision process of the expert and novice writers. So it is quite apparent that if the novice writers are taught strategy like experts they will be able to use their knowledge skillfully from *Knowledge Telling* into *Knowledge Transforming* (Grabe and Kaplan, 1996).

Bereiter & Scardimalia's *Two Model Theory of Writing* (1987), (cited in Alam, 2007) tells of two different writing processes. As a reaction to Flower and Hayes's *Cognitive Model*, it shows the different causes and the ways skilled and less- skilled writers compose. According to this theory, while writing, the less- skilled writers search in their memory and get back necessary information that has been stored in their memory. Later, they just copy the information without making any change in the content. In other words, they use Knowledge Telling model and write in a simplified manner. On the contrary, the skilled writers use the Knowledge Transforming model. In case of complex processing (such as – problem analysis, goal setting, planning,

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

ordering information, considering the audience expectations, organizing arguments logically) and for modifying content, the expert writers use Knowledge Transforming model. Thus they become able to convert information into meaningful sentences. This is how the text becomes coherent. Again in a *Two Model Theory of Writing*, Bereiter and Scardamalia (1987), asserts that while writing the expert writers involve themselves in reflective and intricate problem solving activities and convert their knowledge through cognitive processing, the less-skilled writers avoid this kind of intricate problem solving activities and they only think of the topic and write whatever they know about the topic. In other words, they follow a ‘think-say’ or ‘what next’ strategy (Grabe and Kaplan, 1996) [cited in Alam, 2007]. So through this model a strategy-based writing approach has been suggested.

## 2.5 The Process Approach

In order to meet up the challenges of L2 writing and to make skilled L2 writers various approaches of writing were introduced. Among all these approaches researchers found the process approach to be preferred and approved one in ESL context.

The process approach views writing as a ‘thinking process’. In this approach emphasis is given on writers’ creativity and “the cognitive relationship between the writer and the writers’ internal world” (John Swales, 1990, 220). Applebee (1986) (cited in Kroll, 1990) claims that the process approach “provided a way to think about writing in terms of what the writer does (planning, revising and the like) instead of in terms of what the final product looks like (patterns of organization, spelling and grammar)” (p. 96). Stressing on the importance of the process

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Shakila Mustaque, M.A. in English and M.A. in ELT

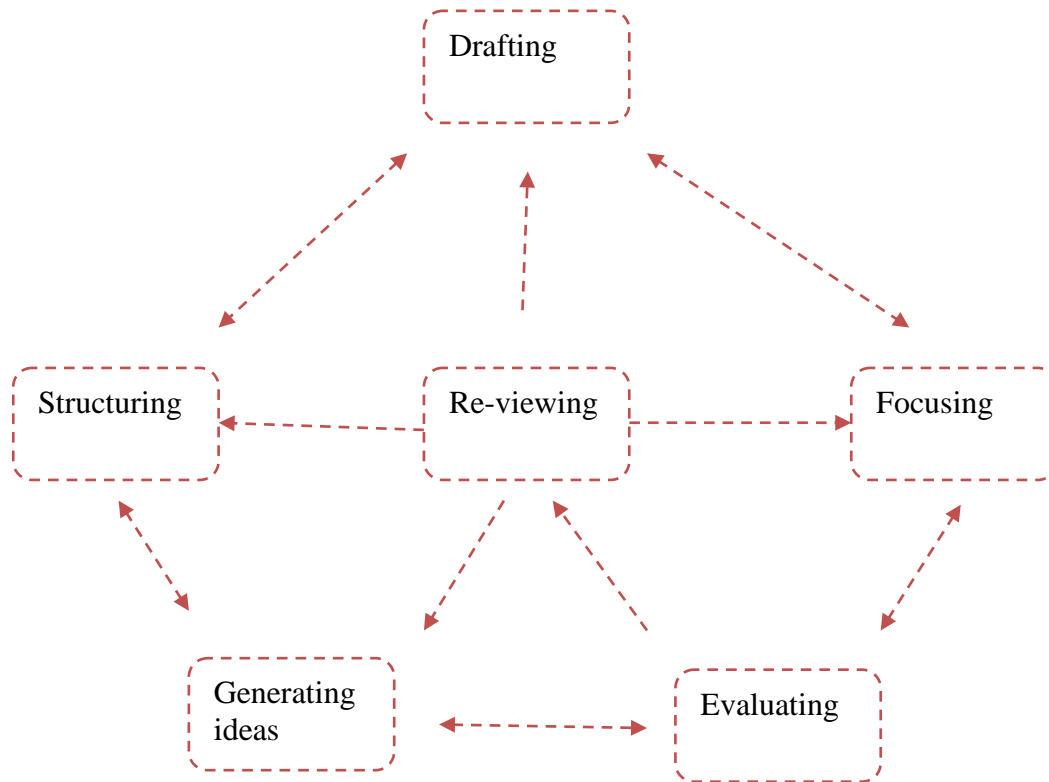
Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

approach Brown (2001) regards it as advantageous to students in language learning and states that in the process approach students become able to manage their own writing as they get a chance to think as they write. In this approach students' writing on a given topic is not limited by time constraint. As Raimes (1983) states that while writing in the process approach students do not have any restriction of time ... 'rather they explore a topic writing (p.10).

In the light of all these discussions, it can be said that the process approach concerned with the composing process of the learners, where the writers' thinking process and creativity are given priority. Learners write, taking plenty of time, and making the best use of their abilities receiving feedback from their teachers or peers and organize their ideas, revise and develop their drafts till they produce a better organized written product. In its various stages the process approach makes use of different types of classroom activities which enhance writing ability of the learners and helps to develop a positive attitude towards this difficult task.

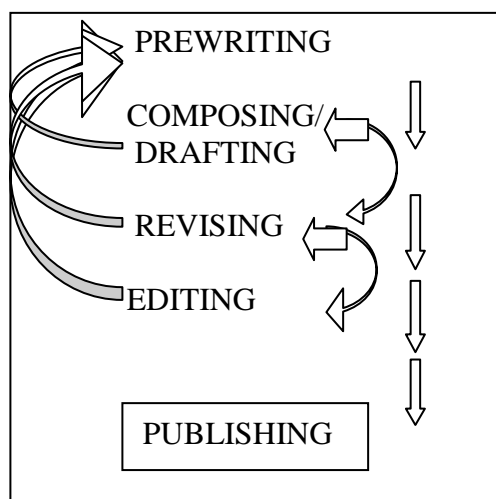
Though language researchers often speak of different stages that writers need to go through, while writing but they have differences among them regarding the names and numbers of those stages. According to Donald Graves there are three stages that a writer should follow: prewriting, composition and post-writing (cited in Tompkins 1990, 67-70). Gail Tompkins (1990) suggests five stages of the writing process such as: pre-writing, drafting, revising, editing and sharing (72). James Britton describes (cited in Tompkins, 1990) three stages: conception, incubation and production. Naming each stage does not mean that writing process is linear. While dealing with the advanced ESL students' writing process, Zamel (1983) points out three stages which are

recursive, not linear, they are: pre-writing, writing, and revising. The process writing model of Ron White and Arndt see writing process as recursive as seen in Figure -1.



*Figure-1 White and Arndt's Writing Process Model (4)*

In this process model White and Arndt emphasize interaction among different stages and asserts that the writers have to solve many problems at the same time and produce a coherent text keeping the intended readers in mind.



*Figure-2 presents Tribble's idea about writing process.*

Tribble (1996) states that “although there are identifiable stages in the composition of most extended texts, typically writers will revisit some of these stages many times before a text is complete”.

So after analyzing the various frameworks and models of writing process, it can be said that there are five stages involved in writing process, such as: *pre-writing, drafting, revising, editing, and sharing*.

In the *pre-writing* stage students' creativity is stimulated. They are also lead to think about what they should write and how to approach the chosen topic. Tricia Hedge tells that at this stage students must keep in mind: the purpose of their writing and its intended readers. Brown (2001)

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

suggests the following classroom activities for the pre-writing stage: Brainstorming; Listing (in writing- individually); Clustering( begin with a key word, then add other words , using free association); Freewriting; Reading(extensively) a passage; skimming and /or scanning a passage (348).

In the *drafting* stage learners try to generate their ideas, write them down without being concerned about grammatical and mechanical errors. Fulwiler (cited in Bae,2011) states that teachers should not expect that the early drafts of the learners will be error-free. Producing ideas, organizing ideas, developing a theme, evolving a plan, taking audience into account and getting started are the sort of activities that writers do to write the first draft (Tribble 1996, p. 113). The *succeeding* drafts will receive feedback from teachers and peers.

*Revising* process is also called writing process . Tompkins describes revision process as : “Revision is not just polishing writing; it is meeting the needs of readers through adding, substituting, deleting and rearranging material” (83). Writing experts (Silva, 1993) find that in the revision stage less – skilled writers concentrate on vocabulary and local grammatical errors but the skilled writers focus on developing content and organization of ideas. So ideas must be given to the students that revision does mean to correct the minor grammatical errors but to take into consideration content and organization of the whole text.

*Editing* is considered to be the most important stage in ESL classroom.



Though in the previous stages, students focus on the content of the text but in the *editing* stage they pay attention to grammar errors or mechanics. In this stage students edit their own writing or peer's writing by checking grammar, spelling, handwriting, choice of words , and punctuation.

In the *sharing* stage students share their writing not only with their teachers and their peers but to other readers outside the classroom . According to Tompkins (1990) by sharing their completed written products with audiences such as peers , friends or families students can develop a real communication between them and readers.

To deal with the writing problems of the L2 learners and to improve their expertise in acquiring this complicated skill students needs to practice writing following the process approach.

## **Chapter Three : Research Methodology**

### **3.1 Research Approach**

After a detail discussion of the writing problems and the different stages of the writing process the researcher describe the framework of the research in this chapter . In doing research attempt is made to find answers to different questions. From the scientific perspective, research means ‘the organized, systematic search for answers to the questions we ask’(Hatch and Lazaraton, 1991; cited in Dornyei, 2007).

The aim of this research is to explore the composing problems of the tertiary level Bangladeshi students. For achieving this aim, this study made use of the mixed methods approach where both quantitative and qualitative methods were applied.

### **3.2 Participants**

The participants were chosen from a private university where the researcher work and a public university of Chittagong . These two universities are BGC Trust University and the University of Chittagong. As sample I chose 140 students of B.A Honours . Among them 20 participants are the students of the Department of English, University of Chittagong and 120 students of BGC Trust University are-- from BBA and Department of English. The students of public university are studying in the 2<sup>nd</sup> year and those of private university are from 1<sup>st</sup> semester and 2<sup>nd</sup> semester . These students were chosen because almost all of them have some language courses in the first

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

two years of their academic career in which they have to do some writing tasks. So I deemed they can give a broader view of their problems. Besides, the Department of English, in BBA also the medium of education is English and they have a non-major English course which has been included in their first semester syllabus. I followed a convenience sampling style to select the sample of the study in hand.

### **3.3 Data collection instruments**

The research instruments that used to collect data were, questionnaire and writing samples of the participants.

#### **a) Questionnaire**

The reasons that work behind choosing questionnaire are varied such as, it is time saving and help to get desired information (Brown and Rodgers, 2002). Questionnaire designed for this research included close ended questions covering the research questions as well as subject related. The closed ended questions were designed because they are easy to fill in and help to provide necessary information. It is also possible to get reliable scoring of the responses (Wallace 1998. P.135)

The type of data that I get through the questionnaire yield a huge number of necessary information about the respondents. The total 20 questions are categorized in three sections.

Section A contains eleven questions. It inducted the factual and behavioral questions. This question helped to obtain information about the participants' personal history and the amount of

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

time spent in an L2 environment. Such information was demanded because they provided opportunity to the participants to assess themselves as writers. This information helped to decide whether such facts have any impact on their attitude and performance.

In section B four questions were included. These attitudinal questions elicited information about the attitude, opinions, belief of the participants about writing as academic task. For example: these questions would provide information about the participants' use of strategies by their teacher, the first problem they face during writing and about their completion of the writing. Though all these four questions of this section are closed ended, only one has got an extended part which was designed to gather information about teaching of writing strategies by the teachers. In this extended part the respondents were asked to express their opinion about teaching of strategies. Their opinion may vary according to their academic practice.

Section 'C' included five pedagogical questions. These questions were about brainstorming on the topic, making plan before writing, revising their written task. The participants who would give 'positive' answer to these questions would write about these facts in detail. These questions were designed to gather information about the classroom practices which reflect students' approach to writing. From the responses of the participants the researcher traces the reasons of their writing problems. In this group three closed ended questions have extended parts.

The questionnaire was distributed among 140 students selected from both private and public universities. The students of English from the private university are the direct students of the researcher. So in her scheduled class time she could distribute the questionnaire, but needed to

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

take prior permission from the Dean of B.B.A. of BGC Trust University and Head of the Department of English, University of Chittagong.

#### **a) Writing Samples**

Writing samples were chosen as research instrument to have a firsthand experience about the writing problems of the students and for analyzing the language data.

The participant students were asked to produce an expository piece of writing describing the scenic beauty of their campus. Expository piece is chosen because this type of writing put forward a writer's opinions, point of view, ideas, concepts, arguments on a particular topic. It includes an introduction, a discussion and a conclusion.

Students were asked to do the writing task immediately after filling up the questionnaire. Total 140 writing samples were collected. The participants were given 20 minutes to complete their writing and their word limit was 150. The writing samples present a vivid picture about the students' composing problem.

### **3.4 Challenges I have encountered**

Dealing with students' writing problems where data collected from the participant students posed some challenges for me. I confronted a number of problems in the data collection process. First and foremost the problem lies with the time constraint. The students were given the questionnaire followed by a writing task. The duration of a class was of 50 minutes, in which the

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

first 10 minutes were spent to explain the aim of the research . In the other 40 minutes they filled up the questionnaire and produced an expository writing by giving 20 minutes for each task . But it was found that some of the students wanted more time to complete the task and complained about the time limitation.

Further, in the initial draft of the questionnaire I included only the open- ended questions and did not insert any question to gather information about the writing strategies. Later with the valuable suggestion of my supervisor I got it right after the third correction.

As a result of the busy schedule of my professional life, I delayed to collect data from the students of the public university. By the time when I managed to go there, the classes of the participants (students of 2<sup>nd</sup> year) were already suspended. However, I managed to get 20 students for the survey. If it had been done earlier, the sample size could have been larger.

### **3.5 Ethical Issues**

There are various ethical issues that arise while conducting research regarding confidentiality, informed consent and information sharing (Monette et al,2005). Some may include :

- Privacy of the possible and actual respondents.
- Consent and possible description of the participants.
- Behaviour and objectivity as a researcher
- Reactions of the participants (Saunders et al, 2007)

Ethical issues were given importance while conducting the research, as this was a sensitive matter with the respondents to ask them to relate their own problems. A major issue was confidentiality, which had been dealt with precision. While filling up the questionnaire, students were asked that writing their name was not mandatory, it is optional. Another issue that had been resolved was informed consent regarding sharing of information . The authority of University of Chittagong and BGC Trust University gave informed consent that information could be shared with others for future research.

## **Chapter Four: Data analysis & Discussion**

Data analysis refers to the process of finding the right data to answer the research questions. It would accept or reject the research hypothesis (Dornyei, 2007). Mixed method research approach was carried out to conduct the research in hand. As the mix method research method was applied both the Quan and Qual data were integrated at the data analysis state. This study ended by exploring the writing problems faced by the tertiary level students in Bangladesh. And pointing out the reasons hidden behind these problems. As the data was collected through 120 questionnaires and writing samples of the students, data analysis was carried through two stages. The three different stages of the questionnaire used to collect three different types of information which lead to analysis of data in three phases.

### **4.1 Data Collected Through Questionnaire**

The main research instrument used by the researcher to collect data was a written questionnaire (appendix A) which comprises three different sections and includes 20 questions with fixed alternatives.

**In section – A**, the factual and behavioral questions were inducted. These questions helped to obtain information about the participants' personal history and the amount of time spent in an L<sub>2</sub> environment. Such information was demanded because they provided opportunity to the participants to assess themselves as writers. This information helped to decide whether such facts have any impact on their attitude and performance.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region



**In section – B**, the attitudinal questions elicited information about the attitudes, opinions belief about writing as academic task.

**Section – C**, gathered information about the classroom practices which reflect students' approach to writing.

Uses of graphical measures such as bar and pie charts are applied where appropriate for readers' convenience. However, comparative analysis was also conducted among the three sections of the questionnaire at the end to give overall view to sum up the whole data analysis in a nutshell.

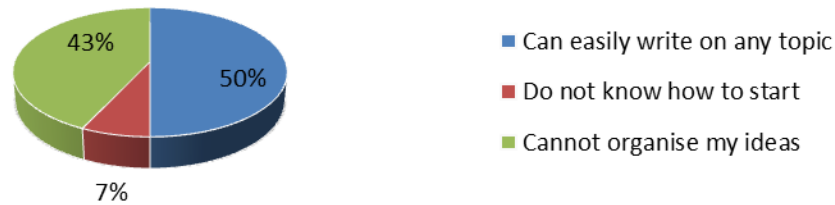
#### **4.1.1 Section – A (Self evaluation as writer)**

In this section the total eleven questions were designed to elicit information from the students about their idea of themselves as writer. An analysis of the student's assessment of themselves shows that most of the students have a very high opinion about their writing skill. Majority of them think that they are good writers both in their L1 and L2, can use their background reading knowledge while writing and often read books in English other than their text books.

#### **Results of Question no. 8**

Question no.8 contained 3 options, the participant students responded by ticking one from these, which they thought most appropriate to assess them as writer in L2. It is seen that 50% of the total participants comment that they can easily write on any topic in English. Again 43% say that they cannot organize their ideas properly. Only 7% admits that they face problems in writing and they do not know how to start writing.

### Students' idea about their writing in english



#### Results of Question no. 9

Three options were given to question no. 9. These were asked to participant students to find perception about their writing in Bengali. 53% of the students say that they can easily write on any topic in Bengali. It is interesting to find that 47% reveal that they face the same kind of problems in Bengali writing which they usually face in writing in English. None of them reports that they cannot write in Bengali.

#### Results of Question no. 10

This question carrying 3 options were designed to elicit information about students' reading other books in English apart from their course books. Most of them express that they sometimes read books. So it is seen that 77% participants read books which are out of their syllabus. 20% students claim that they have a good reading habit as they always read other books. Only 3% says that they never read any other books, they read only text books.

#### Results of Question no. 11

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

Question no. 11 includes 2 options was designed to elicit information about students using background reading knowledge when using a synonym for the first time. 90% students agree that when using a synonym for the first time they can recall their reading of that word in a text. Only 10% of the total participants replied negatively that they cannot recollect when they use that word in a text.

#### **4.1.2 Section B – (Writing as an academic task)**

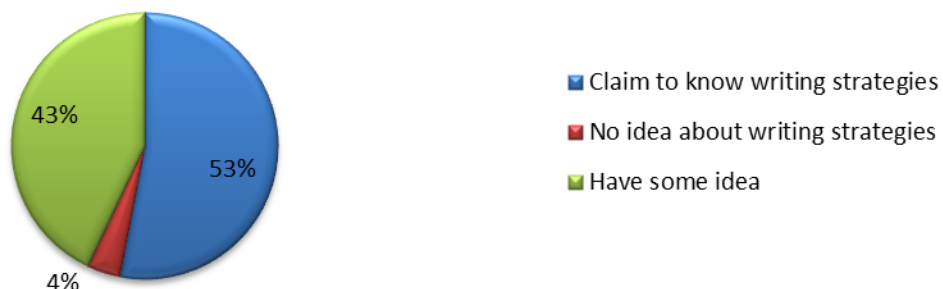
The second part of the questionnaire contains question no 12 to 15. These questions tended to record students' perception about writing as an academic task. In all these four close ended questions one has extended part where the participants were asked to write how the strategies of writing were taught to them by their teachers.

Most of the participants agreed in the matter of using the strategies of writing and teaching writing strategies by the teachers. But surprisingly enough they avoid the extended part of question no. 13 or give confusing answers.

#### **Results of Question no. 12**

The four options of question no. 12 sought to find out students' idea about the strategies of writing. It is found that 53% students agreed that they know the strategies of writing. 4% participants say that they do not have any idea about writing strategies. Among them 43% claim that they have some ideas about writing strategy.

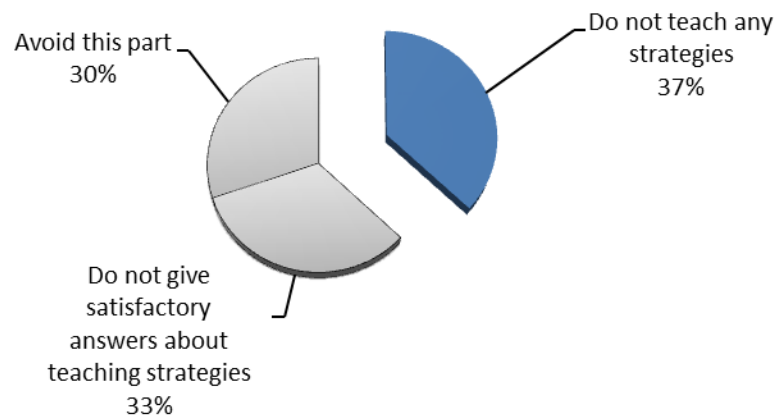
### Students' idea about writing strategy



#### Results of Question no. 13

In question no 13, two options were presented one of which has an extended part which was designed to know how the students are taught writing strategies by their teachers. 37% participants state that their teachers do not teach them any strategies of writing. Though 63% answers positively about the teaching of writing strategies by their teachers but they fail to give any satisfactory answers when asked, in what ways those strategies were taught to them. Remaining students though have said 'yes' but do not bother to signify any ways of teaching strategies for their answers.

## Students' perception about teachers' teaching strategies



### Results of Question no. 14

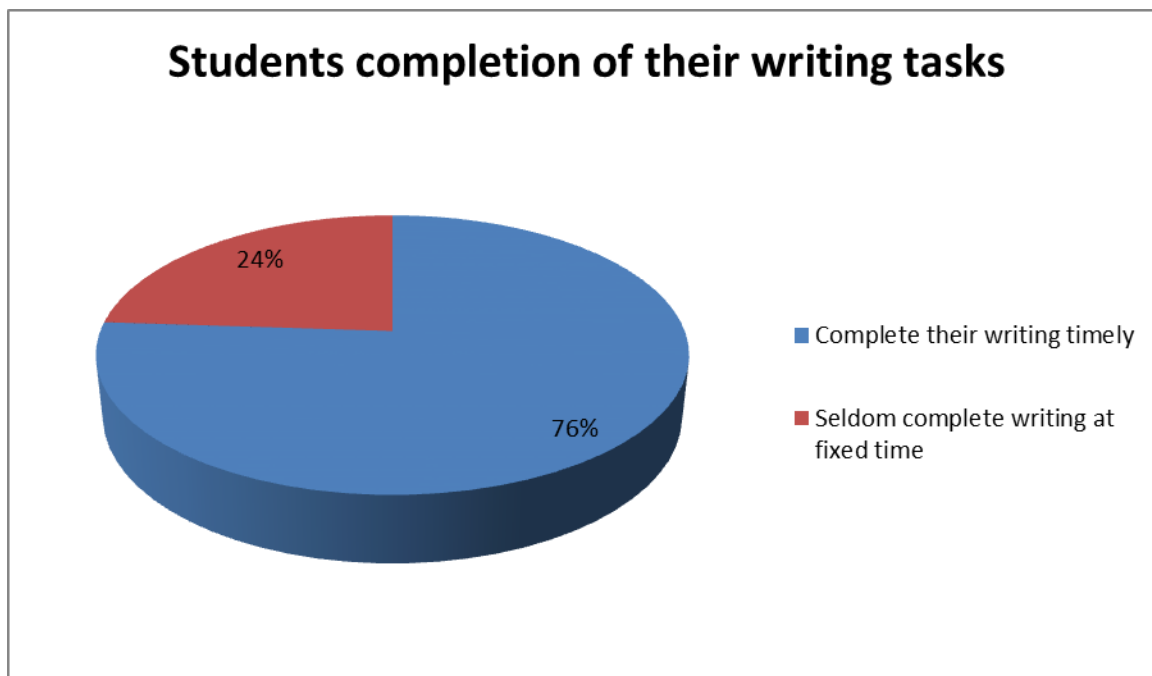
Three options of this question tended to identify students' problem to produce any writing. Grammatical mistake is considered to be the main obstacle by 47% participants. 40% think that they do not find appropriate vocabulary while writing. Only 13% regard the inability to organize ideas as their main problem.

### Students' perception about their writing problems



#### Results of question no. 15

In question no. 15, three options were designed to gather information about students' completion of their writing tasks. Most of the participants unanimously opine that they can complete their writing timely .73% of them claim that they can complete their writing within the stipulated time. Only 23% say that they seldom complete writing within the fixed time.



#### 4.1.3 Section – C (Students' approach to writing)

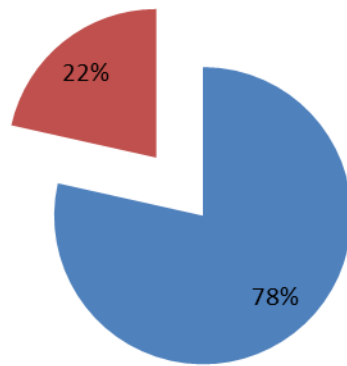
All the five questions in this section intended to trace the real situation as the students practice writing in the class which focus on their approach to writing.

##### Results of Question No – 16

Three items were included to find out the first thing that the participants do when they are asked to write on a topic, so that an idea can be formed about their approach to writing. 73% said that when asked to write on a certain topic, at first they think of the selected topic so that they can gather ideas to write on it. The participants around 20% reply that they seldom spend much time in thinking about the topic. They say that whatever they know about the topic they transform them into ideas.

## The first thing students do while writing

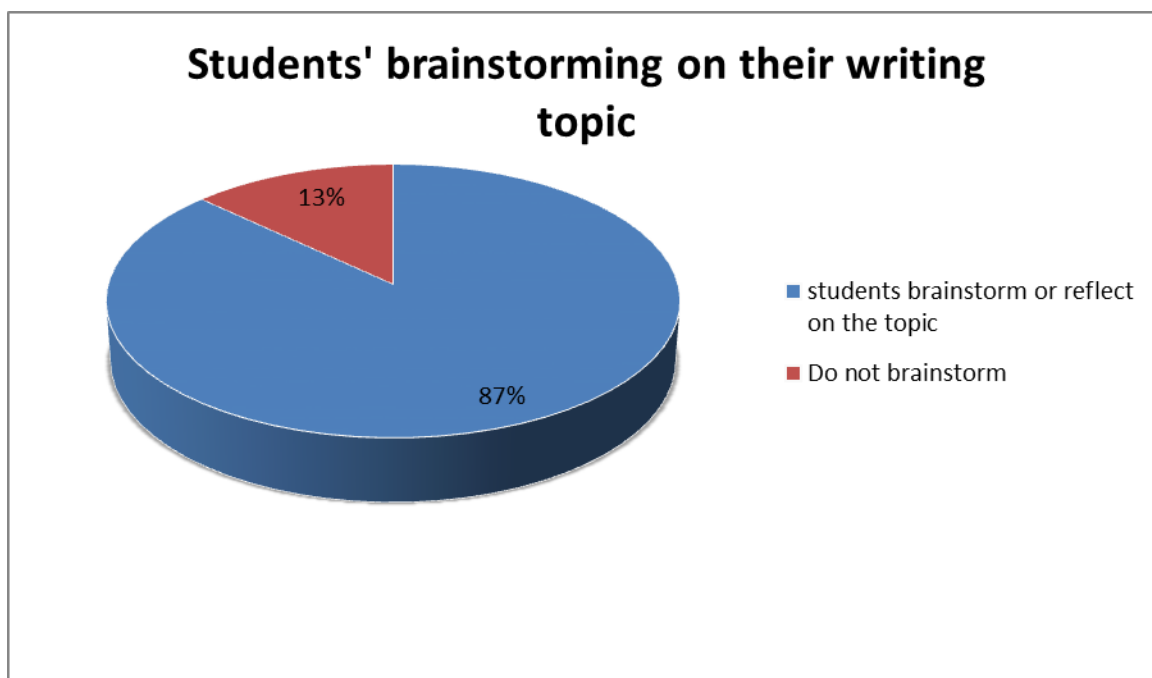
■ Think of selected topic    ■ Seldom spends time on thinking



### Results of Question No – 17

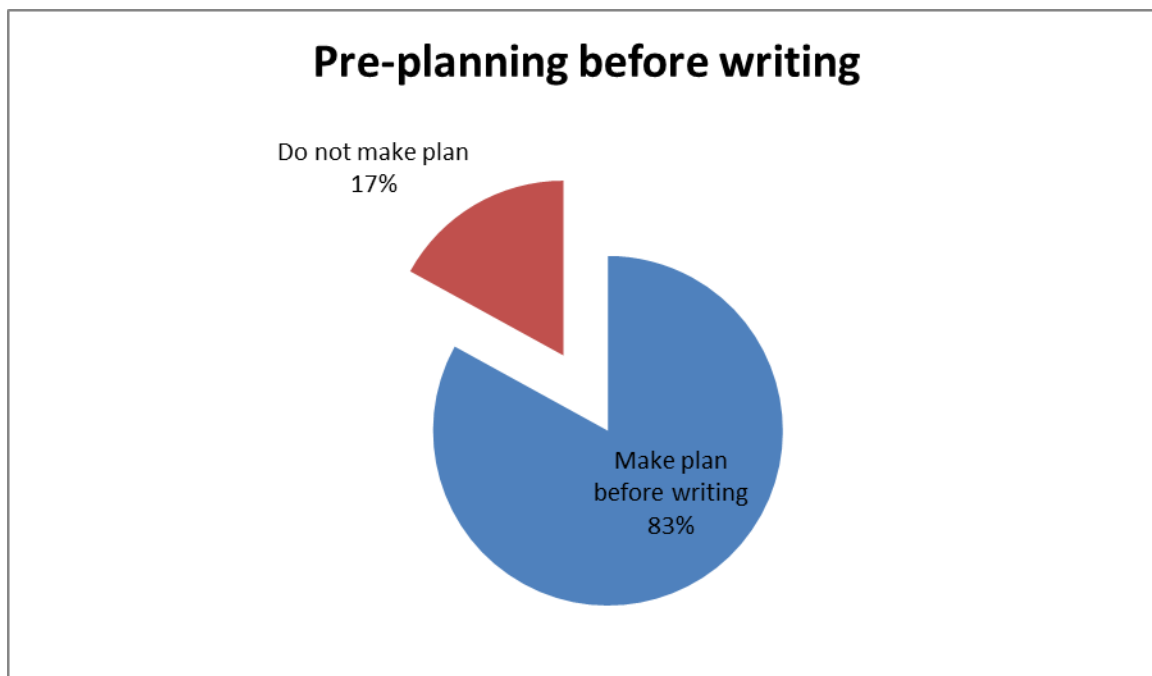
Question number 17 was meant to find whether the participant students reflect or brainstorm on their writing topic. Two options to elicit ‘positive’ and ‘negative’ responses were included in which the ‘positive’ answer has an extended part. The extended part was designed to know ‘why’ and ‘how long’ they brainstorm on their writing topic. It is interesting to note though 87% of them explicitly acknowledge the idea of brainstorming on the topic . Only 13% of the participants are averse to reflecting on the topic.





#### Results of Question No – 18

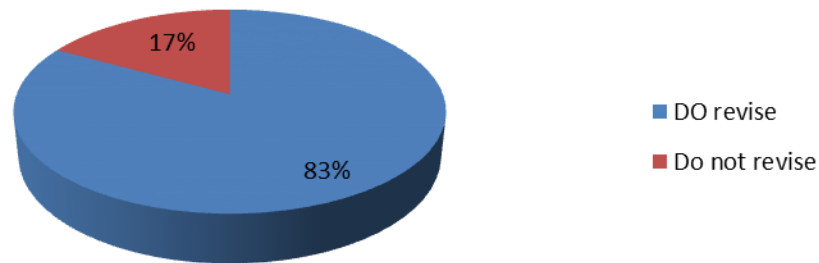
In order to draw out information about the students' composing process this question intended to know whether the participants make any plans before writing. A significant number of participants that is 83% admit that they organized their ideas according to a plan. But they avoid answering when they are asked to write how they make the plan. Those who give the answer seem to be unable to comprehend the real meaning of 'planning'. A small number of the participants which is 17% deny the fact of organizing their ideas according to a plan.



#### Results of Question No – 19

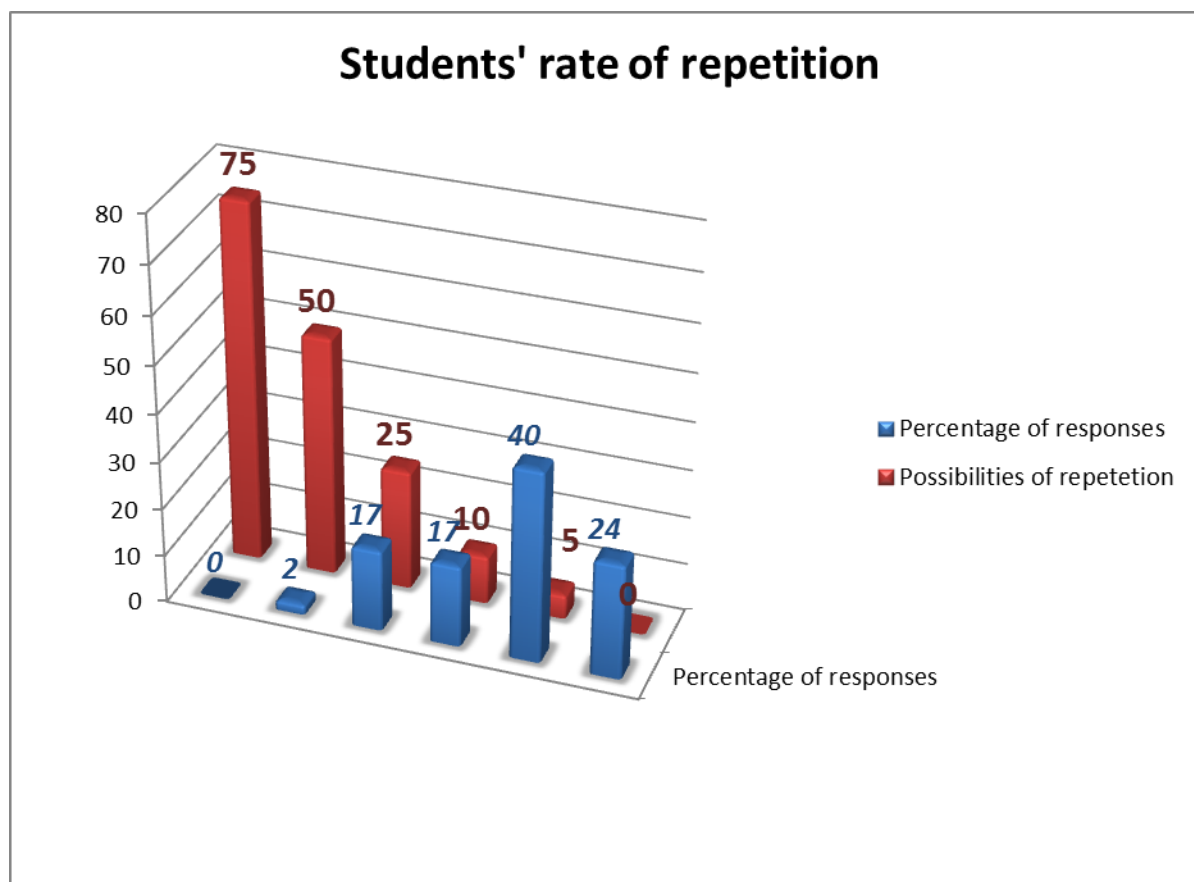
This question sought to form idea about how do the participants consider their finished written piece of work. So, question is asked to them whether they revise their writing and why and how do they revise. The majority of the participants acknowledged that they do revise their written work. Though 83% of the total participants admit the fact of revising their written work, but all of them show the common reason for that, is to check grammatical mistakes, spellings and the other language related problems. The 17% of the participants say that they do not revise their work.

### Students' revision of their writing



#### Results of Question No – 20

The concluding question aimed to find out students using of irrelevant detail or repetition of the same points. Five items were included to determine their ratio of writing unnecessary detail ranging from 75% to 0%. It is seen that among the total participants, 40% claim that their rate of repetition is only 5%. Again 24% of them are averse to any kind of repetition. Though 17% say that they only repeat 25% and the other 17% say that their repetition rate is 10%. Only 2% assert that 50% of their produced work contains irrelevant details or the repetition of the same points.



## 4.2 Language Data

An open ended qualitative analysis of the writing samples help to address the writing problems of L2 writers. Samples of the 120 students were collected .Though initially collected works were 140, but only the writings of the participants who could complete the questionnaire as well, were taken into consideration. This language data helped the researcher to trace the problems of L<sub>2</sub> writers. Around 140 students from a private and a public university were asked to write an expository piece of 150 words describing the scenic beauty of their respective campus. But it is interesting to find that 108 participants submit their writing which is less than 100 words. This written works lack fluency, their writing samples exhibit innumerable errors i.e. lexio-semantic

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Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

errors, errors with verbs, prepositions, articles, nouns. These samples create the impression that the participants fail to form any clear idea about their writing topic. These samples exemplify that the participants fail to generate ideas and lack appropriate information(e.g. fail to make appropriate estimation about the total land area). It is seen that the written product of these students are replete with unnecessary detail or irrelevant ideas,( e.g. though they are to write about the scenic beauty of their campus, most of them include the description of other infrastructural detail). Among them around 50 participants make use of vague words(e.g. it is a place of taking enjoy) and their writing display inconsistency of ideas. All these ‘written products’ illustrate that the participants write without any planning, their writing is audience free and purpose-less. It can be said otherwise that their writings have no goals; they do not seem to be aware of their intended audience. Only a small number of writing samples, that is written products of 12 participants become able to meet the required word limit, these written works exhibit, fewer errors, organize ideas coherently, seldom include any irrelevant ideas. But all these 120 writing samples are marked by some common features such as all the participants write in a simplified easy manner. And they write choppy and fragments sentences.

## **4.3 Discussion of findings**

### **4.3.1 Findings**

By analyzing the information that are procured from the questionnaire and by examining the writing samples of the students it can be presumed that a significant number of the students that is 90% cannot organize their ideas. While writing they show more concern for language related problems therefore fail to pay attention to the organization of ideas .Among 120 participants, 56

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

(47%) are of opinion that grammatical mistake is the main impediment in their producing a written work. Lack of vocabulary is considered to be the main obstacle by 48(40%) participants. Their writing samples exhibit innumerable errors. A significant number of them (90%) cannot generate ideas, consequently their written texts are found to be short in length. They do not know the strategies of writing and hardly use any of them in written works. About teaching strategies by their teachers 33% say that their teacher asked them ‘to write grammatically correct sentences,’ ‘to write in simple easy language’, or ‘to write in such a way that they can pass in the exam’. This is how they have been taught strategies by their teachers. The other 30% respondent though have acknowledged the fact of teaching strategies but do not bother to signify any ways of teaching strategies for their answers. Around 108 participant students do not have any clear idea about their writing topic. An equal number of them insert unnecessary detail and repeat the same idea. Although they produce grammatically correct sentences but these sentences present incoherent ideas which sound weird and non-English.

The responses of the questionnaire lead us to estimate reasons that are responsible for the general composing problems of the tertiary level students in Bangladesh.

The root causes lie in their attitude to writing. The way they practice writing in their academic setting, make them to focus on the finished written product rather than the writing process.

Their ideas are not organized because they rarely make any plan or set goals. The participants who claim that they ‘pre-plan’ before writing seem to have wrong idea about planning. Around 83% say that to them ‘planning’ means to write through an easy process, or to transform their knowledge into ideas.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014

Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

They do not brainstorm or reflect on the topic though a huge number of them acknowledge the idea of brainstorming. As a result, they cannot generate ideas and adopt ‘think-say’ or ‘what-next strategy’. Most of the students do not re-arrange their ideas. Participants around 73% claim that they can complete their writing within the stipulated time. In fact the students always tend to submit their writing without giving revision .

Even if they revise, 83% claim that it is done to check the grammatical and other language related problems. Their inability to revise their written texts at the global text level renders their writing to be incoherent.

#### **4.3.2 Discussion**

The study in hand reveals that the respondents have misconceptions about writing. Their wrong attitude towards writing lead them to focus on the final product of writing. They are taught the pattern –product approach where they only learn to produce correct grammatical sentences and practice paragraphs and essays with fixed patterns. So the students struggle to develop those skills. But they are not aware of the fact that writing is a creative activity and cognitive process. As the learners are not taught how to develop appropriate organization of ideas they fail to achieve expected writing proficiency even at the advanced level. Consequently, the learners who consider writing as a natural gift rather than as a learned skill fail to produce standard writing which results in their poor performance in writing.

The most interesting part of the findings of the study is the responses of the participants collected through questionnaire. In question no. 8 when they are asked 'what is your idea about your writing in English', 50% of the participants explicitly express that they can easily write on any topic. So they have high opinion of themselves as a writer. This high importance that they ascribe to their writing ability does not commensurate with their performance in the writing samples. Students having such opinions about their writing are expected to write with plan, incorporating strategies, brainstorming, generating appropriate ideas, organizing ideas, evaluating and editing their writing. Though the questionnaire responses imply that the participants have a process-oriented approach to writing, but an analysis of the writing samples unfold mismatches between their idea and performance, even in the questionnaire responses some of their ideas do not conform to the other parts. As for example ,when the participants are asked in two different questions about strategies, 53% conform to the idea of knowing writing strategies and 63% agree with the idea of teaching strategies by their teachers. But surprisingly enough avoid the extended part of the question or give confusing answers where they are asked to explain the ways those strategies were taught to them. Another incongruity is noticed when they are asked to point out the main problem to produce any writing. Among 120 participants 87% attribute the main obstacle to grammatical mistake and vocabulary problem. Only 13% refer to the appropriate organization of ideas as the impediment to produce writing .On the contrary, from the analysis of their writing sample it becomes evident that though they have some grammatical mistakes but their actual problem lies in their inappropriate organization of ideas, which make their writing incoherent (refer to Appendix-B). Mismatch is also noticed when students express their opinion on the idea of brainstorming on their writing topic. Though 87% of them admit that they reflect or brainstorm but evade the extended part of the question where a

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Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region



detail information is sought about their brainstorming. Even those who write answers to the extended part give weird reasons, such as they think by brainstorming ‘they can make the topic acceptable’, or by brainstorming ‘they try to remember the vocabularies which are related to the topic.’ This incongruity is also exemplified by the shorter length of their writing and incorporation of irrelevant detail(refer to Appendix-B) . It further emphasizeS the fact they hardly have any idea of ‘brainstorming.’ So when73% participants admit that they think of the topic while asked to write on a certain topic. I deem they actually do not think of the topic. Rather they only look at the topic while writing and write what they know about the topic. In other words they adopt a “think-say”or “what-next strategy”(Alam, 2007)

Similar disparity is noticed regarding their idea of ‘planning’ during writing. Students positive response in the questionnaire about ‘planning’ seem to be absent in their performance in ‘writing samples’ which seldom address audience , do not have any goal and bear the testimony of less-planning.

The mismatch between students’ approach to writing and their text features is also revealed through their rate of inserting unnecessary details or irrelevant ideas. In the questionnaire 40% participants assert that their writing contain only 5% irrelevant ideas, whereas the analysis of the writing samples document that 90% student make use of unnecessary detail or irrelevant ideas.

A comparative study of the questionnaire responses and the writing samples of participant students bring a vital point which is worth-considering. Their opinion about process of writings as expressed in the questionnaire imply that some of them are familiar with the different stages

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Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

of writing process. But their performance as revealed in their written work demonstrate that they are unknown of the fact that there can be anything like strategies of writing. A small number of them who can write coherently and seems to be proficient in writing do so not because they are acquainted with the different stages of writing. There is no conscious effort behind it either by themselves or by their teachers. They do it because have a natural bend towards writing .

The findings of the current study regarding the use of strategies are analogous to the findings of the study conducted by Flower & Hayes (1980), Zamel (1982), Raimes (1985), Scardamalia & Bereiter (1987), and Silva (1993). But the difference is that whereas these researches made a comparative study between skilled and less skilled writers, the current study does not make any such comparison. It only address the problems and point out the reasons behind it.

Further, the findings of the study dealing with the textual features of the writing samples largely conform to the findings of the study conducted by Tony Silva. But the difference lies in the participants' number and work domain, Tony Silva made an empirical research of 72 reports comparing L1 and L2 writing to have an idea of L2 writing but in the present study 120 participants' L2 writing problems are taken into consideration. The features of written text found in both are similar.

## **Chapter Five: Conclusion**

### **5.1 Implications for future research**

In the current study the researcher has tried to examine some relevant issues in the sphere of L2 writing. The issues concerns are the writing problems encountered by the tertiary level students in Bangladesh and the reasons which create such problems. The writing problems are investigated through the examination of the students' writing samples and attempt is made to point out the reasons through the analysis of the questionnaire responses. In my study, I found that the writing problems constitute the inappropriate organization of ideas, inclusion of irrelevant ideas, short length of the writing test, use of vague words, lack of necessary information and inability to generate ideas. Students' misconception and attitude towards writing are the reasons of their writing problems. This attitude indicate that they were never given any idea about the different stages of writing process- that is, using of strategies, brainstorming about the topic, organizing ideas and evaluating the written text.

Students' perception about L2 writing problem and their approach to writing are explored in this study, these issues are not examined from the pedagogical perspective. One further probable extension of the study could be the inclusion of the language teachers' perception in this matter. Further research can also be done to know the perception of the language teachers about L2 writers' problems. It could have been more holistic.

In this study participants gave confusing answers regarding their teaching of strategies, so class room observation could have been more representative to have a complete view of the problem. A comparative study between the teachers' and student' perception about writing problems can add a new knowledge to the study. A large scale empirical study can open up a new avenue in the field of L2 writing.

## 5.2 Limitations of the study

This study has various limitations. The first limitation is the small number of the target population. Instead of 120 if 200 participants had been covered, then the study could have got some more valid ideas. Again, the participants of the private university are mainly from rural areas. If one more private university in the city were covered it could provide more solid information. Another demerit of the study is that the data is collected through questionnaire and the writing samples, but in answering the questionnaire some of the students submit without completing it. So in addition to these research instruments, interview of the students could have been more helpful to collect appropriate data.

## 5.3 Reflection

An analysis of the tertiary level L2 writers' problems and the probable causes to these problems make one thing very clear that L2 writers should recognize the fact that there is a difference between correct writing and effective writing. As teachers are facilitators and guides of learning, they can inculcate this idea among their students. But the reality is that the students of

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Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

Bangladesh are not taught writing, not at any level of their schooling. They mainly write to pass in the examination and their teachers also teach them to write for passing in the examination. They are not aware of the fact there is a difference between writing in an exam situation and writing in general. In order to pass in the exam they only gather knowledge about their course and produce that knowledge on their exam script. They learn some model paragraphs and essays and think that they have learnt writing. On the contrary, writing in general refers to the students' ability to analysis his ideas logically and organize them weaving sentences together in a smooth way so that they can write in a coherent way on a particular topic. In fact, the students who are taught writing in the traditional way do not know how to write standard paragraphs and essays. If these students are taught the basics and strategies of writing in general, they will learn to write for exam as well as acquire the ability to produce coherent writing on any topic. Measures should be taken to teach them writing at different level of their education. So, it is needed to introduce writing courses, firstly in the mother tongue and secondly in the L2. It is because learners who are not proficient in writing in L1 also lack the ability in their L2, in the matter of planning and organizing their ideas. As teachers will teach these courses to the students they should provide proper training to make the effort successful.

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Shakila Mustaque, M.A. in English and M.A. in ELT  
Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

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Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

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## Appendix –A

### Students’ Questionnaire

[As a part of my studies for M.A. in ELT at the Institute of Modern Languages, Chittagong University, I am conducting a research project entitled , “ Writing problems among the tertiary level students in Bangladesh: a study in Chittagong region”. The study aims at identifying various writing problems faced by tertiary level students even though they practice writing from the very early grade. Information provided in this questionnaire will be used solely for the purpose of the research and will remain confidential.]

[Students will fill in where necessary]

#### Section A: Self-evaluation as writer

1. Name ( optional) : .....

2. Permanent Address : .....

3. Name of the institution you are studying at present: .....

4. Its address : .....

5. Gender: Male/ Female

6. Which language do you mostly use in English language class room ?

- a) English
- b) Bengali
- c) a mixture of English and Bengali.

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Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

7. Which language do your teacher mostly use in language class ?

- a) Only English,
- b) Bengali,
- c) a mixture of English and Bengali.

8. What is your idea about your writing in English?

- a) I can easily write on any topic
- b) writing letter
- c) story writing
- d) writing SMS

9. Do you think you can easily write on certain topic in Bengali?

- a) always
- b) never
- c) sometimes face difficulty which I usually face in writing in English

10. Do you read books other than your text books?

- a) always
- b) sometimes
- c) never

11. When using a synonym for the first time do you recall ever reading that word in a text?

- a) yes
- b) no

## **Section B: Writing as an academic task**

12. Do you know the strategies of writing ?

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Shakila Mustaque, M.A. in English and M.A. in ELT

Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

- a) yes
- b) no
- c) I have some ideas about the techniques of writing.
- d) other ..... (specify)

13. Does your teacher teach you the strategies of writing?

- a) No
- b) Yes, (If yes , write how?) .....

14. When you are asked to write on a topic, what is the problem that you face?( v any one)

- a) Do not find suitable vocabulary
- b) make grammatical mistakes
- c) cannot organize ideas
- d) all the above

15. Can you complete your writing at the right time which is fixed by the teacher . (v any one)

- a) most of the time
- b) sometime
- c) never

### **Section C: Students' approach to writing**

16. When you are asked to write on a certain topic what is first thing that you do?

- a) at first I think of the topic
- b) I do not know how to start
- c) Whatever I know about the topic, I transform them into ideas

17. Do you reflect (brainstorm) on the topic? ( v one)

- a) yes
- b) no
- if yes, write why .....

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Writing Problems among the Tertiary Level Students in Bangladesh: A Study in Chittagong Region

how long .....

18. While writing do you organize your idea according to a plan

a) yes

b) no

if yes, write how .....

19. Do you revise your writing? (v tick one)

a) No

b) Yes, if yes, write why .....

how.....

20. Do you write irrelevant or unnecessary detail or repeat the same points in your writing ? ( v approximate rate of repetition)

a) 75% ,

b) 50%

c) 25% ,

d) 10%

e) 5%

f) 0%



## Appendix -B

### Writing Samples

The beauty of Berc 7 University is very charming. and agreeable to the students. It provides good a natural scenery <sup>inherent</sup> it is well decorated in different kinds of trees. These trees increase the beauty of University. Sometime we have ~~seen~~ see different kind of bird that give us pleasure. I think it is a place of taking enjoy <sup>enjoyment</sup> and learning knowledge. It includes vari display groom a restaurant, and a medical <sup>everything</sup> <sup>inherent</sup> <sup>idea</sup> provides good facilities to the students.

\* use of irrelevant idea  
\* ideas are not organized

### The scenic beauty of BGU campus

BGU Trust University is situated in Chaidanah.  
Around this a arcan road moves. (The most  
spectacular form is that it is full of touches  
of environment.) <sup>inherent idea</sup> Always we hear the chirping  
of birds. A beautiful lake flows beside it.

The student can feel a harmony between the  
nature and reality here. They can learn their  
lesson with the environment. <sup>inherent idea</sup> The campus is full of  
trees. I'm proud of it <sup>combining</sup>.

→ written without  
any plan.  
\* fail to generate ideas  
\* do not brain storm on the topic



## The Seenic Beauty of B.G.C campus

→ ~~they~~ fail to generate ideas

Roll-1213016

The Seenic beauty of B.G.C campus is very nice, wonderful. Here, in the campus has many trees, when I am looking the trees, I feel very Joy. And It's looking green. The ~~atmosphere~~ environment of this campus is very fresh. It situated far away from the city about 35 km. The campus has a lake. When I my mind is unhappy, I am going to the lake, to fresh my mind. (Here, has a big gallery. And has <sup>unnecessary</sup> ~~detail~~ a big ground where the boys played.



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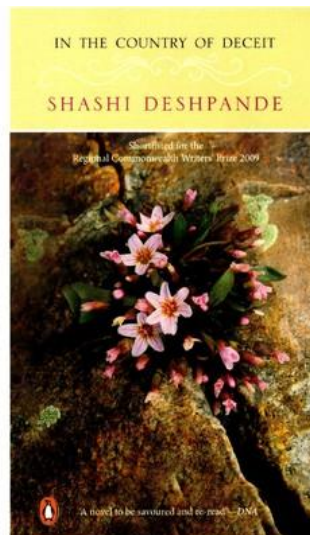
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## Sociological Aspect of Body in Shashi Deshpande's Novel *In the Country of Deceit*

Shakuntla Bamal, M.A., M.Phil.

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392

## **Abstract**

This article aims at depicting the female body as a key site of political, social, cultural and economic forces. It illustrates that Shashi Deshpande as a modern woman writer gives relevance to female body in her writings. She reverses the dominant male gaze and moves the female body from the margin of the page to the center of the text, Deshpande destabilizes binary oppositions that are the root cause of oppression against women. She uses deconstruction method of ideological critique to comment at patriarchal thoughts and institutions. Female is still viewed as body and her body and sexuality is controlled by men. She takes up the theme of body to show that in modern times the power equation and ideology is re-defined and patriarchy is questioned and women obsessed with social victimhood are craving for sexual autonomy. Women are challenging the cultural norms to re-draw the patriarchal map. The author theorizes women's resistance and proves that women are capable of asserting their subjectivities and claiming ownership over their bodies.

## **Our Body and Our Culture**

I do not care about country's problems. My country is my body and a revolution against it has taken place.-Mary Melfi, *Infertility Rites* (1991)

The body is the bearer of the human being and at the same time the expression of his/her existential condition. Individual and social biographies are represented in the body as the social and cultural circumstances in which it has developed. The body is a crucial site of political, social, cultural and economic intervention and a contested site on which struggles over control and resistance are fought out in contemporary society. Patriarchy and capitalism have many tools which create and maintain gender roles and relations in our societies. Women's bodies constitute one of the most formidable tools for this purpose. Culture inscribes rules, images, symbols and even hierarchies which give shape and character to the female body. Culture, the law and the systems of education, all contribute in structuring women's sexuality and desire through the engravings they carve on their bodies. Through the reproductive and sexual control of women's bodies their subordination and continued exploitation is guaranteed.

## **Stifling Female Sexuality**

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For civilized society to develop, it is allegedly necessary or at least helpful for female sexuality to be stifled. Countless women have grown up and lived their lives with far less sexual pleasure than they would have enjoyed in the absence of this large-scale suppression. Socializing influences such as parents, schools, peer groups, and legal forces have cooperated to alienate woman from her own sexual desires. Society refuses to tolerate woman's exercise of her agency, her choice and preference.

### **Sexual Agency and Indian Women Novelists**

The Indian women novelists, particularly of the 1980's onward have articulated woman's aspirations and the changed perceptions of sexuality. There has been a significant shift in representation of women in recent years, such that rather than being presented as passive object of the male gaze, they are now frequently depicted as active, independent and sexually powerful. Sexual agency becomes a form of regulation in these writings that requires the re-moulding of feminine subjectivity to fit the current post-feminist, neoliberal moment. Authors such as Shashi Deshpande, Anita Desai, Arundhati Roy, Manju Kapur, Namita Gokhle, Gita Hariharan, Shobha De and even the diasporic writers like Bharti Mukherjee, Shona Ramaya and others have presented various modes of resistance to patriarchal norms.

### **Body to the Centre of the Text – Important Questions Raised**

By moving the living body from the margin of the page to the center of the text, by valuing the female body, and by exploring subjectivity in light of the physical, sexual and psychological consequences of body, contemporary women writers have begun a feminist tradition of de-stabilizing binary oppositions that are one of the roots of the systematic oppression against women.

These writers use women's body as a conceptual tool to examine certain discursively constructed social determinants that deprive a woman of right over her body. They explore the labyrinth of a woman's bodily\sexual experiences in order to decode the many tropes of violation that effect the body's materiality as well as its psyche. By raising important questions such as whether the body of a woman belongs to her, and whether it is possible to visualize her body as an instrument to fight the establishment, these writers negotiate the ideological discourses

produced not only by the patriarchal institution of marriage but also by the family, the state, the religion and the law in order to explore the embodied experiences of woman. Their aim is to identify the female body as the locus of masculinist power in different social, economic and historical settings. Their works provide innumerable instances of traditionally orchestrated institutional discourses and practices that maintain the oppression and regulation of female body. By identifying links between various forms of oppression, and locating patterns of domination, these writers assertively challenge patriarchal discourses and renounce the hierarchical authoritarian mindset therein.

### **Write Yourself!**

To acknowledge the female body means to acknowledge the lived experiences of woman. Calling attention to the relationship between the body and woman's position and subjectivity is an important part of this study. What many women writers have aspired to do may be evaluated in the light of Raman Seldon's clarion call: "Write yourself. Your body must be heard. Only then all the immense resources of the unconscious spring forth ... Since writing is the place where subversive thought can germinate ... Women must uncensor herself, recover her goods, her organs, her immense bodily territories which have been kept under seal. She must throw off her guilt." (23).

### **Shashi Deshpande's Novels**

Contemporary Indian writer Shashi Deshpande's novels are marked by a continuous preoccupation with the body: the body as the product of social signifying practices, the body as the site of desires, fears and anxieties, the body as source of experience, the body as creator and created. In brief the body is treated as the center of existence, consciousness and identity. Yet, the body is constantly called into doubt in the writers' novels, which depict protagonists trapped between asserting their identity and submitting to cultural dictates of society. Her writings do call attention to woman's body and how they impact woman's lived experiences. At the same time she does not limit womanhood to a certain body but embraces a more inclusive notion of womanhood while still calling attention to the real phenomena that are acted out on and in because of woman's body.

## ***In the Country of Deceit* – Making the Private Public**

Shashi Deshpande's in her latest novel *In the Country of Deceit* makes the private public, and the unspeakable speakable by naming and representing graphically woman's experiences that our society confines to the sphere of embarrassment and shame. The writer focuses on body matters in her novel, trying to find out answers to questions - Is the sexed body a potent site of political interrogation? In other words, do bodies matter? Whose bodies matter? How do they matter? To what extent do women own their bodies? Does consent matter anymore when a woman enters an intimate relationship? Can she experience her own sexuality as a pleasurable one, autonomously decided, that is to be able to express it when, how and with whom?

Shashi Deshpande's experiment in writing the body shows some affinity with Cixous's *écriture féminine*, a call for women to return to the body as a source of female discourse. She believes in Sandra Gilbert and Susan Gubar assertion that women will starve in silence until new stories are created which confer on them the power of naming themselves.

Deshpande locates the protagonist's body in the intersection of oppressive socio-cultural practices to depict its vulnerability; nonetheless, she does not project the body of a woman as absolutely repressed and docile. She creates a theoretical space for articulation of the protagonist's subject position and agency. The protagonist's capacity for freedom and autonomous actions are limited, however, by appealing to the silenced truth of her everyday experiences, she projects the protagonist's body with considerable agency to resist patriarchal power, and to negotiate her position within the institutions of oppression.

### **Body's Self-expression**

Sexuality is the main force or the driving energy behind the body's self-expression. Although in India overt sexuality is considered as an act of shame for a woman, sexuality nonetheless is an important aspect of both male and female psyche. The novel can be read as an extended discourse on sexual desire, the discourse unfolding itself on the one hand through Devi's experiences of her body and on the other hand through her aunt Sindhu's letters in which she writes about her own life and, though at first inadvertently, comments on or complements Devi's experiences. Sindhu emphasizes the need of sexual fulfillment in life, "Life is lived

through the body. Body is important and so the demands of the body. And yet do you know that there is a line in the Upanishads which say that generating organ is the center of all pleasures. And they use the word Ananda. Remember, this is a very natural feeling, a very natural desire and you have a right to expect your life to contain this Ananda as well” (42-43).

### **The Life of Devayani**

*In the Country of Deceit* presents woman not as an object of male desire but as a desiring subject as it explores the life of Devayani, convent educated, law graduate, twenty-seven years old unmarried woman. The stage is set for a new beginning; “I felt as if I was waiting for the curtain to go up, waiting for something to happen” (8). One day she happens to witness a football match with her cousin Gundu and she sees Ashok Chinnapa, the new D.S.P of Rajnaur and is fascinated by the energy surging through his body as he lifts his hands to celebrate the victory of his team: “It was the extremeness of the gesture, its flamboyance, may be, declaring a small moment of supreme happiness, announcing the pinnacle of achievement. I want a needlepoint of that extreme happiness, I want a moment in my life which makes me feel I am touching the sky” (24). The extreme happiness is the fulfillment of the bodily desire which she has ignored till now due to restrictions of the society which does not allow woman to fulfill this natural desire without marriage. Devayani meets Ashok at Rani’s house in a party and is haunted by his magnetic personality: “It was like a Picasso painting— eyebrows, cheekbones, ears, hair, nose, mouth, eyes, yes his eyes looking at me, resting on me...I lay in bed wide awake, conscious of my body in its nightdress, thinking, that’s the point of marriage. Sex without guilt. Sex without any strings attached. Sex without fear” (77). The desire for the union of her female body with Ashok becomes intense and uncontrollable, “It’s only the body’s response to desire. I knew that I know the desire for a man, the longing to be held by a man, to feel his body against mine” (89). Devayani becomes aware of her ‘body consciousness’ - feeling one’s emotions and desires, being in contact with bodily processes, listening to body’s needs. Devayani says: “I cannot tell Savi that this time I am frightened, not of the man but of myself, of my desire to run, not away from him. But in his arms” (94).

Ashok declares his love for her, love without any commitment and promise of durable relationship. It is the love between two bodies craving for the fulfillment of bodily hunger. She

gets a letter from Ashok inviting her for a clandestine meeting with him at a resort. She ignores the dictates of her mind, and succumbs to the desires of her flesh. To extinguish the fire of the body she throws herself in the arms of Ashok. In utter silence they communicate through the language of the bodies. Devayani, first time in contact with the body of a man experiences utter contentment and sheer, unadulterated joy suffusing her entire being. She says: “He began to trace my features with his fingers- my eyebrows, my nose, my chin, my lips. I could never have imagined that such a gentle touch so light that I could feel it, could evoke such a strong response from my body” (132). She is a woman who cannot betray the desires and demands of her body. Her sexual relationship with Ashok cannot be considered otherwise, for she is in full command of the situation as she is claiming her body for herself. “It was not just the passion, the immense tenderness, the joyousness with which he loved me. It was the exuberance, the flamboyance with which he expressed his love, letting down my hair, and holding it up again so that he could plant innumerable kisses on nape of the neck” (159). The union is followed by other bodily unions and she experiences her own sexuality as a pleasurable one, autonomously decided. Devi confesses:

Nobody, but nobody has the words for what sex with your beloved is like. It’s the same with music. You have to hear it, you can’t describe it. Only this man could give me such ecstasy, only he could give me such joy with his lovemaking. Ananda, Sindhu had called it. Yes, more than joy. Bliss. And he could give it to me with a touch, with a word. It was this man, not the sex. This man’s love, not the sex. And yet, the sex too (193).

### **Stigma and Condemnation**

The female sexuality experiences outside of marriage are especially condemned as stigma. The societal and psychological constraint inherent in our ‘fundamental pattern’ does not allow Devayani to confess her affair and her embodied personality is split. There is disintegration between her mind and body. The body cannot steer itself clear of temptation and mind disapproves this act as it is conditioned by the norms of society. Antagonism to the body stem solely from external constraints designed to foster social obedience. The burden of sensual self-abnegation imposed on women by double standard is not undertaken in a willful spirit. It is passively accepted. She feels: “I had entered the country of Deceit. I could no longer be open



with people I loved. I had to deceive them” (147). She is riddled with guilt and fear of becoming a floozy and whore. Constantly swinging between euphoria and despair, she learns to live with guilt. The guilt again empowers her embodied self when Arjun becomes critical with pneumonia. She holds herself responsible for his acute illness as she thinks she has gone against the dictates of the society by committing adultery. She prays, “Let Arjun be alright, I will give up Ashok, I am doing wrong, this is a punishment, but I’ll give up Ashok, I promise” (177).

### **Societal Imposition of Sexual Control**

Women’s bodies, sexualities and gender identities are sites where cultural notions of normality and indeed social respectability are contested. Control of female sexuality is legitimized, even effectively mystified under the name of, tradition. Chastity, virtue and above all purity are extolled as great feminine virtues embodying the honor of the family and community. A woman’s experience of her body is largely that of shame as she is seen as transgressing family and social moral norms. In a sense woman’s body often is no longer her body but is taken over by the community. Savi and Shree are furious when they come to know about her relations with Ashok. Savi says: “You should have said you want to get married to get sex instead of doing a dirty thing just for sex” (184). Shree accuses her of committing adultery and trying to destroy Ashok’s marriage, which is not the task of respectable woman. Her act of adultery makes her vulnerable to all. Shree thinks she has stigmatized the family: “I was very angry. I thought of our families, yours and mine, of Aba and Mai, I thought of your name and reputation. How could you, Devayani, I thought how could you!” (196). Sindhu comments: “But there is one question that I keep asking, not you, but myself: Why did Putta do such a thing?” (257). She herself contemplates: “The word love can’t change anything. It is not a detergent that can wash out the stains. The wrong remains a wrong” (236).

### **Conflict – Internal and External**

Conflict is central to women’s bodies, whether or not woman is able to give expression to her desires and views. Both within and outside the family, women’s bodies engage in the twin process of compliance and resistance, submission and rebellion, silence and speech. As a woman, she is expected to control her conduct in order to protect her and her family honor. Thus her body subconsciously recognizes the existence of a power hierarchy that hides a politically



correct message and that involves the acceptance and respect of those above her. Furthermore, she is fully aware that the resistance of them will end in failure and disownment.

Though unwilling, Devayani agrees to keep herself away from Ashok under the pressure of family and society. But she does not regret her relationship, she celebrates it: “Yes, I would never have known the joy, the experience of loving, of being loved, of becoming me with another human being. I wonder this union is what we long for all our lives. And you and I were lucky to have it. But we can’t go on, that is the truth, however precious it is to us, we can’t go on... Our mating, it was a miracle, a disaster” (256-257). Devayani, the female protagonist does not entirely reject traditional and culture restrictions per se but call for a new message that incorporates the demands of the contemporary world in a constant process of social, political and technological advance.

### **Forced into Concealing**

Women are forced to conceal silently their bodies of sexuality under the monitoring of family and society. The dictates of the rigid society which suppress women’s desire and agency severs the dream like relationship of Devayani. Ashok is transferred to another city and Devayani is left alone. There is no bitter feeling, no treachery as Devayani considers the union to be the union of body and soul and is ready to remember the sweet memories of the passionate, beautiful time spent with her man, Ashok. “Is this what my life is going to be like from now- a constant struggle between trying to forget and wanting to remember?” (259). Silence becomes the reality of women as words are strangled and the body subjugated. The sweet sensation even if felt are consigned to the silence of pain.

### **Challenge to Patriarchal Mechanism**

To conclude, Deshpande presents her protagonist Devayani who celebrates her sexuality and re-appropriates its generative principle through a deliberate inversion of patriarchal morals. Her sexuality is an arena of pleasure and agency in which she is empowered to use her body for herself. She challenges the male dominated and patriarchal mechanisms of surveillance and control. It is not in its inhibiteness and suppression but in privilege and assertion that the new sexual ideology is structured. Deshpande narrates Devayani’s bodily experiences as a journey

wherein female body becomes a site of existential and bodily quest. By treating Devayani's body as the central theme around which her bodily/ sexual experiences get patterned, the author not only theorizes the protagonist's experiences as problematics of female body but also turns the narrative into a discursive debate on female body and sexuality. She looks at the theme of sexual transgression as a site for questioning the norms and values of a highly structured society.

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## ARCHETYPES IN FANTASY FICTION: A STUDY OF J. R. R. TOLKIEN AND J. K. ROWLING

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*Archetypes in Fantasy Fiction: A Study of J. R. R. Tolkien and J. K. Rowling*

i

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# **ARCHETYPES IN FANTASY FICTION: A STUDY OF J.R.R.TOLKIEN AND J.K.ROWLING**

**Thesis submitted to the Bharathiar University, Coimbatore  
in partial fulfillment of the requirements for the award  
of the Degree of Doctor of Philosophy in English**

**Submitted by  
SHOBHA RAMASWAMY**

**Under the Supervision of  
Dr. R. POONGOTHAI, M.A., M.A., Ph.D.**



**DEPARTMENT OF ENGLISH  
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INDIA  
February 2010**

## **Declaration**

I, **Ms. Shobha Ramaswamy** hereby declare that the thesis, entitled “**Archetypes in Fantasy Fiction: A Study of J.R.R. Tolkien and J.K.Rowling**” submitted to the Bharathiar University in partial fulfillment of the requirements for the award of the Degree of Doctor of Philosophy in **English** is a record of original and independent research work done by me during the period **2006 to 2010** under the Supervision and Guidance of

**Dr. R. Poongothai, M.A., M.A., Ph.D., Associate Professor, Department of English, Kongunadu Arts and Science College, Coimbatore** and it has not formed the basis for the award of any Degree / Diploma / Associateship / Fellowship or other similar title to any candidate in any University.

**Signature of the Candidate**

**Shobha Ramaswamy**

## Certificate

This is to certify that the thesis entitled “**Archetypes in Fantasy Fiction: A Study of J. R. R.Tolkien and J. K. Rowling**” submitted to the Bharathiar University in partial fulfillment of the requirements for the award of the Degree of Doctor of Philosophy in **English** is a record of original research work done by **Ms. Shobha Ramaswamy** during the period **2006 to 2010** of her research in the Department of **English** at **Kongunadu Arts and Science College, Coimbatore** under my supervision and guidance and the thesis has not formed the basis for the award of any Degree / Diploma / Associateship/ Fellowship or other similar title of any candidate of any university.

**Signature of the Guide**

**Dr. R. Poongothai**

## Preface

Journeying along the road of fantasy fiction is an enlightening and elevating experience for a scholarly mind which hankers after the universals in literature. Deciding to take up research along these lines, my choice of authors fell on J.R.R. Tolkien, the architect of the modern fantasy novel, and on J. K. Rowling, its most widely-read practitioner.

Tolkien's vast multicultural canvas with its underpinnings of myth, legend and inherent tone of spirituality has an enormous appeal for me, belonging as I do to the Indian subcontinent which carries its own precious burden of myth, legend and history. What drew me to Rowling was the sheer readability of her books and the importance given to the perennial values of friendship, loyalty and fair play. I share her concerns with current issues such as racism and terrorism.

Huge popularity not only raises author and book to legendary heights; it is often an indicator of the presence of myth and archetype; and study in this area is generally fruitful. It is on basis of this assumption that I, like Tolkien's Frodo, leave the safe confines of the Shire of conventional literature to venture forth on the Road which leads to the brave new secondary world of fantasy.

## Acknowledgements

Before laying forth the results of my scholarly venture, I wish to express my gratitude to many. First of all, I thank the Lord Almighty and also my mother for their grace and blessings in enabling me to successfully complete my thesis.

I owe an immense debt of gratitude to my guide, Dr. R. Poongothai, Associate Professor, Department of English, Kongunadu Arts and Science College, Coimbatore, for the amazing care, concern, kindness and invaluable guidance showered on me during the period of her supervision. Her human touch, wonderful energy and enthusiasm in addition to her extraordinary academic acumen and unparalleled research expertise have been a source of inspiration to me.

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I express my heartfelt thanks to Dr. Diwakar Thomas, Associate Professor and Head, Department of English (PG), for seeing me through this crucial period with his unfailing help and support. He has been the philosopher, advisor and acknowledged master to whom I could turn when assailed by the doubts and dilemmas that are the inevitable lot of the scholar stepping into a relatively new area.

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*Archetypes in Fantasy Fiction: A Study of J. R. R. Tolkien and J. K. Rowling*



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Above all, I thank my late father, Mr. K. Ramaswamy, who instilled in me the love of literature and whose dream it was that I should pursue research at the doctoral level in the field which was dear to him.

## Abstract

Fantasy can be described as an internally coherent story dealing with events and worlds which are impossible. Though the roots of fantasy go down to myth, it was in the late nineteenth century that modern fantasy began to take shape. The turbulent years of the twentieth century threw up a stream of traumatized writers, some of whom turned to the fantasy genre to find meaningful answers to the question of existence.

J. R. R. Tolkien, the British academician, writer and critic lay down the ground rules of modern fantasy in the mid twentieth century. His three-part novel of epic dimensions, *The Lord of the Rings* is a milestone in the history of fantasy fiction. It narrates the story of the destruction of the Ring of Power, originally owned by the evil Sauron. The mission is entrusted to Frodo, who belongs to the race of “little men” known as *hobbits*. In the final conflict between the forces of good and evil, the Ring is ‘unmade’ and Sauron falls, but only after considerable hardship and sacrifice. Tolkien invests his work of “high fantasy” with a medieval atmosphere, tinged with religious overtones. The popularity of *The Lord of the Rings* was remarkable and unforeseen, earning Tolkien a faithful following of all ages and climes.

J. K. Rowling, Scottish author of the *Harry Potter* books, is widely credited with having restored the reading habit among children. Though originally conceived in the 1990s as children’s fiction, the *Harry Potter* books cut across age limits to form a readership which has reached gargantuan dimensions. The seven-part series tells the tale of the boy wizard, Harry, who is educated in Hogwarts’ School of Witchcraft and Wizardry. The books move gradually towards the triumph of the hero over the villain, a wicked wizard named Voldemort.

The sudden, unexpected, wide-ranging and enduring appeal of J. R. R. Tolkien and J. K. Rowling postulates the possible presence of some deeply- embedded factor that is common to the two fantasists separated by time, tone and purpose. Since fantasy involves the visionary mode of creation, the scholar felt that it was logical to look for the presence of archetypes in the works of these two writers. An archetype is considered to be a universal symbol which evokes deep and sometimes unconscious responses. Archetypes, in the literary sense, are images and patterns which recur in literature because of their close relationship to the fundamental needs and desires of human beings. It was felt that it would be interesting to uncover the hidden archetypal elements in the fantasy fiction of these two authors. It was decided to confine the study to *The Lord of the Rings* and the seven *Harry Potter* books, namely, *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Chamber of Secrets*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*, *Harry Potter and the Order of the Phoenix*, *Harry Potter and the Half-Blood Prince* and *Harry Potter and the Deathly Hallows*. Apart from their popularity, the books share in common a serial progression towards the triumph of the forces of good over evil, a struggle which is both internal and external.

The thesis has been divided into seven chapters. Chapter I, "Introduction," defines the fantasy genre and traces its development. It also explains the archetypal approach and recalls its critical tradition. This is followed by biographical sketches of the two authors, J.R.R. Tolkien and J.K. Rowling, and a brief overview of their writings. A review of critical literature on the two fantasists is included in this chapter. In addition, the objective of the study is stated.

In the second chapter, "The Archetypal Hero," argues that the protagonists of fantasy fit into several common patterns. The hero is often portrayed as an orphan, one who could fall

into the 'Wounded Child,' 'Lost Prince' or 'Hidden Monarch' archetype. He is the 'Chosen One,' destined to greatness, even if he is essentially an 'Everyman' or 'the little man' of folklore. These patterns are manifest in Frodo, Aragorn and Harry, the models of heroism put forth by Tolkien and Rowling. It is also seen that the two fantasists borrow from Arthurian legend to create their protagonists.

Chapter III, "The Hero's Journey" studies the archetypal pattern of the quest or journey which is central to fantasy fiction. The hero undertakes a long journey, which may either be literal or symbolic. Joseph Campbell, the acclaimed mythologist, describes the hero as passing through three main stages – Departure, Initiation and Return. Each is divided further into sub-stages. Frodo's quest, which is to destroy the Ring of Power by casting it into the Cracks of Doom is analysed according to Campbell's divisions. The *Harry Potter* books, though leading gradually to the final defeat of the villain, Voldemort, contain several smaller quests. The stages of these are also explored in this chapter.

Chapter IV, "Facets of the Villain" shows that fantasists are attracted to the universal conflict between 'good' and 'evil.' This opposition of the positive and negative forces forms the central theme of *The Lord of the Rings* as well as the *Harry Potter* series and accounts for the pivotal role played by the villain in both. The archetypal villain is associated with darkness, sterility and death, in contrast to the hero who represents light, fertility and life. The twin representatives of evil in Tolkien's novel, Sauron, the titular Lord of the Rings and the One Ring itself, as well as Rowling's villain, Voldemort, are found to fall under such archetypal categories as the 'Fallen Angel,' 'Dark Father,' 'Shadow,' 'Vampire,' 'Snake,' 'Tempter,' and 'Psychic Possessor.'

Chapter V, "Fantasy's Gallery of Archetypes," discovers that the archetypal hero is not alone and unaccompanied on his quest. He is surrounded by characters that fall under

recognizable categories. He is placed under the guidance of a 'Wise Old Man' and is supported by a faithful companion. He experiences the care of an 'Earth Mother,' is inspired by an 'Anima' or 'Holy Mother' figure, and is sometimes confronted by a 'Terrible' one. He saves a 'Princess,' is helped by a 'Wise Woman' and is often protected by a 'Gentle Giant.' These character types, as well as those of the 'Shadow,' the 'Scapegoat,' 'Nature Deities' and the 'Undead' enrich the works of Tolkien and Rowling.

The penultimate chapter, "Other Archetypal Motifs and Symbols" explores the archetypal symbols and motifs such as the 'Heavenly Ascent,' 'Death and Resurrection,' 'Descent into the Underworld,' 'Fight with the Dragon,' 'Rescue of the Maiden' and the 'Syzygy' or 'Divine Marriage.' Symbols and images such as those of the Wasteland, the Sanctuary, forests, animals, mirrors, mazes, metals, colours and numbers are examined. Dreams, visions, prophecies, riddles, puzzles and other recurring motifs which enliven fantasy fiction are touched upon.

The final chapter sums up the findings of the study, which, as anticipated, yielded a rich harvest of archetypal characters, motifs and images. These sound psychological depths in the reader, investing the narrative with authenticity, dignity and an enduring sense of value. Lastly, suggestions for further study in related areas are given.

## List of Abbreviations

The following abbreviations have been used in the body of the thesis:

The Lord of the Rings - *LOTR*

*Harry Potter and the Philosopher's Stone* - *PS*.

*Harry Potter and the Chamber of Secrets* - *CS*.

*Harry Potter and the Prisoner of Azkaban* - *PA*.

*Harry Potter and the Goblet of Fire* - *GF*.

*Harry Potter and the Order of the Phoenix* - *OP*.

*Harry Potter and the Half-Blood Prince* - *HBP*.

*Harry Potter and the Deathly Hallows* - *DH*.

*Anatomy of Criticism* - *AC*.

## Contents

	Page
Certificate	
Declaration	
Preface	
Acknowledgements	
<b>Abstract</b>	<b>viii-xi</b>
List of Abbreviations	xi
<b>Chapter</b>	
I Introduction	1
II The Archetypal Hero	46
III The Hero's Journey	70
IV Facets of the Villain	100
V Fantasy's Gallery of Archetypes	127
VI Other Archetypal Motifs and Symbols	178
VII Summing Up	222
Works Cited	240

# Chapter I

## Introduction

The twentieth century was an age of unprecedented change on the social, economic, political, scientific and technological fronts. The two world wars closely following each other in the first half of the century had a devastating effect on England. Millions of young men died in the trenches and those who survived were maimed physically and psychologically. Great hardship followed the war years. England staggered under a huge national debt and there was widespread unemployment. The Great Depression of the 1930s worsened the situation. The class structure disintegrated and moral, ethical and religious beliefs gave way under pressure. The Second World War too had a similar deleterious effect on social institutions. Due to technological advancement, there was more damage to life and property than in World War I. The use of the atomic bomb came as a terrible climax to the dance of death. After the war, England slowly limped back towards reconstruction. Rationing and restrictions upon travel made life difficult. The British Empire was gone and England ceased to be a superpower. Throughout the years of the cold war, starting from the 50s, the threat of annihilation hung like a cloud over the human race. Even after the fall of the Soviet Union in the last decade of the century, wars in the Gulf, depression and global terrorism continued to make life in the twentieth and then in the early twenty-first centuries devoid of stability.



On the literary scene, the realism that had been inherited from the nineteenth century gave way to modernism. Post-modernism followed after the Second World War in an attempt to break away from modernism, which had become conventional by then. The cult of the Angry Young Man was exemplified by Kingsley Amis, while the Literature of the Absurd followed the trend set by Franz Kafka. James Joyce, D.H. Lawrence, Virginia Woolf and E.M. Forster were the prominent British novelists before the First World War. They were followed by George Orwell, Graham Greene and William Golding. Contemporary British writers include Salman Rushdie, Doris Lessing, Iris Murdoch, John Fowles, Kazuo Ishiguro and Martin Amis. These and other novelists have tried to reconcile themselves, through literature, to the harsh realities of existence, expressing themselves in their own fashion. Edgar Rice Burrows and H.G. Wells resorted to science fiction. Aldous Huxley in *Brave New World* (1932) and later, George Orwell in *1984* (1949) projected their fears of a totalitarian state through an imaginary foray into the future. William Golding dealt with the subject of moral evil in *Lord of the Flies* (1954), while Iris Murdoch's *Flight From the Enchanter* (1956) is a bizarre fantasy. Impetus was given to fantasy fiction with the works of the Inklings, J.R.R. Tolkien, C.S. Lewis and Charles Williams. These authors based their stories on pre-Christian myths and legends as well as on Biblical stories and other Christian narratives. Dorothy L. Sayers and T.S. Eliot in particular struggled to express their religious beliefs through the use of myth in their works.

## **The Overwhelming Appeal of Tolkien and Rowling:**

Psychologist Carl Jung says when writing of archetypes in literature:

Every period has its bias, its particular prejudices and its psychic ailment. An epoch is like an individual; it has its own limitations of conscious outlook, and therefore requires a compensatory adjustment. This is effected by the collective unconscious in that a poet, a seer, or a leader allows himself to be guided by the expressed desire of his times, and shows the way, by word or deed, to the attainment of that which everyone blindly craves for and expects. (“Archetypes” 184)

It is rarely that one finds writers who can touch the pulse of the reading public as did J.R.R. Tolkien and J.K.Rowling. A poll was conducted in 1996 by Waterstone’s, the British Bookstore chain and the *BBC* to name the five greatest books of the twentieth century. Tolkien’s *The Lord of the Rings* topped the list. A disbelieving *Daily Telegraph* and The Folio Society repeated the poll but found to their chagrin that the results were the same. Sales of *The Lord of the Rings* have been phenomenal and it became the centre of popular culture as well as a rage among medievalists and linguists.

J.K.Rowling has been widely credited with having restored the reading habit among children. Salman Rushdie, at an international gathering of writers in New York, declared that “J.K.Rowling changed the culture of childhood, making millions of boys and girls look forward to eight-hundred-page novels”

(“A Conclave” 20). Today, her popularity has reached gargantuan dimensions,

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*Archetypes in Fantasy Fiction: A Study of J. R. R. Tolkien and J. K. Rowling* 3

<402-670>

with the launch of each book becoming an international event. *Harry Potter* has been translated into sixty-three languages and an estimated four hundred million copies have been sold (Flood).

However, Rowling's appeal is not limited to children or even to adolescents. *Harry Potter and the Philosopher's Stone*, which appeared in Britain as a juvenile fiction title in 1997, very soon careered to the top of the adult best-seller lists. A strangely similar thing happened when the book, under its American title, *Harry Potter and the Sorcerer's Stone*, was published in September 1998 in the United States. It reached the top of the *New York Times* best-seller list.

Adult editions of all the books in the series, unchanged in content, but with more sophisticated covers, were brought out. This was something unprecedented in the world of children's and young adult literature. According to a survey reported in *The Hindu*, the sixth *Harry Potter* novel was among the two most popular books chosen by British politicians to take on holiday in the summer of 2005 ("Favourites" 22). So, it may be concluded that the Harry Potter phenomenon is not confined to the world of children's literature. It is what can be called *cross-over fiction*, the go-between genre that appeals to children and adults alike ("Beyond Harry Potter" 10).

Turbulent times bring about a liking for fantasy. Tolkien fought in World War I and saw his sons take active part in World War II. The horrors of the Great War, the re-rising of terror just two decades after, the technological growth devoid of humanity and the increasing alienation of society from

religion and spirituality caused Tolkien to turn to his favourite subjects of myth, legend, invented languages, peoples and worlds. This he did, not as a form of escapism, but in an attempt to place change and uncertainty in its proper perspective and to re-examine questions of morality in the light of lasting spiritual truths. The purpose of his “sub-creation” (“Fairy-Stories” 72) was experimentation – to test a hypothetical happening. Later, C.S. Lewis was, through the *Narnia* experiment, to speculate on what would happen if Christ came to the world of animals. Fantasy was thus therapeutic, having a calming effect. Writing such as Tolkien’s demands the visionary mode of creation as described by the eminent psychologist Carl Jung in his essay, “The Archetypes of Literature” (178). This type of creative activity involves delving into the depths of the human mind to tap the rich mother-lode of the collective unconscious. The writer’s genius brings forth the images of the night, the inheritance of man in the form of archetypes which manifest themselves in symbols, characters and narrative patterns, shaped by the cultural background of the fantasy writer.

Fantasists describe their first encounter with their protagonist as involuntary. For Lewis, “a lion came bounding in” (qtd. in Murphy). Tolkien inexplicably wrote the word *hobbit* on the answer-script he was evaluating (Shippey, “Author”). Rowling recalls that on a train journey, “Harry came fully grown into my head” (“Imagination”). The presence of the archetype, which is an essential part of the work of fantasy, becomes an easy mode of communication with the reader, a short-cut that conveys a wealth of emotional meaning. It leads to immediate response because it evokes deeply- embedded

patterns of thought in the reader. Fantasy has a particularly potent influence in times of socio-political upheaval. Adolescents in particular are attracted towards fantasy when they are going through this difficult phase of life. The reassuringly familiar patterns of fairy tale and myth which are an integral part of the fantasy genre remind them of the lost security of childhood and act as a platform on which they can renegotiate their changing vision of the world.

J.K.Rowling first created Harry Potter in the early 1990s, a time of deep depression in the wake of the Gulf War. Unlike in previous depressions, it was the white-collar jobs which were the most affected. Recovery from the economic crisis was slow and painful. In the turn of the century, children still retained memories of those troubled times and their parents lost the feeling of complacency that pervaded the 1970s and 80s. It is not surprising that an archetypal hero such as Harry Potter who is oppressed and suppressed but finds overnight that he is rich, celebrated and the possessor of wonderful powers in a parallel fantasy world should appeal to such a readership. It can be recalled at this juncture that the stories of Enid Blyton, which exuded old-fashioned security, were immensely popular when they came out during the Second World War.

The uncertainties of the world in the wake of the 9/11 crisis, widespread instances of terrorism, the Iraq war and the inevitability of another recession created an ideal ground for the revival of the fantasy tradition set by the Inklings, making Tom Shippey, leading expert on J.R.R. Tolkien, name fantasy as the dominant literary mode of the twentieth century (qtd. in White).

## Archetypes

In its plainest sense, an archetype is an original model or pattern from which copies can be made. *The Oxford Dictionary of English* defines archetype as “a recurrent symbol or motif in literature, art or mythology” (81). M.H. Abrams says, “In literary criticism, the term *archetype* denotes recurrent narrative designs, patterns of action, character-types, themes and images which are identifiable in a wide variety of works of literature, as well as in myths, dreams, and even social rituals” (*Glossary* 12). An archetype is considered to be a universal symbol which evokes deep and sometimes unconscious responses in a reader. As a concept it was not unknown in the ancient world. Plato’s abstract categories, such as his idea of beauty, can be considered a forerunner of archetypal criticism.

The word *archetype* was, however, popularized by the Swiss psychologist, Carl Jung. According to Jung, the creative process begins with the primordial image or vision, which is a genuine experience (“Psychology” 181). These primordial images are embedded in the *collective unconscious* which he also names the *objective psyche* and the *racial memory*. Jung describes it as “a priori, inborn form of intuition” (qtd. in Leitch 998). Elsewhere he explains: “The collective unconscious is shaped by the forces of heredity; from it, consciousness has developed” (“Psychology” 183). It lies beneath the level of the personal unconscious or subconscious mind explored by Freud and is a heritage shared by all humanity, the psychic residue of prehistoric ancestors. As it is not directly knowable, the collective unconscious

expresses itself through archetypal characters and patterns. These patterns occur in all cultures as myth. Myths are symbolic representations of psychic events. Jung argues that when an archetype is activated in a group's collective psyche, the images of its energy will appear in the group's stories, myths and folktales. To Jung, archetypes are symbols of psychic phenomena. The ego journeys towards self-realization or individuation with the help of mentor figures and encounters the 'shadow' or the negative aspects of the self.

Leslie Fiedler, the American critic, suggests that archetypes manifest themselves in their purest form in myth. Literature comes into existence when an individual stamps on the archetype his *signature*, which is his own unique creation. Archetypes mean considerably more than inherited ideas passed down from one generation to the other. They are predispositions to respond in similar ways to certain stimuli. They bond the individual with the rest of humanity. Joseph Dorairaj describes archetypal symbols as "polysemous and inexhaustible" (80).

Archetypal images are evoked when the need for them arises in the society. Modern man needs the assurance of religious faith and belief in a supernatural power for achieving inner harmony. Faced with changing and declining values, he turns to literature for comfort. When he finds in a literary work a pattern familiar and reassuring and characters and situations that are ingrained in the human race, he experiences "a tremendous sense of release, as though caught up by an overwhelming power" (Marudanayagam 49). He no longer feels alone and alienated. Jung says, "Whenever the collective

unconscious becomes a living experience and is brought to bear upon the conscious outlook of an age, this event is a creative act which is of importance to everyone living in that age” (“Psychology” 184). In this manner the poet meets the psychological needs of his time. He draws upon the healing and redeeming forces of the collective psyche. These forces create balance and get rid of dangerous impulses. Archetypes therefore have a therapeutic function.

The unconscious activation of the archetypal image by the author touches the deepest springs of life in the reader. This is the reason for the success of many works, a secret that eludes critics who search for other parameters of literary excellence. There are archetypal characters, situations, and even archetypes of literary genres.

Later archetypal critics led by Northrop Frye do not concentrate on the theory of the origin of archetypes from the collective unconscious. Frye considers archetypes as associative clusters which are communicable because a large number of people within the culture are familiar with them (AC 102). Frye describes three types of imagery in his *Anatomy of Criticism*. The *apocalyptic* denotes a heavenly, ideal, fulfilled state. In contrast is hellish *demonic* imagery, which typifies the lack of fulfilment. *Analogical* imagery, on the other hand, is more related to the human world. It is a changeable stage, realized as the analogies of *innocence* and *experience*.

Jung’s chief archetypal characters are the ‘Wise Old Man,’ the ‘Shadow,’ the ‘Child,’ the ‘Mother’ and the ‘Anima’ in the male psyche and its counterpart, the ‘Animus’ in the female psyche. The heroic quest, rites of



passage, fall from innocence, death and rebirth are common archetypal situations. The archetype may appear as a theme such as the eternal struggle between light and darkness or 'good' and 'evil.' Water, the sun and the serpent are powerful archetypal symbols. Northrop Frye names the archetypal patterns of literary genres such as romance, comedy, tragedy and satire, which are related to the cycle of the seasons.

### **Archetypal Criticism**

Archetypal Criticism aims at examining literature in order to discover the existence of universal models. "One can delineate the method as a demonstration of some basic cultural pattern of great meaning and appeal to humanity in a work of art" (Scott 247). Sometimes known as 'Myth Criticism,' the Archetypal Approach is based on the works of the nineteenth-century Scottish anthropologist, Sir James Frazer as well as on the research of Carl Jung. Frazer's monumental work, *The Golden Bough* (1890-1915) was an extensive study of primitive culture and religion. It traced the origin of myth to prehistoric practices and paved the way for research into the development of myth into literature.

The Cambridge School of Comparative Anthropology, which boasted of scholars like Jane Harrison, Gilbert Murray and Andrew Lang, was inspired by Frazer. Jessie Weston's *From Ritual to Romance* (1920) created a great impression on T.S. Eliot. Later archetypal critics such as Maud Bodkin, G. Wilson Knight, Robert Graves and Richard Chase made use of anthropology and Jungian psychology or a combination of the two in their search for universal patterns.

Northrop Frye, the Canadian critic, in his path-breaking essay, “The Archetypes of Literature,” and again in his book, *The Anatomy of Criticism*, strengthened the basis of archetypal criticism and enumerated several archetypal patterns. Frye was the first to theorize archetypal criticism in literary terms. He distanced himself from Frazer’s anthropological and Jung’s psychoanalytical approaches, concentrating on recurring imagery and narrative patterns found in literature. “For Frye, literary archetypes play an essential role in refashioning the material universe into an alternative verbal universe that is human, intelligible and viable because it is adapted to essential human needs and concerns” (Abrams, *Glossary* 224-25).

Leslie Fiedler, who discovered an underlying myth of male bonding in American literature and Joseph Campbell, who propounded the theory of the *Monomyth* are powerful influences in today’s literary world. A recent interesting development in the field is its extension into feminist criticism. Archetypal critics with feminist leanings explore the myths of matriarchy, especially those concerning the archetypal Mother Goddess. Several studies regarding archetypal characters and situations in writing for children and young adults have been made. Much has been written about the symbolic meaning of the child, the pristine, Edenic delineation of his innocence, and of his “fall” into knowledge.

### **Fantasy**

Fantasy can be described as an internally coherent story dealing with events and worlds which are impossible ( “*Fantasy*” 207). In this way, it can be

distinguished from science fiction, which deals with the possible, though improbable and from supernatural fiction which claims that it is real. Colin Manlove, the Scottish critic, in his path-breaking essay, "Introduction to Modern Fantasy," which appeared at a time of unprecedented and sustained critical inquiry into the fantastic, defines fantasy as "Fiction evoking wonder and containing a substantial and irreducible element of the supernatural with which the mortal characters in the story or the readers become on at least partly familiar terms" (157).

From his definition, highlighting the key terms and concepts of fantastic literature, it is seen that a fantasy is a work of fiction. Its author's aim is therefore to increase the "verisimilitude, not the verity of his works" (Manlove 157). At the same time, fantasy calls for what Coleridge in his *Biographia Literaria* names "the willing suspension of disbelief that constitutes poetic faith" (39-40), or what Tolkien, in his celebrated essay, "On Fairy-Stories," terms "the primal desire of the heart of Faerie: the realization, independent of the conceiving mind, of imagined wonder" (14).

Fantasy presents another order of reality. "There are fantasies which are set in the empirically known world, but the world is either juxtaposed or transfigured by the presence of the supernatural" (Manlove 158). At the core of fantasy is the "fairy tale" which Tolkien explains as that which deals not with "fairies" in the usual sense, but with "secondary worlds" ("Fairy Stories" 37). The world of fantasy is far removed in nature and functioning from the everyday world. Often, it is set in another planet, a part of the world revealed to

a privileged few, in prehistoric times, or, what is by far the most popular, in an imaginary parallel universe. George MacDonald, one of the first writers of fantasy fiction in its present form says, “. . . for there is that in him [man] which delights in calling up new forms – which is the nearest, perhaps, he can come to creation” (65). Ursula Le Guin, the renowned American fantasist explains that it is a world “where no voice has ever spoken before, where the act of speech is the act of creation” (“Elfland” 154). The author of fantasy fiction is solely responsible for the making and sustenance of his creation. To provide the reader with a frame of reference in an otherwise uncharted locality, the writer often takes recourse to the past. Many fantastic worlds are thus set in medieval times, where chivalrous knights fight fearsome dragons and rescue beautiful maidens, a device which Tolkien calls the “escape of archaism” (“Fairy-Stories” 63). In pointing out the differences between fantasy and science fiction, Manlove says, “Fantasy often draws spiritual nourishment from the past; particularly from a medieval and / or Christian order” (63). The writer of fantasy also borrows extensively from the world of myth recurring patterns such as acts of creation, descents into the underground and magical transportation.

The author of a work of fantasy treads a middle path between the private and the public, between impossibility and reality. Fantasy thus represents a synthesis of two polarities – the mimetic and the fantastic modes of creation. “It is a form that makes use of both the fantastic mode, to produce the impossibilities, and the mimetic, to reproduce the familiar (Attebery 309).

Tolkien says, “. . . creative fantasy is founded upon the hard recognition that things are so in the world as it appears under the sun; on a recognition of the fact, but not a slavery to it” (“Fairy-Stories” 55).

The world of fantasy follows its own set of laws. “The ability of art to create its own interior ground rules is fundamental to the aesthetic experience, an ability that Tolkien calls ‘sub-creation’” (Rabkin 168). Fantasy therefore delimits the impossible. The author marks out conventions which the story does not violate. Tolkien explains:

What really happens is that the story-maker proves a successful “sub-creator.” He makes a Secondary World which your minds can enter. Inside it, what he relates is “true”: it accords with the laws of that world. You therefore believe it, while you are, as it were, inside. (“Fairy- Stories” 37)

Fantasy’s lasting appeal lies partly in the fact that this *sub-created* world is so strong that the reader does not lose his sense of wonder even after repetitive exposure. On the contrary, repetition as in the case of C.S. Lewis and J.K.Rowling reinforces the verisimilitude of the fantasy world.

Fantasy fiction is idealistic, founded on utopian concepts. “Fairy-Stories were plainly not primarily concerned with possibility, but with desirability. If they awakened *desire*, satisfying it while often whetting it unbearably, they succeeded” (Tolkien, “On Fairy-Stories” 40). Tolkien, C.S. Lewis and George MacDonald “found in the desire of fantasy a correspondence to the yearning for the world of the spirit” (Sandner, “Introduction” 4).

Fantasy sustains interest by making the imaginary world emotionally meaningful. Associations with myth, legend and religion moor fantasy to cultural archetypes. As Wolfe remarks, things are stripped to their affective significance to recreate an “emotional archetype” (229). The outward trappings of the fantasy world have no real significance unless they touch an inner core of emotion. “Any number of Waste Lands, broken lances, grails, Eucharistic or baptismal symbols may appear in a story without that story having any potent meaning” (Manlove qtd. in Wolfe 230). At the core of fantasy lies a strong belief which “enables genuine emotions to be aroused from impossible circumstances . . .” (Wolfe 231).

Though the deeper meaning emerges naturally and is not artificial, didactic or allegorical, the work of fantasy does have a subtle message of fundamental significance to moral perceptions and general orientation of life and behaviour. This principle is endorsed by MacDonald: “In physical things a man may invent; in moral things he must obey – and take their laws with him into his invented world as well” (66). Kathie MacRae affirms, “Fantasy may be called the literature of ethics” (6).

This is made possible by the nature of the plot of fantasy which is usually built on the conflict of ‘good’ and ‘evil’ forces, reinforced by archetypal symbols and mythical trappings with far-reaching associations which enrich understanding of self and society. Archetypal patterns direct the romantic imagination, keeping it within acceptable bounds. There may be tragic elements in the story, but the plot follows the comic mode with the happy ending. “The characteristic structure of fantasy is comic. It begins with a

problem and ends with resolution. The problem initially posed by the narrative has been solved, the task successfully completed” (Attebery 307). Canadian critics John Clute and John Grant in their *Encyclopedia of Fantasy* demarcate the boundaries of the fantastic plot:

An earned passage from [sic] BONDAGE – via a central RECOGNITION of what has been revealed and of what is about to happen, which may involve profound METAMORPHOSIS of protagonist or world (or both) – into the EUCATASTROPHE, where marriages may occur, just governance fertilize the barren LAND, and there is HEALING” (314).

Fantasy is often distinguished by sublimity of language – descriptions of and conversations in its imaginary world have a certain dignity. Addison specifically links the fairy way of writing to the “great or sublime” (qtd. in Sandner, “Joseph Addison” 321). Le Guin emphasizes the elevated style of fantasy which distinguishes it from the ordinary fiction. (“Elfland”154).

According to Tolkien, the purpose of fantasy is recovery, escape and consolation. Tolkien believed that fantasy helped in penetrating illusion, leading to a clearer view of one’s goals in life, a process he called “recovery.” “The peculiar quality of the ‘joy’ in successful Fantasy can thus be explained as a sudden glimpse of the underlying reality or truth.” The consolation or happy ending, Tolkien calls the *eucatastrophe* and asserts: “The eucatastrophic tale is the true form of fairy-tale and its highest function” (“Fairy-Stories” 55, 57, 71). Denying the escapist nature of the traditional fairy-tale ending, Tolkien says:

In its fairy-tale – or otherworld setting, it is a sudden and miraculous grace; never to be counted on to recur. It does not deny the existence of *dyscatastrophe*, of sorrow or failure . . . it denies . . . universal defeat and in so far is *evangelium*, giving a fleeting glimpse of Joy, Joy beyond the walls of the world, poignant as grief. (“Fairy-Stories” 68)

### **Fantasy and Archetype:**

Explaining that “the first fantastic literature was collective, its symbols shared by entire cultures,” Attebery observes that “the stories came to represent the desires and perceptions of the group, though the group may not have been consciously aware that it so perceived and desired” (300). Modern writers of fantasy often make use of structures and motifs from these traditional oral texts. “Reliance on traditional motifs can be an easy way to make sure that the reader will respond to the fantastic” (Attebery 301). The fantastic formula is based on “a synthesis of cultural symbols, themes, and myths with more universal story archetypes” (Cawelti 33).

Archetypes play an important role in giving shape to fantasy literature. In order to make his work acceptable, the writer of fantasy has to accept the necessity of “channeling the fantastic imagination through the psychological and social codes revealed in individual dreams and in collective mythology” (Attebery 301). Fantasy has its origins in folklore and mythology and contains archetypes that are universal. Beth Greenway says that in fantasy there is “a succession of folk memories filtered through the storyteller’s imagination, and since all mankind shares in these memories, they are the common store on which the modern storyteller must draw in his attempts to create fantasy.”

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*Archetypes in Fantasy Fiction: A Study of J. R. R. Tolkien and J. K. Rowling* 17

<402-670>



Fantasy is also considered to be a genre of quest stories, narratives in which there is a journey motif. The central conflict between ‘good’ and ‘evil’; the hero-centric nature of the plot; the extensive use of mythological imagery and symbolism and the dominance of the supernatural element point to the strong presence of the archetype in fantasy fiction, leading to speculation that this factor accounts for its instant appeal and immense popularity.

### **Fantasy and Children’s Literature**

The widespread employment in the fantasy genre of archetypes in the form of characters, narrative patterns and symbols makes fantasy the vehicle through which children and young adults learn the truths of human existence. Fantasy enables them to resolve conflicts and difficulties in an acceptable and desirable form. Fantasy fiction with its wide range of imaginary characters familiarizes children with a multi-cultural world. Famed contemporary children’s author Jane Yolen writes, “A child who can enjoy the oddities of a fantasy book cannot possibly be xenophobic as an adult” (73).

Noted child psychologist Bruno Bettelheim, in *The Uses of Enchantment*, states that children lead a rich fantasy life in order to properly learn how to function on a personal level (qtd. in Crawford). Children do not feel oppressed by fantasy characters or develop feelings of inadequacy as they sometimes do when confronted with real-life heroes. On the contrary, as Jane Yolen says, “. . . this borrowed web of courage, this acting out in fantasy frees the [young] reader from the fear of failing, the fear of powerlessness, the fear of fearfulness and shame” (78). Asserting that reading about heroic encounters

with the forces of evil in fiction is good for children, C.S. Lewis writes, “Since it is likely that they will meet cruel enemies, let them at least have heard of brave knights and heroic courage (“Three Ways” 17). Fantasy helps the child transcend his fears by casting his personal struggles on a mythic level. It also enriches children’s appreciation of the world of nature.

Though fantasy fiction is often believed to be the purview of the child reader, it not so in reality. Mythic tales of encounters with dragons were originally meant for the adult reader. Even fantasy fiction written primarily with the child reader in mind is found to attract the interest of older people. MacDonald, whose books are generally classified as children’s fiction, writes, “For my part, I do not write for children, but for the childlike, whether of five, or fifty, or seventy-five” (67). J.R.R. Tolkien, who says that “. . . fairy-stories offer . . . these things: fantasy, Recovery, Escape, Consolation, all things of which children have, as a rule, less need than older people” (“Fairy-Stories” 46), wrote to his publisher that *The Lord of the Rings* was unsuitable for children. J.K. Rowling’s *Harry Potter and the Half-Blood Prince*, which is classified as children’s literature, was chosen by British politicians to take on holiday in the summer of 2005 (“Favourites” 22). So, the demarcation of fantasy as suitable for a particular age group is, in actuality, largely unsuccessful.

### **The Fantasy Tradition**

The roots of fantasy go down to myth. Homer’s *Odyssey* has elements of the fantastic in it. Tolkien himself was inspired by Anglo-Saxon and Norse

mythology. Apart from myths, literature of the fantastic includes legends, folklore, fairy-tales, allegory and dream stories. European stories of chivalry such as the Arthurian legends and the Grail romances also laid the groundwork for later writers of fantasy. Masterpieces of the Renaissance era such as Ariosto's *Orlando Furioso* (1516) and Spenser's *Faerie Queene* (1590) which contained questing heroes and marvellous adventures functioned as source texts for later fantasists. Utopian literature falls under the category of fantasy. The Gothic novels of the eighteenth century and the ghost stories and romances of the nineteenth used fantastic motifs. They may all be regarded as transitions between the traditional and the modern modes of fantastic literature.

It was in the late nineteenth and early twentieth centuries that fantasy as a distinct genre began to take shape. John Ruskin's *The King of the Golden River* (1841) was one of the first works of fantasy for children. The Scottish author, George MacDonald, who wrote *The Princess and the Goblin* (1871) and *Phantastes* (1858) may be regarded as the first true fantasy writer. He was a major influence on both J.R.R. Tolkien and C.S. Lewis whose informal reading group, "The Inklings" began by discussing his work and imitating his style. Another fantasy writer of this time was William Morris, the most famous of his works being *The Well at the World's End* (1896). Harold Bloom mentions Hans Christian Andersen and Lewis Carroll as the most inventive of nineteenth-century romance fantasists (238). Lord Dunsany and H. Rider Haggard also wrote along the lines of fantasy, as did Rudyard Kipling and Edgar Rice Burroughs. Another major fantasy writer was E.R. Eddison, author of *The Worm Ouroboros* (1922), who drew inspiration from the Norse sagas.

Fantasy came to be recognized as a literary genre in the twentieth century through the efforts of the three famous members of the Inklings group – J. R. R. Tolkien, C.S. Lewis and Charles Williams. J.R.R. Tolkien demarcated the ground rules of modern fantasy in *The Hobbit* (1937), *The Lord of the Rings* (1954-55) and his influential essay, “On Fairy-Stories” (1938). He set his characters against the imaginary landscape of *Middle-earth*. C.S. Lewis (1898-1963) was an Irish-born British scholar, critic, novelist and Christian apologist. He taught first at Oxford and then became Professor of Medieval and Renaissance English at Cambridge. He wrote a series of seven novels for children, collectively known as *The Chronicles of Narnia*. The most famous of the books is *The Lion, The Witch and The Wardrobe* (1950). The plot revolves round the dominating figure of Aslan the Lion, who is symbolic of Christ. The series has definite moral and religious overtones. Charles Williams (1886-1945) wrote novels which, like those of C.S. Lewis, reflected Christian ideology. He wrote seven tales which included *The War in Heaven* (1930), *Many Dimensions* (1931) and *The Place of the Lion* (1931). The central theme of these stories is a quest similar to that of the Grail. Among his poetic works are his cycle of Arthurian legends, *Talissin through the Lorges* (1938), *The Region of the Summer Stars* (1942), and *The Arthurian Torso* (1948), with a commentary by C.S. Lewis.

J.M. Barrie, L. Frank Baum, E. Nesbit and Ray Bradbury are well-known twentieth-century fantasists. Twentieth-century anti-Utopias, also known as *dystopias* such as Aldous Huxley’s *The Brave New World* (1932) can

also be called fantasy. Today, Ursula Le Guin (1929- ) is one of the best known and most respected writers of both fantasy and science fiction. Her works have definite feminist leanings. They include *The Earthsea Trilogy* written for children which consists of *A Wizard of Earthsea* (1968), *The Tombs of Atuan* (1971) and *The Farthest Shore* (1972). These stories are placed in an underwater world dominated by magic. Her most acclaimed novel, *The Dispossessed: An Ambiguous Utopia* (1974), is based on the yin-yang principle and shows both utopian and anti-utopian scenarios, while her recent work is *Gifts* (2004). J.K. Rowling, the author of the *Harry Potter* books, is the most popular of the fantasists of today.

Public and academic interest, as well as the interest of Hollywood has turned in the direction of fantasy, resulting in reprints of old children's favourites and films on fantasy and fantasists such *Shadowlands* (1993), *Finding Neverland* (2004), the *Harry Potter* series (2001- ), the *Narnia* series (2006, 2008), *Beowulf* (2007) and *Eragon* (2006).

### **J.R.R. Tolkien : A Biographical Sketch:**

John Ronald Tolkien was born in Bloemfontein, South Africa, on January 3<sup>rd</sup>, 1892. His father, Arthur Reuel Tolkien, had moved there from England with hopes of finding better prospects in the banking business there and improvement to his previously poor health. Two years later, his fiancée, Mabel Suffield, came over from England for their wedding, and the couple set up home in the new country.

In 1895, Mabel Tolkien and her two sons, Arthur and Hilary (born in 1894) went to England on a visit. In February 1896, they received the news of Arthur's death from a severe hemorrhage. Mabel decided to move to Sarehole, a hamlet near Birmingham. It was a beautiful, unspoilt place, a model for the Shire of Tolkien's creation. There, Mabel began to educate her children. The memories of his mother mingled with those of the beautiful countryside were to form the Elfland of Lothlórien presided over by Galadriel in Tolkien's tales. Ronald and his brother attended King Edward's School. Later, they moved to Birmingham, where the school was situated. Ronald showed an early interest in books, reading George MacDonald's *Curdie* books and stories about King Arthur.

When Mabel converted to Catholicism in 1900, she had to face ostracism both from her father's and husband's families. At their new church, Birmingham Oratory, they came into contact with the parish priest, Father Francis Morgan, a man who was religiously strict and correct but "had an immense fund of kindness and humour and flamboyance" (Carpenter, *J.R.R. Tolkien* 34). He was to play an influential role in Ronald's life, probably inspiring the character of Gandalf.

In 1904, Mabel died of diabetes, shattering Tolkien's world. This incident filled him with the feeling that "nothing was safe. Nothing would last. No battle would be won for ever" (Carpenter, *Letters* 31). Father Morgan sent the two brothers to stay for some time with an unlovable aunt, Bernice Suffield. Then, in 1908, they were boarded with Mrs. Faulkner. At King Edward's

School, to which he returned on the basis of a scholarship, Ronald displayed an immense interest in learning Greek, Latin, Gothic, Finnish and Spanish, as well as in inventing his own languages.

Tolkien fell in love with Edith Bratt who was a fellow boarder. Edith was an orphan and three years older than him. When Father Francis discovered this, he forbade his ward from seeing or even corresponding with Edith for three years, until he was twenty-one. This injunction was later reflected in Elrond's order to Aragorn regarding Arwen. Tolkien then won a scholarship to Exeter College, Oxford. He continued his study of philology, learning the Welsh language in the process. He read Norse and Anglo-Saxon epics like the *Kalevala*, *Beowulf* and the two *Eddas*. He continued to develop imaginary languages such as *Quenya*, *Goldogrin* and *Sindarin*.

In 1913, when he turned twenty-one, Tolkien became engaged to Edith. He also changed his major from Classics to that of English Language and Literature. During his study of the *Crist* of Cynewulf, he came across a couplet containing the words *Earendel*, and *Middangeard* (which meant *middle earth*). This sowed the seeds of the mighty mythology of his future "sub-creation" ("Fairy-Stories" 37).

When the First World War broke out in 1914, Tolkien decided to opt for a plan which would enable him to train for the army while remaining in Oxford until he completed his degree. In June 1915, he obtained a first-class degree and then enlisted as a second lieutenant in the Lancashire Fusiliers. On 22<sup>nd</sup> March, 1916, three months before leaving for France, Tolkien and Edith were

married. Tolkien then went through the devastating battle of Somme and immortalized the blasted landscape of war-torn France as Sauron's country in his writings. Ronald passed his spare time writing stories and poems, working on his invented languages and laying the groundwork for his *Book of Lost Tales* (1983-85) on which *The Silmarillion* is based. Ronald caught the deadly "trench fever" and was sent back to England in November 1915. Thereafter, he did home service at various camps and was promoted to the rank of lieutenant.

In November 1917, Edith bore him a son, John Francis Reuel Tolkien. One incident at that time when Tolkien was stationed in Hull had a long-lasting effect on him. When he was walking with Edith in the woods at Roos, Edith sang and danced for her husband. This was the inspiration for his tale of Lúthien, a beautiful Elf-maid who married Beren, a mortal. He began to think of Edith as Lúthien and himself as Beren.

After the end of the war in 1918, he was appointed Assistant Lexicographer for the Oxford English Dictionary. In 1920 he was appointed Reader in English Language at the University of Leeds. There he collaborated with E.V. Gordon to bring out the famous edition of *Sir Gawain and the Green Knight*, which was published in 1925. He also continued working on his *Lost Tales* and his invented languages. Edith bore him two more sons, Michael Hilary Reuel in October 1920, and Christopher Reuel in 1924. In the same year, Tolkien became Professor of English Language at the age of thirty-two. In 1925, he succeeded in obtaining the Rawlinson and Bosworth Professorship of Anglo-Saxon at Oxford. He felt completely at home in the congenial



academic atmosphere, and it was there that he gave his seminal lecture, “Beowulf, the Monsters and the Critics” (1936). Tolkien changed his chair to the Merton Professorship of English Language and Literature, which he retained until his retirement.

It was in 1926 that he came across C.S. Lewis, then twenty-seven, at a meeting of the English Faculty at Merton College. A life-long friendship began between the two creative minds. It was at this time that an informal group of friends who called themselves *Inklings* began to meet regularly on Thursday evenings in Lewis’s and Tolkien’s college rooms for readings and criticism of their own work and for general conversation.

One summer, when Tolkien was grading answer scripts, he suddenly wrote on a blank page, “In a hole in the ground there lived a hobbit.” This set in motion a new line of thought. Tolkien’s familiarity with Norse and Arthurian legends helped him in the search for names. He wrote a children’s story, *The Hobbit*, subtitled *There and Back Again*, which was published by Allen and Unwin in 1937. Tolkien’s imaginary beings, the *hobbits*, were a race of short people with bare feet. In many ways they resembled the peace-loving folk of rural England. The protagonist, a *hobbit* named Bilbo Baggins, reluctantly sets out on an adventure with a group of dwarves and a wizard, Gandalf. The story is a quest to recover a treasure that a dragon named Smaug had stolen from the dwarves many years back. The dragon is slain not by Bilbo, but another man, Bard, thus providing Tolkien with the pattern of multiple heroes which he was to use later in *The Lord of the Rings*. Bilbo, through a chance encounter with a

strange and repulsive creature called Gollum, becomes the possessor of a magic ring which makes the wearer invisible. This ring was to play a pivotal role in Tolkien's masterpiece. *The Hobbit* rapidly became a bestseller and received several awards, including the prestigious *New York Herald Tribune's* Children's Spring Book Festival Award in 1938. In view of its popularity, the publishers wanted more books from the author. Tolkien sent them a version of *The Silmarillion*. This monumental five-part work, which was to be published only in 1998, more than two decades after his death, was Tolkien's effort to create a mythology for England. *The Silmarillion* is a complex account of the creation and early days of Tolkien's imaginary universe, Middle-earth, which was inhabited by different races such as Elves, Dwarves, *Hobbits* and Men. It was based on themes derived from the Finnish Kalevala, the Bible, Norse sagas and Greek and Celtic mythology. Together with other collections of Tolkien's works such as *Unfinished Tales* (1980) and *The Adventures of Tom Bombadil* (1962), it forms a comprehensive, yet incomplete narrative of Middle-earth within which *The Hobbit* and *The Lord of the Rings* takes place. To Tolkien's disappointment, Allen and Unwin rejected *The Silmarillion* and asked for a sequel to *The Hobbit*.

Tolkien started to work on the manuscript of what was to become *The Lord of the Rings*. In his own leisurely fashion, he wrote and rewrote the story again and again. It took more than twelve years to complete the book.

Displeased with Allen and Unwin for rejecting his "legendarium," *The Silmarillion*, he tried to discourage the publishers by pointing to the length of

his new book and also by stating that it was unfit for children. Fortunately, the publishing house was headed by Rayner Unwin who, as a boy, had been given *The Hobbit* for assessment by his father, and had become a Tolkien admirer. He replied that they were ready to take the risk. Finally, it was decided to publish the book in three parts as *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King*. *The Fellowship of the Ring* was published in the summer of 1954. The second volume was published in November and the third, a year later, in October 1955. Writes Douglas A. Anderson in his “Note on the Text”: “*The Lord of the Rings* is often erroneously called a trilogy, when it is in fact a single novel, consisting of six books plus appendices, sometimes published in three volumes” (xiv).

The events in *The Lord of the Rings* take place sixty years after Bilbo returns from his adventures in *The Hobbit*. Bilbo plans to retire, leaving his possessions to his nephew and adoptive heir, Frodo Baggins. He is reluctant to part with the Ring, but is persuaded to do so by Gandalf the Wizard. When Gandalf discovers that Bilbo is in possession of the One Ring originally owned by the embodiment of evil, Sauron, he orders Frodo to leave the Shire, the country of the *hobbits*. Frodo’s quest becomes the mission to destroy the Ring of Power in the Cracks of Doom, where it was forged. In his tremendous task, Frodo is aided by a Fellowship consisting of an Elf, Legolas; a Dwarf, Gimli; the Wizard, Gandalf; and two men, Boromir and the mysterious Strider or Aragorn. Three *hobbits*, his cousins, Merry and Pippin, and above all, Sam Gamgee, the son of his gardener, make up the rest of the group. The Fellowship

is pursued by Sauron's Black Riders and also by the relentless Gollum, who follows them to secure the One Ring, which he calls his *precious*. On the way, they lose Gandalf in a terrible battle with a Balrog, an ancient monster. However, they are aided by the Elf-lady, Galadriel. Later, Gandalf is resurrected in his new form as Gandalf the White. The Wizard then cures King Théoden of apathy, overcomes the fallen wizard, Saruman, and energetically works towards the gathering of the forces of Middle-earth against evil. The Fellowship ultimately splits, and Frodo and Sam continue their epic journey across the blasted landscape of Sauron's country, Mordor, to Mount Doom. There, Frodo's resolution falters and it is only due to the unwitting help of Gollum that the Ring is destroyed. Sauron falls and Aragorn, the true king, is crowned. The *hobbits* become heroes, but they have to face one more battle to reclaim their beloved Shire from the exploitation of Saruman and his friends. Frodo, who has suffered severe physical and psychic wounds, leaves, like King Arthur, for a kind haven to recover. The Third Age of Middle-earth passes and the Fourth Age, the Age of Men, begins.

In this book, Tolkien paints a much larger and far more complex picture of Middle-earth and its denizens than he does in *The Hobbit*. He explores the concepts of heroism, free will and predestination, and seeks solutions to profound ethical questions. He also makes use of the many years spent over his invented languages, races and study of mythology. Tolkien's war experiences and his disgust with technology are manifest in this work.

Despite the grandeur of Tolkien's style and presentation, the critical reviews of *The Lord of the Rings* were mixed, with some critics like W.H. Auden praising it and others like Edmund Wilson and E. Muir disliking it intensely. However, the books sold rapidly, much to the astonishment of the publishers, who were prepared for a loss. The USA rights were sold to Houghton Mifflin. The *BBC* put on a radio adaptation in 1956. In 1957, *The Lord of the Rings* won the International Fantasy award. Tolkien secured the Royal Society of Literature Benson Medal in 1966 and the Foreign Book Prize in France in 1973.

Tolkien's fan following continued to grow steadily; but it was in 1965 that a dramatic turn of events took place, pushing the book to iconic heights. Some time before the publication of the authorized edition, a pirated paperback version of *The Lord of the Rings* appeared in America in 1965. The book's affordability as well as the publicity generated by the copyright dispute led to phenomenal sales. It became the rage among the students at Harvard and Yale. By 1968, *The Lord of the Rings* had become the centre of the "Alternate Society" of hippies which was opposed to the Vietnam War. Tolkien's new-found fame, though accompanied by prosperity, caused him some distress. Woken up at odd hours by transatlantic calls, deluged with letters and surrounded by flashing camera bulbs, the quiet professor changed his address and asked that his telephone number be placed ex-directory.

After his retirement in 1959, Tolkien and Edith moved to Sandfield Road, about two miles from Oxford. There, the author worked on *The*

*Silmarillion* and wrote his last story, “Smith of Wootton Major” (1967). The Tolkiens shifted to Bournemouth. In 1971, Edith died at the age of eighty-two. A heart-broken Tolkien moved back to Oxford. Tolkien received many honours in his later years, including the degree of Doctorate of Letters from University College, Dublin (1954); from the University of Nottingham (1970); from Oxford University (1972); and a CBE in 1973. On the second of September, 1973, Tolkien died at the age of eighty-one in a Bournemouth nursing home. He and Edith were buried together in a single grave in the Catholic section of Wolvercote cemetery in the northern suburbs of Oxford. The inscription on the grave reads: “Edith Mary Tolkien, Lúthien, 1889-1971 / John Ronald Reuel Tolkien, Beren, 1892-1973.”

Though Tolkien is primarily known for *The Hobbit* and *The Lord of the Rings*, he did write and publish a number of other articles, including a range of scholarly essays, many reprinted in *The Monsters and the Critics and Other Essays* (1936). His translations of Middle English works, apart from *Sir Gawain*, include *Ancrene Wisse* (1962), *Sir Orfeo* (pub. posthumously) and *The Pearl* (1953). Tolkien records in his introductory note to “Tree and Leaf” that his famous essay, “On Fairy- Stories” was originally composed as an Andrew Lang Lecture delivered in the University of St. Andrews in 1938. “It was eventually published, with a little enlargement, as one of the items in ‘Essays Presented to Charles Williams’ in 1938” (*Tolkien Reader* 2). He also wrote short works of fiction including “Leaf by Niggle” (1945), reprinted along with “Smith of Wootton Major” in *Tree and Leaf* (1967). He also wrote poems

such as “The Adventures of Tom Bombadil” which were included in the *Red Book* (1962). *The Silmarillion* (1977), *Unfinished Tales of Númenor and Middle-earth* (1980) and *The Children of Húrin* (2007) were published posthumously through the efforts of Tolkien’s son, Christopher Tolkien. Christopher Tolkien also published *The History of Middle-earth* series (1983-1996).

Humphrey Carpenter’s *The Inklings: C. S. Lewis, J.R.R. Tolkien, Charles Williams, and their friends* (1978), *J.R.R. Tolkien: A Biography* (1977) and *The Letters of J.R.R. Tolkien* (1981) edited by Humphrey Carpenter with the assistance of Christopher Tolkien and *J.R.R. Tolkien: A Descriptive Biography* by Wayne G. Hammond with Douglas A. Anderson in 1993 provide biographical information.

Despite its widespread appeal and general approval amidst Church circles, *The Lord of the Rings* did not get good reviews. Critics were hostile because the book was totally unlike the realistic contemporary novel of the period. There was then no awareness about the conventions of genre fiction. The tremendous popularity of *The Lord of the Rings*, particularly its cult following amongst the American hippies in the 1960s further damaged its credibility with the literary community. However, the demand for Tolkien’s works never waned and several major polls in the late 1990s and the early 2000s placed *The Lord of the Rings* near the top of the most-loved books of the twentieth century.

It was again in the late 1990s that critics began questioning “the persistent resistance by arbitrators of literary taste to afford critical recognition of a work that had proven its abundant appeal to a wide, a popular and worse, youthful audience” (Isaacs 1). Lin Carter’s *A Look Behind the Lord of the Rings* (1969) was one of the first books to address Tolkien as serious literature. Three books of critical essays edited by Neil D. Isaacs and Rose A. Zimbardo, *Tolkien and the Critics* (1970), *Tolkien: New Critical Perspectives* (1981) and *Understanding The Lord of the Rings* (2004) have contributed substantially to the body of literary study on Tolkien. Verlyn Flieger is one of the leading Tolkien critics today, having written a number of essays and books including *A Question of Time: J.R.R. Tolkien’s Road to the Faerie* (1997). Tom Shippey, an authority on Tolkien, has authored *The Road to Middle-Earth* (1982) and *J.R.R. Tolkien: The Author of the Century* (2000). Journals such as *Tolkien Studies* and *Mythlore* as well as a number of well-informed websites like those maintained by the Tolkien Society and the Mythopoeic Society have greatly aided scholarship in the field.

Several authors like Nick Derumov and Dennis L. McKeirnan were inspired to write sequels to *The Lord of the Rings*. Many writers have turned to fantasy due to the influence of Tolkien. Ensio Kosta composed a chamber music series called *Music of Middle-earth* (1980-1982). *BBC Radio 4* broadcast a dramatization of the book in 1981. *The Lord of the Rings* gained a wider audience with Peter Jackson’s film trilogy released in three successive years from December 2001 to December 2003. Computer games based on Tolkien’s book and the prevalence of a number of fan sites on the Internet bear witness to the revival of interest in Tolkien.



## **A Biographical Note on J.K.Rowling**

Joanne Rowling was born on July 31<sup>st</sup> 1966 in Yate, Gloucestershire, England, a few miles south of a town called Dursley. Her father, Peter Rowling, was an engineer for Rolls Royce in Bristol and her mother, Anne Rowling (née Volant), was half-French and half-Scottish. Rowling had a younger sister named Diana, born about two years later. When the Rowlings moved to the nearby village of Winterbourne, they made friends with two neighbourhood children, Ian and Vikki Potter. Joanne (“Jo”) attended St. Michael's Primary School. Her headmaster, Alfred Dunn, was a possible inspiration for Harry Potter's mentor, Albus Dumbledore.

Rowling describes her childhood as “dreamy” (“Imagination”). She was introverted, perhaps due to the fact that when she was a girl, she had to wear thick spectacles like her hero, Harry Potter. She was fond of books and read widely, specially enjoying fantasy stories. Among her childhood favourites were C.S. Lewis's *Narnia* books. She also read Ian Fleming's books for children and works by Paul Gallico. Later, she discovered Jane Austen, whom she called her “favourite author ever” (“Imagination”). Rowling's first story was about a rabbit called “Rabbit.” This she read to her sister Di, who was later to be the first fan of Harry Potter. Rowling stated in an interview that her studious heroine, Hermione Granger “is based almost entirely on myself at the age of eleven” (“Of Magic”). Her ambition had always to become a well-known author. She started writing when she was merely six years of age. Says Rowling, “I can't imagine why everyone in the world doesn't want to write” (“Imagination”).

When she was nine, the Rowlings moved to the Gloucestershire village of Tutshill, close to the Welsh border. It was a town dominated by a castle on a cliff and there was a forest nearby. These were sources of inspiration for Hogwarts Castle and the Forbidden Forest (Nel 11). At this time, she was presented with a copy of Jessica Mitford's biography, *Hons and Rebels* (1960), a book which greatly influenced her. Joanne attended secondary school at Wyedean School and College. There she met Sean Harris, a fellow-student who owned a turquoise Ford Anglia, thus giving her a model for Ron Weasley. Miss Shepherd, her English teacher, provided Rowling with the inspiration to create Professor McGonagall (Nel 13, 19). In 1983, Rowling went to the University of Exeter to study French and the Classics. There, she accumulated a fund of Greek and Latin names and knowledge of Classical mythology, all of which she was to put to good use in her writing career. After a year of study in Paris, Rowling moved to London to work as a researcher and bilingual secretary for Amnesty International. She then turned to teaching. During the four years that she was a teacher, Rowling was able to interact with teenagers, and this probably accounted for her realistic portrayal and keen understanding of older children and adolescents.

Rowling states that it was on a train journey in 1990 that "Harry Potter strolled into my [Rowling's] head fully formed" ("Imagination"). She started writing the first chapters of *Harry Potter and the Philosopher's Stone*. When her mother, whom Rowling considered her best reader and critic, died before the completion of the first chapter, the author was so saddened that she decided to

make Harry an orphan. In *The Philosopher's Stone*, Rowling introduces the reader to Harry Potter on his eleventh birthday. Harry, whose parents are supposed to have died in a car accident, lives with the Dursely family which consists of his Uncle Vernon, Aunt Petunia and Cousin Dudley. The Dursleys have a house in a prosperous but dull middle-class suburb. Harry is small for his age, skinny, green-eyed, wears big glasses and has a mysterious, lightening-shaped scar on his forehead. He is constantly ill-treated by his foster family, who hate his dead parents and the inexplicable things that sometimes happen when he is angry or upset. Harry grows up knowing nothing about his incredible past. However, things change when he is eleven. He is informed that a seat is reserved for him at the prestigious Hogwarts School of Witchcraft and Wizardry. Harry's uncle refuses to send him there, but his efforts are frustrated by Rubeus Hagrid, the school's gamekeeper, who, as instructed by the Headmaster, Albus Dumbledore, takes Harry away to his new world, where everyone knows magic, and non-magical people are technically termed *muggles*. Harry finds himself rich and also famous because he has somehow been responsible, at the tender age of one, for the defeat of the powerful and wicked wizard, Lord Voldemort. He also makes friends with Ron Weasley, who is from an ancient *wizarding* family, and Hermione Granger, the best student in the school. He meets a rival, Draco Malfoy, who displays racist prejudices. Harry and his friends manage to prevent the Philosopher's Stone, used to prepare the Elixir of Immortality, from falling into the hands of Lord Voldemort.

Over the next five years, Rowling plotted out the whole series, consisting of seven novels. Rowling says, “Those five years really went into creating a whole world. I know far more than the reader will ever need to know about ridiculous details” (“Imagination”). Each of the books involves the solving of mysteries and the foiling of Voldemort’s plans, in addition to learning about magic and life in general. Voldemort returns again and again with renewed strength, and the plots move towards a final confrontation between the forces of ‘good,’ and ‘evil,’ represented by Harry and Voldemort respectively.

The *wizarding* world created by J.K. Rowling is not a separate world like C.S. Lewis’s Narnia or a world of the imaginary past like Tolkien’s Middle-earth. It exists alongside the real world. For this reason, Kerrie Anne Le Livre describes the series as “wainscot fantasy.” Giselle Liza Anatol enumerates the wide range of genres the series encompasses: “Fairy tale, bildungsroman, boarding school narrative, detective novel, adventure story, fantasy, quest tale” (x). Rowling follows the basic moral guidelines of fantasy, though her methods are more guarded than those of earlier fantasists. “Rather than preach, she gets her messages across quite naturally and humanly in the actions and thoughts of her characters” (Smith 9).

Meanwhile, several drastic changes took place in Rowling’s personal life and disturbed its even keel. While on a teaching assignment in Portugal, she met and married television journalist Jorge Arntes. She gave birth to a daughter, Jessica (named after Jessica Mitford, her heroine) in 1993. In the

same year, she returned to settle down in Scotland, a divorcee. This was a period of financial and mental strain. During this period, Rowling was diagnosed with clinical depression, and contemplated suicide. It was at this juncture that she conceived the terrible *Dementors*, the creatures who suck all happiness from souls. However, her close relationship with her sister Diana, in addition to her writing, saw her through those difficult days. On public assistance and unable to afford day care for her infant daughter, she wrote for brief moments in cafes, particularly Nicholson's, which was owned by her brother-in-law, while Jessica slept in her perambulator.

In 1995, she finished writing and typing the script of her first *Harry Potter* book. Since she did not have the money to photocopy it, she re-typed the lengthy manuscript and sent it to two agents and one publisher. In 1996 she found employment as a French teacher. Soon afterwards, a literary agent, Fulham-based Christopher Little, found that Bloomsbury, the reputed publishing house whose policy it was to encourage new and talented writers, was willing to accept her manuscript. This was mainly due to Alice Newton, the eight-year-old daughter of Bloomsbury's chairman. When the girl was given the first chapter to review by her father, she immediately demanded the next, much as Rayner Unwin had done, when, as a boy, he had been given *The Lord of the Rings* by his publisher-father. Bloomsbury asked Joanne Rowling to use initials rather than her first name because boys, the book's target readers, could be biased against a book written by a woman. She was asked to add a middle name to make her initials more impressive, perhaps to remind readers

of Tolkien. She chose *Kathleen*, her paternal grandmother's name and became *J.K. Rowling*. Barry Cunningham, the Bloomsbury editor, advised her to take up a day job since it was difficult to earn a living as a writer. However, in February 1997, she received a substantial grant of £8000 from the Scottish Arts Council, and this enabled her to begin writing her second book without being distracted.

In June 1997, *Harry Potter and the Philosopher's Stone* was published in Britain. It immediately rose to the top of not only the children's, but also the adult's best-selling lists. In September, the U.S. rights to this book were sold at an auction in New York for \$105,000, setting a new record. Her books sold over four hundred million copies and have been printed in over sixty-three languages to become the biggest and fastest selling novels of all time (Flood).

Warner Bros. bought the film rights to the first two novels in 1998. So far, six films based on the first six books have been released from November 2001 to July 2009, with different directors, but the same lead actors as the first film. One of Rowling's directives was that the films be shot in Britain with an all-British cast. Rowling also demanded that Coca-Cola, who won the right to base advertisements on the series donate \$18 million to the American charity, Reading is Fundamental, as well as to a number of community charity programmes.

Rowling's popularity was reflected in the number of awards won by the *Harry Potter* novels. Her first book, *Harry Potter and the Philosopher's Stone* was a Nestlé Smarties Gold Award winner. The novel also won the prestigious

British Book Award for Children's Book of the Year and later, the Children's Book Award. *Harry Potter and the Prisoner of Azkaban* won the Smarties Prize, making Rowling the first person to win the award three times running. She later withdrew the fourth *Harry Potter* novel from contention to give other books a fair chance. In January 2000, *The Prisoner of Azkaban* won the inaugural Whitbread Children's Book of the Year Award. Rowling was named 'Author of the Year' by the 2000 British Book Awards Committee. It was largely due to the popularity of Rowling that *The London Times* launched a Children's Bookseller List. The word *muggle* entered the *Oxford English Dictionary* in 2003.

The other *Harry Potter* books are: *Harry Potter and The Chamber of Secrets* (1998), *Harry Potter and The Prisoner of Azkaban* (1999), *Harry Potter and the Goblet of Fire* (2000), *Harry Potter and the Order of the Phoenix* (2003), *Harry Potter and the Half-Blood Prince* (2005) and *Harry Potter and the Deathly Hallows* (2007). In 2006, *Harry Potter and the Half-Blood Prince* received the Book of the Year prize at the British Book Awards. The last four *Harry Potter* books set records as the fastest-selling books in history. The release of each book as well as film brought about an upsurge in "Pottermania," a phenomenon similar to Tolkien's cult following.

Rowling also authored three books based on the series: *Quidditch Through the Ages* (2001), *Fantastic Beasts and Where to Find Them* (2001) and *The Tales of Beedle the Bard* (2008). Rowling stated in October 2007 that her future work was unlikely to be in the fantasy genre, explaining, "I think

probably I've done my fantasy . . . it would be incredibly difficult to go out and create another world that didn't in some way overlap with Harry's or maybe borrow a little too much from Harry" (Fraser). She told Eden of *The Daily Telegraph*, "I will continue writing for children because that's what I enjoy."

J.K. Rowling was honoured with the O.B.E. and received it from one of her fans, the Prince of Wales. An honorary degree was conferred on her in 2004 by the Edinburgh University in recognition of the *Potter* books and her outstanding contribution to children's literature. Rowling also received honorary degrees from St Andrews University, Napier University, the University of Aberdeen and Harvard University.

Rowling is now one of the richest and most popular of authors. The 2008 *Sunday Times*'s "Rich List," estimating Rowling's fortune at £560 million, ranked her as the twelfth richest woman in Britain. However, she brushes away any suggestion of celebrity status, rarely makes public appearances and continues to live quietly in Edinburgh with her second husband, a Scottish doctor, Neil Murray, whom she married in 2001. Two children, David and Mackenzie were born of the marriage.

Rowling's success has set off a spurt in fantasy fiction, leading to translations from other languages as well. In this category is notable the German writer, Cornelia Funke, author of *Dragon Rider* (2004) and *Inkheart* (2008). Some objections were raised by Christian groups who took offence to the practice of magic in her works. However, her defenders are many. John Granger makes a distinction between "invocational magic" or sorcery, clearly



condemned in the Bible, and “incantational magic” as practised in the books. He also says that in his opinion, J.K. Rowling is an “Inkling.” Alan Jacobs writes, “Harry Potter utilizes well-established conventions of fantasy such as flying broomsticks and waving magic wands” which are not real occult practices. Massimo Introvigne says, “Most children understand the magic used in fairy tales and juvenile supernatural fiction as a century-old language, and that this is fiction, not reality” and cites the examples of *Mary Poppins*, *Peter Pan*, *Sleeping Beauty* and *Cinderella* (“Religious”). Rowling, a member of the Church of England, has specifically stated, “I believe in God, not magic” (Nelson).

The popularity of J. K. Rowling’s books has evoked a great deal of interest in the academic world, resulting in a number of critical essays being written about Harry Potter from various view-points. In 2001-02, Universatt Hannover (The University of Hanover) held a World Seminar on Harry Potter: The Harry Potter Phenomenon. Two seminars, Accio 2005 and Accio 2008 were also held in the United Kingdom.

By far the most comprehensive of recent studies on Rowling are: *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*, edited by Lana. A. Whited (2002); *Harry Potter’s World: Multidisciplinary Critical Perspectives* (2003) and *Critical Perspectives on Harry Potter* (2008), both edited by Elizabeth E. Heilman; and *Reading Harry Potter: Critical Essays* edited by Giselle Liza Anatol (2003). These works provide the first substantial analyses of the iconic status of Harry Potter. Gender studies based on the series

include *Females and Harry Potter: Not All That Empowering* (2009) by Ruthann Mayer-Elma. *Rowling's Harry Potter Novels: A Reader's Guide* (2001) by Phil Nel gives basic information about the *Harry Potter* books. In a lighter vein is the highly entertaining and informative *The Magical Worlds of Harry Potter: A Treasury of Myths, Legends and Fascinating Facts* (2001) by David Colbert. Sean Smith, Mark Shapiro and Colleen A. Sexton have written about Rowling's life, though no official biography of the author has so far been released.

### **The Objectives of this Study**

When authors command such massive following as did J.R.R. Tolkien in the 1960s and J.K. Rowling today, it is not unusual to look for the presence of archetypes in their work. Myth-making in modern times occurs due to the necessity of the human being to believe in a power greater than himself. Archetypal patterns act as guiding and reassuring forces, especially in the modern world, where familial, communal and religious ties are falling apart. This is precisely the reason why Leslie Fiedler feels that writers, however skilful their craftsmanship may be, will fail to make the mark when they are not endowed with the mythic imagination (qtd.in Marudanayagam 50).

The present study proposes to examine the archetypes that are found in J.R.R. Tolkien's *The Lord of the Rings*, which is here treated as a single book in three parts and in J.K. Rowling's seven books of the *Harry Potter* series, namely, *Harry Potter and the Philosopher's Stone*, *Harry Potter and the*

*Chamber of Secrets*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter*

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*Archetypes in Fantasy Fiction: A Study of J. R. R. Tolkien and J. K. Rowling* 43

<402-670>

*and the Goblet of Fire, Harry Potter and the Order of the Phoenix, Harry Potter and the Half-Blood Prince and Harry Potter and the Deathly Hallows.* It is decided to confine the study to *The Lord of the Rings* and the *Harry Potter* books because in both there is a serial progression towards the triumph of ‘good’ over ‘evil,’ which forms the central theme of the two narratives. It was felt that it would be interesting to uncover the hidden archetypal elements in the works of the two authors who, though separated by time, could be united in the use of archetypes. The researcher has long been interested in fantasy fiction and did her M.Phil. dissertation on the archetypes in the first four *Harry Potter* books. It was then that she came across J.R.R. Tolkien’s magnificent work and decided upon embarking on this study. The researcher is aware that in India, this is a relatively unexplored area. Given the richness of the country’s mythology, it is hoped that in addition to the archetypes found in Western culture, some relationship to Indian myth might be discovered, thus revealing common patterns in the two diverse cultures.

For the purpose of this study, archetypes are primarily treated as “recurrent narrative designs, patterns of action, character types, themes and images which are identifiable in a wide variety of works of literature as well as myth . . .” (Abrams, *Glossary* 12), a definition which is supported by Frye’s statement: “By an archetype I mean a literary symbol, or cluster of symbols, which are used recurrently throughout literature, and thereby become conventional” (“Milton” 434). Carl Jung’s psychoanalytic theory, in which archetypes of the collective unconscious aid the mental process of

individuation, as well as James G. Frazer's identification of elemental patterns found in myth and ritual, are touched upon. The works of the modern archetypal critics, Northrop Frye and Joseph Campbell have been taken up for reference. The guidelines set forth in the MLA Handbook (Seventh Edition) are adhered to with regard to documentation.

## Chapter II

### The Archetypal Hero

Fantasy has always been hero-centric and the ideal of heroism has been the source of inspiration and motivation for the human race. Noble virtues such as courage, wisdom, patriotism, generosity, kindness and willingness for self-sacrifice are universally admired qualities in a hero. Heroes and heroic ideals also reflect the nature of the cultures from which they spring. The hero of the classical age was a male warrior or soldier such as Achilles whose aim was the achievement of honour and greatness. Spiritual qualities were added later on, as in Spenser's medieval romance, *The Faerie Queene*. The protection of the weak was central to the age of chivalry. Later, Milton gave importance to the Christian virtues of humility, obedience and moral strength. The twentieth century saw the emergence of the common man as hero and the concept of the anti-hero with negative traits.

The heroes of fantasy fit into several common patterns. The 'Hero as Orphan' is common to fairy tales such as Snow White and Cinderella. The archetypal orphan's parents may be dead or perhaps lost. Search for parents could be included in the hero's journey (Myss). The orphan may be an abandoned child like Oedipus. Moses of the Old Testament is cast into the waters of the Nile. Fairy-tale characters like Snow White and Cinderella lose at least one parent. Indeed, the archetype's most pertinent manifestation can be traced to King Arthur who was brought up by foster-parents.

The ‘Orphan’ may also fit into the ‘Lost Prince’ or ‘Hidden Monarch’ archetype. The ‘Hidden Monarch’ is brought up secretly to escape from the persecution of a tyrant. Krishna was secreted from Mathura to Gokul and brought up there in relative obscurity among the cowherds until the time came for the destruction of the wicked Kamsa. In the Old Testament, Moses is brought up far from his Hebrew heritage. In the New Testament, the infant Jesus is hidden from the cruel Herod, who, Kamsa-like orders the killing of the innocents to protect himself from a possible rival. As has been earlier seen, Arthur’s story is similar. Joseph Campbell states that once the hero is destined for greatness, he must undergo a difficult childhood during which his status as a hero is either forgotten, unknown, or ignored (321-334).

Heroes of myth, like Odysseus, are often scarred by marks of distinction, reminders of brave battles fought and these give special identity to the bearer. The Orphan often has psychological scars. Examples are David Copperfield in Dickens’s novel of the name and Colin Craven in *The Secret Garden*. The Hero as the ‘Wounded Child’ is an archetype which is frequently come across in children’s fiction. Northrop Frye, when writing about the *analogous world* of romance, says that among the human figures, children are prominent, since chastity as a virtue is associated with childhood (AC 151).

The typical mission of the hero of fantasy is to save the world, or at least the community to which he belongs, from the impact of evil, embodied in a satanic villain. The hero is often marked out from birth as a ‘Chosen One’ by a prophecy which is revealed to him at the appropriate time. In the words of Burrows et al., “The hero is often seen in saviour terms as one who conquers evil and thus frees his people from destruction and death” (225).

## Tolkien's Heroes

In *The Lord of the Rings*, J.R.R. Tolkien provides the reader with several models of heroism – Frodo the humble *hobbit*- hero, Aragorn the traditional knightly quest hero, Gandalf the wise warrior, and Sam, whose heroism lies in selfless devotion. However, Tolkien's focus is mainly on Frodo and Aragorn. The two contrasting characters resemble the two heroic types that W.H. Auden writes about in his essay, "The Quest Hero": The first type "resembles the hero of the epics, a man of hidden powers." The second is "one who owes his success, not to his powers, but to external forces" (31). Aragorn falls into the first category and Frodo into the second. Aragorn is shown as flawless but Frodo is endowed with endearingly human attributes and this makes him a very modern hero. Verlyn Flieger says, "He is a little man, both literally and figuratively, and we recognize ourselves in him" (124).

**Frodo, the Hobbit Hero:** Frodo Baggins is a typical *hobbit*, who knows nothing of the world outside. In Old English, "fród" means "wise by experience" (Carpenter, *Letters* 168). He is an archetypal 'Innocent' who progresses towards, or rather "falls" into knowledge like Adam or Everyman. Frodo is a plump and jolly *hobbit*, who eats heartily. This is implied by his name, *Baggins*, which is a derivative of *bagging*, or eating between meals ("Frodo"). Frodo is essentially child-like and pure-hearted. Stratford Caldecott writes, "In the Catholic tradition, the spirit of childlikeness and innocence is associated particularly with the Blessed Virgin Mary" ("Hidden Presence" 178). This aspect is reflected in the Elf-Lady Galadriel's special concern for him.

Aragorn is a traditional hero of romance, larger than life, a leader, fighter, lover and healer. However, Frodo is closer to the central character of fairy-tales and to Frye's conception of the *low mimetic* hero (Flieger 124). Nevertheless, Tolkien makes it clear that his chief protagonist is Frodo Baggins by allowing the reader to observe him more fully from within. It is Frodo who is introduced first to the reader as the one who inherits the Ring and is then revealed to be the one elected to end its power. Aragorn is enlisted by Gandalf to assist him and is able to assume kingship only after the destruction of the Ring, whereupon he pays homage to the *hobbits*.

Frodo, like many fairy-tale heroes, is an orphan. He is brought up in the household of Bilbo, a rather eccentric cousin whom he regards as an uncle. Bilbo teaches him *Elvish* and imparts knowledge that is rare for a *hobbit* to acquire. This recalls Tolkien's upbringing under the care of Father Francis Morgan after being orphaned. Bilbo leaves him the Ring under persuasion from Gandalf. Frodo becomes the target of a tyrant because of his inheritance and thus has to go into hiding under an assumed name. Few others know the actual value of his legacy. Thus, he falls under the archetype of the 'Prince in Hiding.'

Frodo's task is to destroy the Ring of Power and this makes him the hero of an anti-quest. Frodo, unlike the traditional quest hero, is unsure of himself. His hesitation causes Flieger to remark that he is "a low mimetic hero thrown by circumstances not of his making into high mimetic action" (124). Not very willing at the outset to proceed on his task, Frodo protests, "I am not made for perilous quests," and childishly exclaims, "I wish I had never seen the Ring!



Why did it come to me? Why was I chosen?” The Gandalf the Wizard’s retort implies the action of the Divine Will: “Such questions cannot be answered,” said Gandalf. “You may be sure that it was not for any merit that others do not possess: not for power or wisdom, at any rate. But you have been chosen and you must therefore use such strength and heart and will as you have” (*LOTR* 60). Gandalf’s relationship to Frodo is that of the ‘Wise Old Man’ or ‘Mentor’ who comes to the aid of the hero when “the times are out of joint” (Jung, “Psychology” 187).

In spite of his apparent ordinariness Frodo is called upon to play the role of the ‘Chosen One.’ Elrond the Elf-Lord says, “I think that this task is appointed for you, Frodo; and that if you do not find a way, no one will” (*LOTR* 264). Frodo is the subject of a prophetic dream which comes to Boromir. He is the *halfling* who is expected to bring about the fall of Sauron. That Frodo has hidden depths, unknown even to him, is evidenced by his cries in the *Elvish* tongue when in danger, and his own visionary dream in the house of Tom Bombadil. Later, on the way up Orodurin, he sees a wheel of fire. These reveal his innate spiritual qualities, the hallmark of the archetypal hero endowed with insight.

Frodo thus becomes an archetypal Christian hero with the mission of bringing about the end of evil. Frodo’s reluctance is not cowardice but humility, based on his realistic assessment of himself and his circumstances. Frodo feels that while the enemy is strong and terrible, he is very small, uprooted and desperate (Edwards 61). Yet, he keeps on going with a fortitude

reminiscent of Christian in *The Pilgrim's Progress*. If the Ring is symbolic of Original Sin, then Frodo can be viewed as an Adam who seeks to be rid of it. Since the benefit would accrue to the entire world of Middle-earth, he can be considered a Christ-figure who undertakes upon himself the salvation of his fellow-beings.

Frodo attains self-confidence after his initiation period, when he crosses into Bree and then into Rivendell, facing difficulties and dangers on the way. Frodo's offer at the Council of Elrond to bear the Ring is a sacrifice. "I will take the Ring, though I do not know the way," he declares, ready for the quest (*LOTR* 264). Auden writes, "Once he has chosen, Frodo is absolutely committed" (55). Frodo's offer, made of his own free will, brings him close to divinity in virtue. Patricia Spacks says, "Frodo's virtue is more significant because it operates in the context of total free will: his is not the creature of choice and fate in the same way as Beowulf" (56). Tolkien's stress on Frodo's innate purity has Arthurian connotations. While Bilbo who is attached to the Ring may be seen as the equivalent of Lancelot, Frodo, who is ready to sacrifice the Ring and tries his best to resist its terrible temptation, may be compared to the pure-hearted Galahad.

Tom Shippey seeks to identify the religious element mentioned by Tolkien in his *Letters* and sees Frodo as the key (White). Frodo's obedience as well as his mercy and pity for Gollum make him a Christian hero. Frodo spares Gollum's life and also saves him when he ventures into the Forbidden Pool. This merciful deed providentially acts in his favour when he falters in his final

task. By making Frodo succumb to temptation at the Cracks of Doom, Tolkien deliberately renders him human; an Adam figure, and not a Christ archetype. As a staunch Catholic, the author asserts through this *eucatastrophic* end that only divine providence and no human act can give freedom from original sin, reinforcing the belief in powers greater than man.

Nevertheless, Frodo's tale recalls the temptation and suffering of Christ. Edmund Fuller, after remarking that both Gandalf and Frodo appear to be "partial anticipations of the Christ," draws a parallel between "Ring-bearer" and "Cross-bearer" (29). The Ring, which frequently urges Frodo to put it on, has a terrible impact on him. True to his archetype as Adam, he is not immune to temptation; he does wear it time and again, though each instance brings about danger to his life and soul. Frodo's terrible ascent to Mount Doom resembles that of Christ's ascent of Calvary. It is only with the help of Sam that he is able to reach the crater of the volcano where the Ring was forged.

Frodo is thus a 'Wounded Child' archetype. He is tortured by *Orcs* and by the growing weight of the Ring. "He bears three wounds – the knife-wound of Weathertop for folly; the sting of Shelob for over-confidence; and the finger torn away with the Ring, for pride" (Bradley 84). Blood being an archetypal symbol of life, Frodo's wounds can be deemed ritualistic and therefore part of his role as a life-giver and redeemer of Middle-earth. As a sacrificial hero, he is given up for dead twice. The first is in Moria, when he falls down under the attack of the *Orcs*, but is saved by the *mithril* coat given by Bilbo. The second is when he falls into coma when stung by Shelob. Like Gandalf, he is brought

back to life to complete his task. Thus, he follows the pattern of the resurrected god returning from the underworld, in the footsteps of Tammuz of Babylonian and Adonis of Egyptian mythology as well as Jesus Christ.

Frodo's loss of his finger to Gollum can also be viewed as ritualistic. Frye brings up the act of mutilation as a common ingredient in the quest-romance and says that "it is often the price of unusual wisdom or power" (AC 193). Long before this incident, Sauron loses a hand in pursuit of unlimited power. Keenan talks about the mutilation as a "symbolic castration." Frodo loses his sexuality, and this "represents the death of the body, a further step towards his androgyny" (69-70).

Frodo himself undergoes a transformation after the destruction of the Ring. On his return to the Shire, he speaks to the intruders in the quiet, confident tones of a knightly hero. He shows Christian mercy to Saruman, telling his followers after the latter's attack on him, "Do not kill him even now for he has not hurt me" (*LOTR* 996). Sam notes the new luminescence that Frodo's face acquires through his suffering. Once the mood-swings caused by the Ring are gone, Frodo becomes more like his old self. Yet he is too marked by his wounds to lead a normal life. He completes his sacrifice as world benefactor by isolating himself from his community, leaving the Shire for the Grey Havens. He speaks words appropriate for the 'Sacrificial Hero' or the 'Hero as Scapegoat': "I tried to save the Shire, and it has been saved, but not for me. It must often be so, Sam, when things are in danger, someone has to give them up, lose them so that others may keep them" (*LOTR* 1006).

Frodo's parting from Sam and his departure by ship to the Grey Havens in the company of Gandalf and the High Elves, signalling the end of the Third Age of Middle-earth, is distinctly Arthurian. King Arthur's leave-taking of Bedevere and his departure in a boat to the Island Valley of Avalon in the company of the queens is paralleled in Tolkien's work.

Though Frodo starts off as a humble *hobbit*, he slowly he acquires wisdom and a nobility comparable to Aragorn. Patrick Grant remarks, "As the tale ends, Frodo has achieved a heroic sanctity verging on the unworldly" (174). In Ready's words, he is "no more for this world – he has transcended hobbitry" (56).

**Aragorn, the Man Born to be King:** Aragorn of *The Lord of the Rings* is close to being the traditional hero of knightly romance. He is also an example of the Christ archetype. In Patrick Grant's opinion, "Aragorn is a king in exile, preserver of a noble lineage, who passes through the paths of the dead, fights a crucial turn in the epic battle, and proclaims a new dispensation" (173).

Tolkien's Aragorn is tall, stately, chivalrous, kind, patient and wise; a formidable warrior and an inspiring leader, strong both in body and in mind. He has, in fact, hardly any shortcomings, and this makes it difficult for the reader to identify with him. He is the ideal hero, as opposed to the human and more accessible *hobbits*. Tolkien, like Milton, believing in the Christian concept of humility and obedience as the hallmarks of true heroism, keeps his primary focus on Frodo, an archetypal Everyman, while retaining the traditional quest hero of romance in the form of Aragorn. Verlyn Flieger

remarks, “In *The Lord of the Rings*, Tolkien has written a medieval story and given it both kinds of hero, the extraordinary man to give the epic sweep of great events, and the common man who has the immediate poignant appeal of someone with whom the reader can identify” (124). However, Tolkien does not portray Aragorn from within, as he does Frodo. He is a person to be admired, but from a distance, a hero of medieval times whom the *hobbits* meet in the course of their exotic adventures.

From the Jungian viewpoint, Aragorn may be considered a manifestation of the ‘Animus’ archetype, one who represents the male in the female mind. This justifies his union with the Elf-maid, Arwen, an ‘Anima’ or ideal female figure. This divine wedding of the ‘Anima’ and the ‘Animus,’ called ‘Syzygy,’ brings about a reconciliation of the opposites.

Aragorn appears an archetypal knight, displaying his chivalry through his willingness to serve. “I am Aragorn son of Arathorn and if by life or death I can save you, I will,” he tells the *hobbits* (*LOTR* 168). In taking the pledge of obedience and service, Aragorn makes a sacrifice, risking his life and renouncing glory. As a leader, he never orders; he only suggests. He gives up his chance to go to Gondor for the sake of Merry and Pippin. Again, in the spirit of sacrifice, he leads his thin forces to the Black Gates of Mordor to mislead Sauron and enable Frodo to destroy the Ring.

Aragorn represents many archetypes of the hero. As Chief of the Rangers, he is in charge of protecting the Shire from the onslaught of the Enemy. Like a knight-at-arms, he wanders through the countryside under the

name of Strider. Heir of Isildur and Elendil, he may be considered a ‘Prince in Hiding,’ ‘Hidden Monarch,’ or ‘King in Exile.’ He does not reveal his royal descent until the time comes, but roams the land in the guise of the dishevelled Ranger, Strider. His hidden identity is hinted at by Gandalf in his letter to the *hobbits* in which he writes, “All that is gold does not glitter; all who wander are not lost.” (*LOTR* 167).

In the pattern of a typical quest hero whose aim is to reclaim his inheritance as King of Gondor and to wed his beloved, Arwen Evenstar, Aragorn is an orphan. He is brought up in the house of Elrond the Elf-Lord. When Elrond discovers his love for his daughter, he sends the young man, called *Elessar* or *Elfstone* by the Elves, on a journey of discovery. This is a period of initiation for Aragorn, a time when he learns about the world and hones his skills as a warrior. He takes direction from Gandalf the Wise, thus forging an Arthur-Merlin nexus. Aragorn is the subject of a prophecy involving his sword, Narsil, “the blade that was broken.” When it is re-forged and renamed Andúril, Flame of the West, Aragorn begins to come into his own. The sword is symbolic of his initiation into manhood and reminds the reader of the Sword in the Stone and Excalibur of Arthurian legend.

Spenser’s Arthur is a combination of secular and religious excellence, and so is Tolkien’s Aragorn. As a true king, he embodies the Divine Right of ordained monarchs. He represents the aspect of ‘Christ as King.’ Though possessing the Christian qualities of humility and obedience, which he displays to a praiseworthy extent through his championship of the *hobbits*, he proves

himself a commander of men, both dead and alive. He resists temptation strongly. Neither the Ring nor the *Palantír* has any effect on him. He is able to frighten Sauron through the use of the Seeing Stone. His immunity to temptation is indeed Christ-like.

Jung suggests that the symbol of the hand lies in its power to produce and create (qtd. in Garai 39). Men endowed with certain spiritual gifts ordained and consecrated priests, judges and magistrates by the “laying on” of hands. Aragorn performs the archetypal role of ‘King as Healer,’ recalling the “laying of hands” by Jesus, a tradition by which monarchs in England and France touched people to cure them of scrofula. He knows the qualities of many healing herbs and plants such as the *athelas* leaves or *kingsfoil*, which he uses to give relief to Frodo after the attack by the Witch-king and also more effectively in the Houses of Healing, when he revives Faramir, Merry and Éowyn. The latter incident is evocative of Jesus raising Lazarus from the dead. Nikakis says that Aragorn does something characteristic of a shamanic spirit journey by “calling” the unconscious sufferers back to life, and that, like a typical shaman whose spirit battles with demonic powers, the struggle leaves him weakened. He risks his life for the sake of the suffering. Aragorn, through the act of kissing the sick, seems to share his breath and bodily essences with his patients. Jung says, “To breathe or spit upon something conveys a ‘magical’ effect, as, for instance, when Christ used spittle to cure the blind, or where a son inhales his dying father’s last breath in order to take over the father’s soul” (*Man* 70).



Another instance of Aragorn's spiritual qualities is the raising of the ghostly army in the Paths of the Dead. Aragorn is able to release the dead soldiers from the curse placed on them for perjury by his forefathers, making him a redeemer. This great achievement proclaims the *return of the king* to the people of Gondor, words again evocative of the Second Coming. Aragorn is thus a symbol of hope. Dan Graves says, "Aragorn has titles reminiscent of Christ, a bride to gain and a kingdom to enter."

Aragorn's life follows a cyclic course, exemplified by the re-forging of his sword. He is close to being a vegetation deity, one whose welfare is tied up with the fertility of the land. In his absence, Gondor is a wasteland, its people devoid of peace and purposeful living. In the Court of the Fountain, the White Tree of Gondor lies withered and barren. Following Gandalf's instructions, Aragorn finds a sapling on a stony slope and replants it there, signifying the return of fertility. According to Nikakis, "The coming of the rightful king is mirrored powerfully in the literal and metaphorical flowering of the landscape." His midsummer wedding with Arwen further reinforces his duty as a king whose life is linked with the land. While the death of the old king of Rohan, Théoden, and the fall of Sauron herald the end of winter, Aragorn's ascent to the throne and his wedding mark the advent of summer. Aragorn is thus Northrop Frye's hero of romance, one who belongs to the "Mythos of Summer" as described in *The Anatomy of Criticism*. The manner of Aragorn's death, mentioned in the Appendices, is significant. He dies on March 1<sup>st</sup>, his birthday, signifying the completion of a circle, one which is not hollow like the Ring, but filled with noble deeds.

Further, he chooses to die before becoming old and feeble and passes on the throne to his youthful son. In doing so, he follows the conventions related to kings and priests described by Frazer in *The Golden Bough* and Jessie Weston in *From Ritual to Romance*. Aragorn, by the act of voluntarily giving up his life, adds weight to the argument in favour of his classification under of the Messianic archetype.

In *The Hobbit*, Tolkien projects two heroes, Bilbo Baggins, the central figure of the quest, and Bard, who slays the dragon Smaug. In *The Lord of the Rings* too, Tolkien shows his penchant for splitting the hero. “Frodo and Aragorn represent different aspects of the [archetypal] hero – Frodo his childlikeness, Aragorn his nobility and power, and each must support and learn from the other” (P. Grant 170).

### **Harry, Rowling’s Universal Hero**

Joseph Campbell, after studying the myths of various cultures, concluded in his book, *The Hero With a Thousand Faces*, that they were one single *Monomyth* and it was the same hero who featured in all of them, with suitable adaptations according to the psyche of each culture. The hero had certain distinct features and his fortunes followed definable patterns. The hero of fantasy conquers underestimation by superiors, raises his self-respect by overcoming obstacles and earns distinction through his accomplishments. The hero may not be extraordinarily gifted. He is acceptably normal, but due to his innate sense of justice is helped along the way by higher forces. His appeal lies in the sense of identification that he instills in the reader

J.K. Rowling's Harry Potter is shaped on the lines of the archetypal British hero. In him are found overtones of King Arthur. Kerrie Le Lievre points out that Harry's name has historical associations with royalty, especially with Henry V. On a more contemporary note, he is symbolized as England struggling against Hitler's imperialism. At the simpler level, he is the archetypal British school boy. Harry is not extraordinarily brilliant except in *Quidditch*, an immensely popular *wizarding* adaptation of polo. Alleen Nilsen's remark, "Orphans must be Seekers and Warriors," evokes Harry's position as *Seeker* in the Gryffindor *Quidditch* team.

In British schoolboy fashion, Harry underplays his intelligence and is frightened of acquiring a scholarly image. He is neither aggressive nor domineering. Still, he does not hesitate to take up the reins of leadership when the situation arises. Harry never moralizes, but follows an unspoken ethical code which emphasizes fair-play and the championship of the underdog. According to Ruth Morse, "Harry's passionate sense of justice quickly leads him to recognize wrongs where he or his friends are involved, such as prejudice against half-human characters, or the children who do not come from 'pure-blood' wizarding families" (*Hindu* 4-3).

Harry Potter does not fit into the conception of the hero as a god-like form of man. He has human strengths and weaknesses, being created on the lines of Adam and Everyman. Aurora Sartori says, "Harry's struggles in school, his relationships with his friends, and his less-than-perfect home life away from Hogwarts all contribute to Harry's 'Everyman' status." Harry is

certainly not a giant in size or strength, being puny. He has dark, unruly hair, green eyes behind large glasses and a scar on his forehead. Yet, his is the story of the Ugly Duckling which grows up into a swan. From the unwanted orphan at the beginning of the first book, he is gradually transformed into a competent leader and future general who can oppose the villain and his cohorts.

Harry is characterized by a lightening-shaped scar on his forehead. This marks him as an archetypal 'Wounded Child,' indicates the presence of indwelling evil, and at the same time symbolizes the triumph of the forces of 'good.' Like Odysseus' scar, Harry's mark is an insignia of courage, a reminder of survival in a fight and a foreteller of more such encounters in the future. Grynbaum comments on Harry's scar:

The thunderbolt, mythically symbolic of the spark of life and enlightenment was hurled by Zeus down to earth as a dramatic symbol of that god's dual capacity for creation and destruction. Harry's wound was the first evidence of a shamanic calling as well as the battleground between enormous conflicting forces within his young body and psyche.

The scar forces Harry into the open, while the Invisibility Cloak allows him to disappear. The Invisibility Cloak is a symbol of his father's love and protection, an inheritance from his paternal ancestor, Ignotus Peverell. The scar represents his mother's love and sacrifice which protects Harry till the end of his battle with evil. Harry also bears the psychological scars of rejection, neglect and uncertainty. He requires the motherly affection of Mrs. Weasley

and the attachment and support extended by his mentor, Dumbledore and the friendship of Ron and Hermione, to overcome his early trauma.

Like the epic heroes, Harry is, in times of need, equipped with special weapons and means of transportation such as his magic wand, the Cloak of Invisibility, the Sword of Gryffindor and flying brooms of the latest model like the Nimbus 2000 and the unparalleled Firebolt. However, Rowling does not fail to remind the reader that “his intrinsic goodness is his most momentous weapon” (Nikolajeva, “Return”128).

Rowling’s Harry Potter, like Tolkien’s Frodo and Aragorn, is parentless. Accounting for the number of orphans who figure prominently in children’s fiction, Alleen Nilsen points out:

A higher percentage of orphans exist in children’s literature than in real life because many authors do what Betsy Byars has confessed to. . . . the first thing she does is figure out some way to get rid of the parents so that the children can be free to make decisions and get credit for their actions.

Says Rowling along the same lines: “Harry’s status as an orphan gives him a freedom other children can only dream about (guiltily, of course). The orphan in literature is freed from the obligation to satisfy his / her parents, and from the inevitable realization that his / her parents are flawed beings” (“Of Magic”).

The Dursleys are so suspicious of Harry’s magical background that they try their best to suppress him. He is made to live in a cupboard-like room under the stairs, has only cast-off clothes to wear, does endless chores in Cinderella

fashion for his Aunt Petunia and has practically no company. Writing about the archetypal interpretation of the phenomenon of the hidden hero, Marie-Louise Von Franz says, “The new God of our time is always to be found in the ignored and deeply unconscious corner of the psyche” (viii). Harry is hidden away when the family has visitors and is painted as a delinquent to the outside world. This is reminiscent of David Copperfield and Oliver Twist who are dubbed unmanageable children and treated most cruelly. Jane Eyre too, is labelled a wicked child and sent away by her aunt to an orphanage. Prince Caspian, C.S. Lewis’s eponymous hero is an orphan who escapes from the clutches of his cruel Uncle Miraz. Harry bears the lightening-shaped scar caused by Voldemort’s attempt on his life.

Moses, Jesus, Oedipus, Arthur, Krishna and Harry were unaware of their celebrity status until they attained the pre-ordained age. Harry thus falls under the archetype of the ‘Prince in Hiding,’ one who has to wait to come into his inheritance. Nikolajeva writes about this recurring pattern: “A child deprived of his or her birthright is one of the most common mythical and folklore motifs, occurring in stories as diverse as Cinderella and the Bible” (“Secrets” 229).

Harry may be identified as the archetype of the ‘Child Redeemer,’ a young version of the Messianic archetype. He is a symbol of hope to the *wizarding* world. Even as a baby, he delivers the magical people from Voldemort at the height of power. From the beginning, Harry’s mission is the final defeat of the resurrected villain. He is a boy of destiny, ‘The Chosen One.’ Campbell writes, “Herohood is predestined, rather than simply achieved” (35).

Harry and his friends fit into the Knight Archetype which is primarily associated with chivalry, courtly romance and the protection of the weak. The Knight archetype has spiritual overtones. Loyalty and self-sacrifice are the Knight's virtues, along with a natural ability to accomplish difficult tasks. On a more contemporary note, Harry can be viewed as a symbol of England's resistance to Hitler's reign of terror. So, Harry and his comrades are not only like the Knights of the Round Table, but also like the Royal Air Force, which was filled with enthusiastic youth.

The fascination of the Inklings with the Arthurian legends no doubt had its influence on Rowling. In giving shape to Harry as a typical modern British hero, Rowling incorporates many of the stories surrounding the legendary king and bestows several of his traits on her protagonist. Milton considered writing an epic about King Arthur before settling upon a theme more suitable to the breadth of his inner vision. Rowling, in her delineation of the villain, chooses Satan as her prototype, while she envisages Harry as a modern Arthur. Arthur's royal birth, his separation from his parents and upbringing in obscurity, his acknowledgement as king at an appropriate age, all under the auspices of Merlin, anticipate the career of Rowling's hero.

Harry Potter, the son of powerful and popular magical parents, is taken away by his future mentor, the great wizard Dumbledore, to live with the Dursleys, just as Arthur is taken away by Merlin, the unparalleled wizard to live with Sir Ector's family. Arthur's foster brother, Sir Kay, acts unfairly by claiming that it was he who removed the sword from the stone. Dudley bullies

Harry mercilessly. Arthur travels from his country home to London to claim his true inheritance. Later he settles in Camelot. Harry travels from the suburban residence of the Dursleys to London, from where he proceeds to Hogwarts and his heritage. After his recognition as the true king, Arthur is given the extensive training that was a mandatory part of the medieval knight's education. Harry is systematically trained in subjects like *Herbology*, *Potions*, *History of Magic*, *Care of Magical Creatures* and *Defence Against the Dark Arts*.

Like Arthur and Lancelot, Harry and Ron are close friends. The name of Harry's sweetheart, Ginny, is undoubtedly derived from *Guinevere*, Arthur's queen. The wise Lady of the Lake, Nimue, becomes the scholarly Hermione, who, in accordance with the times, is a lady knight taking active part in most of Harry's adventures. It is Ginny who plays the role of the damsel in distress who needs knightly protection. If the knights of yore had fiery chargers, Harry and his friends have flying broomsticks. The wizard's ball-game, *Quidditch*, substitutes for medieval jousts. Early Arthurian legends mentioned fights with dragons and other such mythological beasts. In Rowling, fantastic beasts abound.

Merlin helps Arthur secure Excalibur, the adamant sword with the jewelled hilt and wondrous sheath. Likewise, it is Dumbledore's pet phoenix which brings the Sorting Hat to Harry, from which he is able to extract the Sword of Gryffindor. This hoary sword too has a hilt which is embellished with rubies of extraordinary size. Merlin leaves Arthur at a crucial point in his reign because he is imprisoned by a temptress. Dumbledore is separated by death from Harry before the task of defeating Voldemort is done.



Arthur's court housed the Round Table, around which one hundred and fifty valiant knights, including Lancelot, Gawain, Kay, Mordred, Galahad and Percival sat. This resembles the secret society, Dumbledore's Army, headed by Harry. The Order of the Phoenix is another medieval-sounding organization like the Knights Templar. The various strange rules and regulations of Hogwarts give the story a definite medieval atmosphere. The Castle is lit by torches and is unmarred by modern mechanisms. As a magical place, a sanctuary protected by the most powerful charms, it is Harry's Camelot in microcosm. Boys like Draco Malfoy are rival knights and opposing houses like Gryffindor and Slytherin are banners of warring nations.

One of the most important legends related to King Arthur was the Quest for the Holy Grail. Colbert remarks, "The Goblet of Fire is more than a little similar to another powerful goblet that has launched tournaments and battles; the Holy Grail" (99). In Harry's world, the final task of the Triwizard Tournament is also to literally find a Grail, in this case the Triwizard Cup, and to win it for Hogwarts. Just as the Grail in Arthurian legend is found by Galahad, son of Lancelot, because his soul is completely pure, Harry and Cedric Diggory succeed in reaching the Cup through strength of character as much as by *wizarding* skill. The Triwizard Tournament is a Rite of Passage for the Young Harry, since it exposes him to the experience of death.

Sacrifice of the self for the welfare of others runs like a golden thread through the *Harry Potter* series. This notion of sacrifice has deep and lasting significance in myth and religion. Frazer writes in *The Golden Bough* of the

‘Scapegoat Archetype.’ Through the killing of the scapegoat, the tribe could achieve the cleansing and atonement necessary for natural and spiritual rebirth” (Guerin et al. 169). Harry Potter exists because of the power of sacrifice. “The Boy who Lived,” the only person to survive a *killing curse*, is able to do so because his mother, Lily Potter, casts her life as a shield between her baby and the villain, Lord Voldemort. Harry closely resembles his father physically but is nearer to his mother by temperament. Rowling indicates this by highlighting the fact that Harry’s eyes are similar to that of Lily. This resemblance is realized by Professor Snape before his death. Harry inherits his mother’s selflessness and therefore responds positively when he is called upon to make the climactic act of sacrifice. Harry’s willingness to lay down his life is contrasted with Voldemort’s desire for immortality. Karen Schaafsma writes, “The defeat of evil is never accomplished without sacrifice. The hero of fantasy is always called upon to relinquish the very thing the antagonist is unwilling to give” (61). Again, Harry’s sacrifice is marked by choice. In choosing to die, he follows the accepted pattern of the mythic hero. Jung, writing about sacrifice, says that “the death of the hero could be taken as signifying a turning-point in life in which the ego has to relinquish the seat of power, and acknowledge its dependence upon something or someone greater than itself ” (qtd. in Storr 84). This justifies Dumbledore’s plan of making Harry let Voldemort try to kill him. The trial set by his mentor helps Harry realize his spiritual goal of attaining serenity and harmony in life, “the goal of the individual’s psychological development” (Storr 87).

Rowling lays down the fairy-tale-like condition that while Harry lives, Voldemort cannot die. Harry understands the intricacy with which his life is linked to Voldemort and accepts the necessity of his death. He bows to Dumbledore's superior wisdom and, true to his archetype as a knight and also as a Christ figure, never seeks to shirk his responsibilities. Following his mentor's plans, he walks, alone and unarmed, into Voldemort's camp. There, after facing the jeers of the Death Eaters in a scene reminiscent of the taunting of Jesus Christ by the mob and of the sacrifice of C.S. Lewis's Aslan in *The Lion, The Witch and The Wardrobe*, he lets Voldemort hit him once again with a killing curse. Northrop Frye writes, "The hero has to die and if his quest is completed the final stage of it is, cyclically, rebirth, and dialectically, resurrection" (AC 192). Harry, like Gandalf, goes through a near-death experience and then returns to life. He encounters Voldemort once again, and the wizard, who is unaware that Harry is the true master of the Elder Wand, is killed with the rebound of his own curse. After his death, the world once more becomes a free and fair one for both magical people and *muggles*. Harry and the other Hogwarts students grow up and in their turn send their children back to their alma mater.

Harry's final encounter with Voldemort is an encapsulated form of the four stages of the quest romance traced out by Northrop Frye – *Agon* or conflict, *Pathos* or death, the disappearance of the hero and then the reappearance and recognition of the hero (AC 192). The various Harry-Voldemort encounters can be considered as examples of the 'Junex vs the

Senex' conflict elucidated by Alleen Nilsen who writes, "In the process of making their life-journey, children sometimes view adults as standing in their way." Voldemort belongs to a previous generation and survives by artificially enhancing his longevity. Cold and utterly devoid of humanity, he is the very embodiment of winter and sterility. In contrast, Harry, the good-hearted boy hero, born in the month of July, is symbolic of the young year, ushering in an era of fruitfulness. The youthful members of Dumbledore's Army can be equated to the *Maruts*, the armed band of youths accompanying the Vedic god Indra, mentioned by Jessie Weston in *From Ritual to Romance*. It is noteworthy that in the past, the festival of Indra, a nature god, was celebrated in the spring season.

The hero of fantasy, whether he is an Everyman archetype like Frodo, a knight like Aragorn, or a combination of both in modern attire like Harry, wakes into awareness when the time is ripe and aligns himself with the forces of 'good.' Whether or not he is overtly religious, he follows the mode of sacrifice to restore his world to a state of peace and prosperity, achieving self-realization in the process.

## Chapter III

### The Hero's Journey

The quest is central to romantic fiction, and this is particularly true of the fantasy novel. The hero undertakes a long journey, which may either be literal or symbolic, in the course of which he learns more about the world and himself, and in the end attains true heroic stature. Northrop Frye considers the quest myth to be the central myth of all literature (“Archetypes” 431).

W.H. Auden in “The Quest Hero” says, “Human nature is a nature continually in a quest of itself, obliged at every moment to transcend what it was a moment before” (42).

Joseph Campbell, the acclaimed mythologist, outlines the various stages of the heroic quest or ‘The Hero's Journey’ in his book, *The Hero with a Thousand Faces*. According to Campbell, the hero goes through three main stages – Departure, Initiation and Return, each stage being further divided into units. These divisions are not arbitrary, ample allowance being given for individual variation. The pattern of the heroic story is “a separation from the world, a penetration to some source of power, and a life-enhancing return” (35). In Margery Hourihan's words, “The story of the hero and his quest is essentially the same. . . . It appears in countless legends, folk tales, children's stories and adult thrillers” (2). The hero story has dominated children's and young adult literature, passing on traditional values to each generation.

## Frodo's Quest

Frodo's journey is not a quest for a legacy; on the other hand, it is a quest to get rid of his inheritance, the Ring. Through his act of sacrifice, he saves Middle-earth from imminent destruction. Frodo loses physically, but gains morally and spiritually. Though his journey may be viewed as an anti-quest on the worldly plane, it is a spiritual seeking or completion of an ordained duty and is central to the novel. Auden writes:

The ring-bearer is setting out on the Quest of Mount Doom: on him alone is any charge laid – neither to cast away the ring nor to deliver it to any servant of the enemy, nor indeed let any handle it, save members of the Company and the Council, and only then in gravest need. The others go as free companions to help him on his way. (40)

**Departure:** The first part of the hero's journey is the 'Departure,' where the hero sets out on his journey, mentally and physically aided by superior forces which guide him on the quest. The sub-stages of the 'Departure' phase are as follows:

**The Call to Adventure:** Campbell explains: "This first stage of the mythological journey – which we have designated 'the call to adventure' – signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown" (58). It is a moment when the hero first meets a force which is going to change the life that he has so far led. Campbell calls this power the *herald* who summons the hero

to “some high historical undertaking or some task that will bring a change to the hero’s life, which will never be the same again, for better or for worse” (51). In *The Lord of the Rings*, Gandalf the wizard is the herald who enters Frodo’s life to explain the implications of being the possessor of the Ring of Power and the urgent need to take it away from the Shire. It is Gandalf the Grey who makes Frodo aware of the fact that he is not a simple *hobbit*, but a hero who has before him the awesome task of saving Middle-earth from the re-risen Sauron. Frodo’s call to adventure is linked with his destiny as the ‘Chosen One.’ Campbell’s statement, “Destiny has summoned the hero” (58), can be recollected at this juncture.

**Refusal of the Call:** The hero is sometimes compelled by circumstances or traits of his own character to refuse the call to adventure. If, for some reason he did so, his life would become miserable. Campbell says, “Refusal of the summons converts the adventure into its negative. Walled in boredom, hard work or ‘culture,’ the subject loses the power of significant affirmative action and becomes a victim to be saved” (58). Frodo is not happy with the call to adventure. He protests, “I am not made for perilous quests. I wish I had never seen the thing [the Ring]! Why did it come to me? Why was I chosen?” (*LOTR* 60). He offers Gandalf the One Ring, thinking understandably, albeit mistakenly, that the wise and powerful wizard was more capable of being its keeper. Still, he finds that he cannot escape his destined heroic role. Campbell, echoing Tolkien’s famous line referring to Aragorn, comments, “Not all who hesitate are lost” (64). Frodo does find the courage to leave his happy homeland, the Shire, and undertake a long and perilous journey, something that is alien to the natural tendencies of the *hobbits*.

**Crossing the First Threshold:** This is the point when the hero takes his first thrilling steps into his new world, leaving behind the familiar surroundings of his usual one. Campbell writes of this phase, “The adventure is always and everywhere a passage beyond the veil of the known into the unknown; the powers that watch at the boundary are dangerous; to deal with them is risky; yet for anyone with competence and courage the danger fades” (82). Margery Hourihan, writing about the hero’s departure phase says, “He leaves the civilized order of home to venture into the wilderness in pursuit of his goal” (90). Frodo leaves the safety of Bag-End and goes on the Road. As Frye says, “The metaphor of the “way” is inseparable from all quest-literature (AC 144). The most important threshold is crossing the boundaries of the Shire into the Old Forest, which may be compared to the journey from the conscious into the unconscious. Next is the fording of the Bruinen into Rivendell. Every crossing of water in the story is a symbolic furtherance of the heroic quest.

**Supernatural Aid:** Of the Supernatural Helper Campbell writes, “When the hero accepts the responsibility of undertaking the quest there appears a helper representing the protecting power of destiny” (71-72). The High Elves led by Gildor Inglorion rescue the *hobbits* when they are pursued by the Black Riders. Bombadil, representing the power of Nature, appears suddenly when Old Man Willow captures them. Again, he comes to the rescue of the *hobbits* when they are caught in the *Barrow-wight’s* lair. Glorfindel the Elf-lord saves Frodo from the Black Riders at the River Bruinen. At Rivendell Bilbo gives him the sword Sting and the *mithril* coat which protects him against the *Orcs* in



Moria. Campbell says that the helper in the form of the fairy-godmother is “a familiar figure of European fairy-lore and in Christian legends it is often played by the Virgin” (71). Galadriel represents the ‘Cosmic Mother’ who helps Frodo by giving him the phial of light which saves him in several situations. She presents each of the Company with precious gifts, and, above all, helps them understand themselves, an invaluable aid on the quest.

Campbell describes one more type of helper – the guide. Strider, as Aragorn is then known to the *hobbits*, being the chief of the Rangers, is entrusted by Gandalf with the task of guiding them from Bree. Gollum the ‘Shadow’ later leads Frodo and Sam through Mordor. Gandalf himself is the primary guide on the quest.

**Belly of the Whale:** In the ‘Belly of the Whale’ stage, the hero experiences total isolation as well as separation from the known world. It is a symbolic birth and rebirth. The hero emerges from this stage as a changed person. “The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero . . . is swallowed into the unknown and would appear to have died” (Campbell 90). Frodo undergoes three ‘Belly of the Whale’ stages – being trapped underground by the *Barrow-wight*, stabbed by the witch-king of Angmar and stung by Shelob. Frodo begins to play a more dynamic role after the incident at the Barrow-downs. He is equipped with a sword, symbol of his coming of age. Frodo is transformed by the *Nazgûl*’s stabbing into a spiritual being, far unlike a down-to-earth *hobbit*. Gandalf notes that there is a “hint on

transparency” about him (*LOTR* 217). When the *Orcs* revive Frodo from the coma caused by Shelob’s sting, he exhibits the characteristics of a ‘Wounded Child’ or martyr.

**Initiation:** In the Initiation stage, the hero, who has departed from the safety of his home, actually begins his set task.

**The Road of Trials:** ‘The Road of Trials’ is a series of tests or ordeals that the hero must undergo to begin the transformation. After crossing the threshold, he has to go through many trials, in which he is “aided by the advice, amulets and secret agents of the supernatural helper” (Campbell 97). The mythologist goes on to say, “Dragons have now to be slain and surprising barriers passed – again, again and again. Meanwhile there will be a multitude of preliminary victories, unretainable ecstasies, and momentary glimpses of the wonderful land” (109). Frodo’s problems begin as soon as he leaves the safety of Bag End. He remembers Bilbo’s warning, “It’s a dangerous business, Frodo, going out of your door. . . . You step into the Road, and if you don’t keep your feet, there is no knowing where you might be swept off to” (*LOTR* 72). Along his road of trials, the “wonderful lands” Frodo glimpses are Rivendell and Lothlórien. Frodo is aided by the rhyme he learns to summon Tom Bombadil, by the sword Sting and the *mithril* coat given by Bilbo as well as by the *elven* gifts of the phial, cloak, *lembas* (*elven* way bread) and *haithlain* (*elven* rope) that are given by Galadriel’s people. He receives aid from Gandalf who arranges for companions on his journey and the guidance of Aragorn. Frodo also gets the help of Sam, Faramir, Glorfindel, Galadriel and even Gollum. The crossing of the Anduin River is the crossing of another threshold for Frodo and

the rest of the Fellowship. They are subject to attack from *Orcs* and are in danger from the *Ringwraiths* circling overhead. Boromir turns traitor and tries to attack Frodo, who escapes only by putting on the Ring. On Amon Hen, the Eye of Sauron almost engulfs his will. He manages to remove the Ring just in time. Frodo then decides to go into Mordor alone by boat. The faithful Sam follows, nearly drowning in the process. Even leaving Lothlórien is a crossing. “For so it seemed to them: Lórien was slipping backward, like a bright ship masted with enchanted trees, sailing on to forgotten shores, while they sat helplessly upon the margin of the grey and leafless world” (*LOTR* 367). The *hobbits* then reach the Black Land of Mordor. There, Frodo endures a near-fatal attack by Shelob and suffers imprisonment and torture at the hands of the *Orcs*. Even after being rescued by Sam, he has to traverse the *Orc*-infested countryside to Mount Doom. It is the climbing of Mount Doom, without provisions and with Gollum in relentless pursuit that forms the most difficult part of the ‘Road of Trials’ for Frodo.

**The Meeting with the Goddess:** Campbell calls the goddess “The paragon of all paragons of beauty, the reply to all desire, the bliss-bestowing goal of every hero’s earthly and unearthly quest” (110-11). She guides the hero and bids him break his chains. Galadriel, beautiful and wise, knows the history of ages past, much that is happening in the present, and something of the future. She is the presiding deity of the lush land of Lothlórien, protecting it with the power of her *elven* ring, *Nenya*. Tolkien, in accordance with the basic Catholic flavor of the work, has endowed her with the qualities of the Holy Virgin. She bestows valuable gifts on the Company, tests them and helps Frodo form a clearer image of the quest.

**Woman as Temptress:** As the Company stands before Galadriel, she searches their hearts. Afterwards, they all feel as though she had read their minds and offered them the thing they most wanted but could get only if they turned aside from the quest and returned home. This is only a test of endurance which Galadriel, as a mother figure, prepares for them. She herself willingly takes on the challenge of the Ring when it is offered to her by Frodo. Like an enchantress, she shows Frodo her mirror which reveals the past, the present and the future. Yet, she warns him of its deluding power. Kosti writes, “The dark side has to be faced and then passed through.” It is the Ring itself that takes on the role of temptress. It is a symbolic snake, an aspect of the dark feminine and is in turn associated with temptation. The Ring appears to be everything, and yet is nothing. It reduces the possessor to a cipher. The Ring constantly urges Frodo to put it on and forget his quest, offering him great power as a bribe. In the end, the *hobbit* succumbs to it and the quest would have been a failure but for the timely intervention of Frodo’s alter ego, Gollum. Predestination overcomes the temptation of Tolkien’s quest hero and saves him.

**Atonement with the Father:** ‘Atonement with the Father’ is a crucial step where the hero comes into his own, claims his heritage, faces his fears and prepares for the ultimate boon. A.C. Petty places the ‘Atonement with the Father’ stage on Mount Doom, when Frodo faces his Dark Father, Sauron, and declares himself his superior by claiming mastery of the One Ring (55).

Campbell writes of the son “rising against the father for the mastery of the universe” as a possible variant of ‘Atonement’ (136). The ‘Junex vs the Senex’

conflict is evidenced in this pattern. All of Sauron's power is in the Ring; so the seeds of his destruction lie inside. In Tolkien's saga, the victorious son does not replace the Father in the seat of power. This is a situation similar to that in the *Harry Potter* stories, where, after the final defeat of the 'Dark Father,' the son does not replace him but goes back to peace and relative obscurity.

**Apotheosis:** "The literal meaning of *apotheosis* is *deification*. On a more earthly level, it can be considered a period of rest, peace and fulfilment before the hero begins the return. "We no longer desire and fear, we are what was desired and feared," says Campbell of this stage (162). When Frodo declares himself the rightful owner of the Ring, he becomes all he feared and subconsciously desired. He confronts his real self. Segal explains, "The hero discovers his true identity. He discovers who he really is. He alone knows his failure. Yet his is heroic all the same" (5). Frodo's terrible ordeal on Mount Doom elevates his status to that of a sacrificial hero. A parallel may be seen in Christ on Calvary. However, to refute equation to the divine, Tolkien makes Frodo face his Shadow and claim the Ring as his heritage at the Cracks of Doom. It is divine grace appearing in the unlikely form of Gollum that saves Frodo from marring all that had been achieved so far. Thus Frodo loses his finger and the Ring to Gollum, but nevertheless achieves success. At the coronation of Aragorn, Frodo is given the honour of handing over the crown to Gandalf. The moment of glory for Frodo and Sam comes when the newly-crowned king bows his knee to the *hobbits* and leads them to his throne. He tells the company of warriors to "praise them with great praise" (*LOTR* 933). A

place of honour awaits the *hobbits* at the table. In surprising fulfilment of Sam's wish, a minstrel of Gondor sings of "Frodo of the Nine Fingers and the Ring of Doom" (*LOTR* 933).

**The Ultimate Boon:** Campbell writes that the hero "achieves a world historical, macro cosmic triumph . . . brings back from his adventure the means for the regeneration of his society as a whole . . . [and conveys] the message to the entire world" (38). The critic goes on to explain that after the ultimate boon, the experienced world explodes. "There is transformation, renewal and revivification" (192). Sauron's power is taken from him when the Ring is destroyed. The destruction of the Ring leads to great confusion in Mordor as Mount Doom explodes. The air is purified; the clouds go and the world is "full of a sweet mingled scent" (*LOTR* 930). The destruction of evil and restoration of order is the ultimate boon. Personally, Frodo is rewarded with peace in the land of Valinor, the place to which he travels through the sacrifice of Arwen and the grace of Galadriel.

**The Return:** The final stage of the hero's journey is the return. "The hero ventures out of the land we know into darkness, and there he accomplishes his adventures . . . then he must return back to the land of light from where he left" (Campbell 217).

**Refusal of the Return:** When the hero has obtained the boon, he is prevented from returning either by his own desire to linger in the world of the gods, or by some outside force. The crossing of the return threshold is a stage fraught with difficulty, necessitating rescue from without. Campbell writes, "The hero may have to be brought back from his supernatural adventure by

assistance from without and returned from the mystic realm into the land of common day” (216). Frodo is maimed physically and psychologically after the destruction of the Ring. The *hobbits* are exhausted and have no hope of returning. Even though they are rescued by the Eagles, they face another problem, namely, the destruction of their homeland by Saruman. Fortunately, the Shire is restored to its former state with the aid of Galadriel’s gift to Sam of earth from her orchard.

**Rescue from Without – The Magic Flight :** Just as the hero may need guides and assistants to set out on the quest, oftentimes he or she must have powerful guides and rescuers to bring them back to everyday life, especially if the person has been wounded or weakened by the experience” (Campbell 185). Sometimes, the hero’s return can be just as dangerous and exciting as his setting-forth. As the hero goes back with the prize of his quest, he may meet with obstacles on the way back. “The final stage of his adventure is supported by all the powers of his supernatural patron” (Campbell 197). It is Gandalf’s magical help in the form of the Great Eagles that saves the *hobbits*.

**Crossing the Return Threshold:** The *hobbits* recover in Ithilien, where they enjoy a period of restful happiness. It is only when they return to the Shire that further problems face them, and they have to cross another threshold to restore normalcy to their home. They are challenged with the further task of freeing the Shire from the clutches of Saruman and his ruffians. They find the countryside a wasteland, the victim of mindless exploitation. After the intruders are driven away successfully, Sam uses Galadriel’s gift of dirt to return the land to its former glory.

**The Hero as Master of the Two Worlds:** Frodo is accepted as a hero both at home and in the lands beyond the Shire. He is the friend of Men and Elves, and is also in possession of his beloved Bag End and the companionship of Sam and the other *hobbits*.

**Freedom to Live:** After the Scouring of the Shire and its revival, Sam, Merry and Pippin obtain the freedom to live in peace. The *hobbits* gain by their experiences in the world outside and their new- honed skills help them in achieving victory at home. But Frodo finds that he has been too affected by his travails to lead a normal life. His duty is done, and he has the freedom to live life on his own terms. He needs several years of healing and so he chooses to go on another journey in the company of Gandalf and the High Elves to the lands beyond the sea. This incident is similar to King Arthur's last journey with the Three Queens to the Island Valley of Avalon to have his wounds healed, and that of Percival's voyage to Carbonek.

Though Frodo is the primary hero of *The Lord of the Rings*, there are other heroes, and consequently, other quests in the novel. Sam Gamgee's task is to see that his master's mission is completed. "So that was the job I felt I had to do when I started," thought Sam, "to help Mr. Frodo to the last step and to die with him?" (*LOTR* 913). He takes on the role of Ring-bearer when he thinks that Frodo is dead.

Aragorn's quest may be reconstructed from the Appendices to *The Lord of the Rings*. His call to adventure comes when he learns of his true descent. Elrond tells him that he is the son of King Arathorn and hence heir of Isildur. He gives Aragorn his heirlooms except for the sceptre to which he would be



entitled only when he becomes king. Elrond tells him, “Many years of trial lie before you” (*LOTR* 1034). Aragorn crosses the first threshold into unknown country, leaving behind the familiar land of Rivendell. He becomes a Ranger, a wanderer who guards the helpless. Supernatural aid comes in the form of Gandalf and through his new mentor Aragorn gains “much truth and wisdom” (*LOTR* 1035). In the main story, Gandalf calls him to adventure by instructing him to accompany the *hobbits* from the inn, “The Prancing Pony” in Bree. Petty says that his ‘Road of Trials’ is the “assumption of total leadership of the quest through the loss of Gandalf in Moria” (56). Aragorn leads the forces to Mordor after many adventures. His initiation as king starts when he goes through “The Paths of the Dead.” Aragorn’s ‘Atonement with the Father’ comes with the re-forging of the broken sword Narsil, which he then names “Anduril.” His ‘Meeting with the Goddess’ is at Lothlórien. Aragorn’s apotheosis starts in the Houses of Healing when he heals Eówyn, Faramir and Merry, revealing his true identity as king through his curative powers. Campbell writes, “The hero either defeats his father and takes his position, or in some way earns the trust of his father” (146-47). Aragorn rises in the esteem of his former guardian and father-figure Elrond who agrees to give away his daughter Arwen in marriage to him. Aragorn’s coronation, the restoration of his land to fertility and the midsummer wedding with Arwen Evenstar are the boons he receives as fruit of his long years in the wilderness. He thus gains the freedom to live the normal day- to-day life of a king in his position. On his marriage day, Elrond surrenders his sceptre to him, acknowledging him master of the two worlds – that of Men and Elves.

## Harry's Journey

Alleen Nilsen, writing on the quest motif in children's literature says that the 'Journey' serves as a milestone or metaphor for one's life. Harry's life, which is depicted as a series of quests, can be broadly interpreted on the basis of Campbell's classification of the heroic journey.

## Departure

**The Call to Adventure:** On his eleventh birthday, Harry Potter receives a letter from Professor McGonagall, writing on behalf of the headmaster, Professor Dumbledore, asking him to join the institution named Hogwarts School of Witchcraft and Wizardry. This opens up an "enchanted casement" unto a brave new world of magic. The arrival of the letter eventually results in the hero's escape from his dreary, unwanted existence with the Dursleys in Privet Lane into the life which is his by birth. At school, Harry is persuaded to take part in another adventure, the hunt for the Philosopher's Stone. In later books, there are other calls to adventure such as the reading of Tom Riddle's diary in *The Chamber of Secrets*, the rescue of Sirius Black in *The Prisoner of Azkaban* and participation in the Triwizard Tournament in *The Goblet of Fire*. Harry's nightmare regarding Sirius is the basis of his venture into the Ministry of Magic in *The Order of the Phoenix*. *The Half-Blood Prince* sees Harry being called to adventure by Dumbledore, who needs his assistance to secure the locket. In *The Deathly Hallows*, Dumbledore's desire to destroy the *Horcruxes*, which he expresses in *The Half-Blood Prince*, is passed on to Harry after the former's death through the means of his will.

**Refusal of the Call:** In Harry's case, it is not he, but his uncle, Vernon Dursley, who refuses to send Harry to Hogwarts. Mr. Dursley ignores the owl messengers sent from Hogwarts and even arranges for the family to go away on vacation. If Harry had been refused the call permanently, he would have been doomed to become a frustrated and potentially criminal adolescent. In the second book, Harry himself refuses to be involved in the mystery surrounding the Chamber of Secrets because he does not desire publicity. If he had persisted in his stance, he would have been guilt-ridden because he had not saved his fellow students from the Basilisk's attack. In *The Prisoner of Azkaban*, Harry does not make a serious effort to track down the person really guilty of betraying his parents because he is convinced, like the rest of the *wizarding* world, that Sirius Black is the traitor. Similarly, Harry has no desire to enter the Triwizard Tournament because he is an underage wizard. So, in these cases, he has no strong basis for responding to the call to adventure. Hermione warns Harry against breaking into the Ministry in *The Order of the Phoenix*. The doubts and fears of Harry himself form this phase of the quest in *The Deathly Hallows*.

**Supernatural Aid:** In *The Philosopher's Stone*, Harry wishes heartily to escape from the Dursley household, and so, in spite of all the precautions taken by his Uncle Vernon, he manages to read Professor McGonagall's letter. Help appears in the form of Hagrid who comes on behalf of Dumbledore to take him to Hogwarts. Like Cinderella's Fairy Godmother, he opens up a world of plenty, both in the psychological and material senses. The very embodiment of

power, Hagrid brushes aside all obstacles in Harry's path. He is indeed a protective father-figure to Harry. In the same book, Dumbledore sends Harry the Cloak of Invisibility to enable him to explore the school undetected. In *The Prisoner of Azkaban*, the Weasley twins provide him with the Mauradaur's Map. In *The Goblet of Fire*, Harry's name is mysteriously entered for the Triwizard Tournament as a participant from another school. Thus, he is forced by destiny to take part in the championship. In *The Order of the Phoenix*, Harry and his friends are provided with *Thestrals* (horse-like creatures with wings) to fly to the Ministry of Magic. The *Aurors* who accompany Harry, the Resurrection Stone, and the Sword of Gryffindor left in the forest pool by Professor Snape offer supernatural aid to Harry in *The Deathly Hallows*.

**The Crossing of the First Threshold:** When Harry leaves the world of the *muggles* to get his school supplies, Hagrid makes the transition comparatively easy by opening a way through the wall into Diagon Alley. Nevertheless, Harry has to discover for himself the entrance into Platform Nine and Three-Quarters at King's Cross Junction. In this case, the guardian of the threshold happens to be another solid brick wall. The crossing of this threshold is one of the most dramatic scenes that Rowling has written:

Leaning forward on his trolley, he broke into a heavy run – the barrier was coming nearer and nearer – he wouldn't be able to stop – the trolley was out of control – he was a foot away – he closed his eyes, ready for the crash – It didn't come . . . he kept on running . . . he opened his eyes. (PS 70-71)

Harry then finds that he was on Platform Nine and Three - Quarters, and that the Hogwarts Express is waiting to take him forwards towards his destiny. In the quest for the Stone, crossing the first threshold is made the more difficult because Fluffy, the three-headed hound belonging to Hagrid, watches over the trapdoor entrance. However, Harry and his friends discover that the beast, like the similarly- endowed mythical dog Cerberus, is vulnerable to music. So, like Orpheus who tamed this guardian of the underworld, they use the weapon of melody to charm Fluffy to sleep. In the second book, Harry follows an intricate pattern of clues to the Chamber of Secrets. In *The Half-Blood Prince*, the crossing of the threshold involves a flight on broomsticks from Hogwarts and a night journey over the sea. In *The Deathly Hallows*, a dragon guards the vaults of Gringotts Bank where the Sword of Gryffindor and the Hufflepuff Cup lie.

**The Belly of the Whale:** In *The Philosopher's Stone*, the crossing into Platform Nine and a Three-Quarters is, to Harry, a time of brief oblivion and a reawakening. The 'Belly of the Whale' stage can be said to continue through the train journey to Hogwarts station and then the symbolic crossing over the lake into Hogwarts School. The quest for the Stone sees Harry pass through the Black Fire, the guardian of the room in which the Stone is hidden. Harry enters the chamber of the Stone alone to encounter Quirrell, who is possessed by Voldemort. *The Chamber of Secrets* presents a vivid example of this stage in the form of Harry's uncontrollable slide through the narrow, serpentine passage into the womb-like enclosure of the Slytherin Chamber. Swimming across the dark sea into Voldemort's cave forms the 'Belly of the Whale' stage in *The*

*Half-Blood Prince*. In *The Deathly Hallows*, Harry experiences an intense sense of separation as he walks away from Hogwarts towards almost certain death. Rowling describes his feelings vividly:

His body and mind felt oddly disconnected now, his limbs working without conscious instruction, as if he were passenger, not driver, in the body he was about to leave. The dead who walked beside him through the Forest were much more real to him now than the living back at the castle. (561)

### **Initiation**

**The Road of Trials:** *The Philosopher's Stone* sees Harry passing many rites of initiation. He has to go through the Sorting Ceremony in which he barely escapes being put into Slytherin House. Later, he flies a broomstick without prior instruction in pursuit of Draco Malfoy who had callously appropriated Neville Longbottom's *rememberall*. Instead of being expelled as he fears, he becomes the youngest *seeker* of the *Quidditch* team in several centuries. This lands him in further danger when Quirrell, the *Defence Against the Dark Arts* teacher, under the spell of Lord Voldemort, tries to make him fall from his broomstick. In *The Prisoner of Azkaban*, Harry has a dangerous fall while playing his favourite game because of the machinations of Dobby the *house elf*. An incompetent teacher then tries to mend his broken arm, resulting in the disappearance of all the bones, which have then to be slowly and painfully grown back.

In his hunt for the Stone, Harry has to pass through three obstacles. First, he faces the psychological test of the Mirror of Erised. He resists the temptation to dwell in the past, shelving his present responsibilities. Then he has to deal with Fluffy, a huge three-headed dog. After that, he manages to catch the correct flying key using his *Quidditch*-honed flying skills. As the third task, he has to play a frightening, bone-shattering game of chess. Then he has to pass through a doorway of black flames. In all these tests, he is helped by Hermione's proficiency with spells and by Ron's courage and loyalty. In the final stage of the quest for the Stone, he is able to pocket the precious object, defying Voldemort, because he (Harry) has been exposed to the magic mirror's properties by Dumbledore. At every crucial step, it is the Hogwarts Headmaster who comes to his aid. In *The Philosopher's Stone*, he restores to Harry the Cloak of Invisibility which had belonged to James Potter. In *The Chamber of Secrets*, Harry's loyalty to Dumbledore calls forth a spiritual helper – the phoenix, Fawkes. The bird brings Harry the Sorting Hat at the critical juncture and from it he draws out the Sword of Gryffindor and slays the Basilisk. Fawkes revives Harry with its tears when he lies helpless, waiting for death. In *The Goblet of Fire*, during the Triwizard Tournament, Dobby helps Harry with the first task that involves diving into Hogwarts Lake, by telling him about the properties of *gillyweed*. The severest test of Harry's endurance, his longest 'Road of Trials,' is seen in this book. From the very beginning of his term, Harry has to bear the scorn of his classmates. They are under the impression that Harry had deliberately placed his name in the Goblet to garner

publicity. The Tournament itself requires a tremendous feat of endurance, including the solving of complicated riddles, underwater rescues and encounters with dragons and giant spiders. After successfully completing these three tasks, Harry, along with Cedric, the Hogwarts champion, is spirited away by Lord Voldemort. Subsequently, Cedric is killed. Harry has to watch the villain revive himself through the use of his [Harry's] blood. Then, he goes through a spectacular duel during the course of which the spirits of his parents appear. He is given the task of taking Cedric's body back to Hogwarts. But when he reaches the apparent sanctuary of the castle, he finds himself at the mercy of a Voldemort supporter disguised as the teacher and retired spy, Mad-Eye Moody. This time, he is rescued by Dumbledore and the other (real) teachers.

In *The Half-Blood Prince*, 'The Road of Trials' involves finding the boat and crossing the lake to Voldemort's cave, sacrificing blood and drinking the dangerous fluid contained in the chalice on the stone table. In *The Deathly Hallows*, the travails faced by Harry and his two companions on their journey through the forest include the quarrel with Ron, pursuit by Death Eaters and bounty hunters and imprisonment at the Malfoy mansion.

**The Meeting with the Goddess:** "The Meeting with the Goddess" represents the point in the adventure when the person experiences a love that is similar to that bestowed by the mother on her infant. Harry's encounters with his mother, Lily Potter, qualify for this step. In *The Philosopher's Stone*, Harry has a first glimpse of his mother in the Mirror of Erised. Later, in *The Chamber*



of *Secrets*, he encounters the power of love in the form of the phoenix, which restores him to life. In *The Prisoner of Azkaban*, he hears contemporaries of his parents speak with admiration of his mother's courage and this is a source of solace to him. In *The Goblet of Fire*, his mother's ghost gives him advice and affection. Harry is enthralled by the album of moving photographs of his family presented to him by Hagrid. Above all, he learns from Dumbledore about his mother's sacrifice. In *The Deathly Hallows*, Harry's mother's appearance in spectral form heartens him to face death.

**Woman as the Temptress:** It is to Rowling's credit that she has not included the archetypal temptress among her characters. Her work contains no evil women like the Green and the White Witches of C.S. Lewis. The nearest thing to a temptress is the Mirror of Erised which causes people to stray from their path by fascinating them with false images which represent their wishes. Harry escapes the mirror's temptation through the guidance of Dumbledore. Therefore, he does not abandon his quest. On the contrary, he uses the Mirror of Erised to confuse Voldemort. The 'Woman as Temptress' takes the form of the chalice full of deadly liquid in *The Half-Blood Prince*. In *The Deathly Hallows*, the snake Nagini, in the guise of Bathilda Bagshot, lures him into its lair. Another temptation which occurs in the book is that of the locket of Slytherin which tries to make Ron quarrel with his friend by projecting an image of a depraved Hermione kissing Harry. Here, the Arthur-Lancelot story is reversed, since Ron, bearing the name of King Arthur's lance, can be associated with Sir Lancelot, another friend archetype.

**Atonement with the Father:** This stage is reached by Harry at various times. Harry learns to tackle the monster called *boggart* which takes the form of its victim's worst fear. Then he learns to invoke the *patronus charm* to ward off his greatest horror – the *Dementors*, who stand for depression. In a nightmarish encounter with these terrible creatures beside the lake in *The Prisoner of Azkaban*, he protects his godfather, Sirius. His *patronus*, a benignant silvery apparition, issues forth from his wand in the form of a stag. When he reviews the scene in his time journey, Harry at first mistakes the person wielding the wand for his father, James Potter. Then he realizes that it is he himself who has saved Sirius Black. However, the *patronus* is similar to that of his father, whose nickname was “Prongs,” a reference to the stag's antlers. Harry learns the important lesson of self-reliance and attains self-realization. This scene is similar to that of the “Erised” episode in *The Philosopher's Stone*, another coming of age experience. However, Harry is not deprived of the comfort of having his father beside him. Sirius says significantly, “So now you understand that your father has never left you. He lives in you, Harry.” (PA 302). It is not beside the point to remember that *patronus* evokes *patron*, a protector, and *pater* which means *father* in Latin. Towards the end of *The Goblet of Fire*, Hagrid, another father substitute compliments Harry: “Yeh did so much as yer father would've done, an' I can't give you no higher praise than that” (623). Harry helps establish Hagrid's innocence, thus acting the part of a dutiful son to a protective father-figure. In another sense, ‘Atonement with the Father’ involves Harry's various encounters with Voldemort, who is similar to him, but older; a ‘Dark Father’ archetype. Harry is at first under the impression

that Sirius Black had betrayed his parents to the Dark Lord. But towards the end of *The Prisoner of Azkaban*, he comes to know of his guiltlessness. Thus, he gains a new guardian, since Sirius is his godfather. This is an important point in Harry's life, for, till then, he has only *muggle* relatives. Thereafter, he receives from Sirius presents including the magnificent Firebolt broomstick. Sirius, a close friend of his father's, provides Harry with a vital, reassuring link to his past. *The Order of the Phoenix* reveals to Harry the prophecy linking him and Voldemort, spelling out his future. In *The Half-Blood Prince*, Dumbledore's narration of Tom Riddle's story provides Harry with the necessary insight into the past of this 'Dark Father' archetype. Harry's reunion with his earthly father, James Potter, occurs when he uses the Resurrection Stone in *The Deathly Hallows*, while his meeting with his spiritual father, Dumbledore, takes place in a heavenly King's Cross Station later in the same book.

**Apotheosis:** After the retrieval of the Stone, Ginny's rescue, and victory in the Triwizard Tournament, Harry attains the status of a superstar. It is in the wizard pub in *The Philosopher's Stone* that Harry first becomes aware of his fame. In the second book, he is pursued by Colin Cheevy with a camera and is hero-worshipped by Ginny. But after his exploits in *The Chamber of Secrets*, he touches new peaks of popularity. Rowling's scrawny and bespectacled hero slowly and steadily emerges with the leadership qualities that in the later books, makes him a general in the war against Voldemort. In *The Deathly Hallows*, Harry's ascent into a strange spiritual realm after being hit by Voldemort's curse marks his apotheosis.

**The Ultimate Boon:** For the hero who has overcome temptation awaits the ultimate boon, the object of his quest. Since Harry is free from selfish desire when he looks into the Mirror of Erised, the Stone falls into his pocket. This is Dumbledore's plan to save the prize from being appropriated by Voldemort. The wizard had magically hidden the stone in such a way that it could be obtained only by the person who has no wish to use it for his own selfish ends. This is a time-honoured way of rewarding the selfless hero. The legends that come to the mind at this juncture are that of Arthur drawing the sword from the stone for the sake of his foster-brother and then that of Galahad, the pure knight who is rewarded with the vision of the Holy Grail. In *The Chamber of Secrets*, the 'Ultimate Boon' is the rescue of Ginny Weasley; in *The Prisoner of Azkaban*, it is the meeting with Sirius Black, whom everyone is searching for. Harry finds the convict, but when he realizes Sirius's innocence, he helps him escape. In *The Goblet of Fire*, the reward is the Triwizard Cup, a Grail-like object. In *The Order of the Phoenix*, Harry learns the contents of the prophecy governing his life. The beginning of the search for the *Horcruxes* (containers for parts of Voldemort's soul) is the most important achievement in *The Half-Blood Prince*. It in *The Deathly Hallows*, it is the union of the three *Hallows*, the mastery of the Elder Wand, and the destruction of the *Horcruxes*, one leading to the other, that are steps towards the ultimate boon, the final defeat of Voldemort.

## The Return

**Refusal of the Return:** In *The Philosopher's Stone*, Quirrell, impelled by Voldemort, tries to stop Harry from returning to the upper reaches of Hogwarts Castle. In *The Chamber of Secrets*, the Basilisk tries to put an end to Harry. In *The Prisoner of Azkaban*, he is surrounded by *Dementors* and other villains who try to arrest Sirius Black. The false Mad-Eye Moody tries to kill him on his return to Hogwarts in *The Goblet of Fire*. Voldemort and the Death-Eaters attack Harry, barring his departure from the Ministry of Magic in *The Order of the Phoenix*, and Harry nearly follows Sirius “behind the veil.” The *Inferi* (the animated dead) in *The Half-Blood Prince* try to prevent Dumbledore and Harry from returning from their quest. In *The Deathly Hallows*, Harry finds that he can board a heavenly train and go “on” (578).

**The Magic Flight:** In *The Philosopher's Stone*, Harry has to return the eponymous Stone to Dumbledore and his quick thinking causes it to fall into his pocket. After the struggle with Quirrell, he is spirited back to safety in an unconscious state by Dumbledore. In *The Chamber of Secrets*, Harry and Ginny escape from the Basilisk's lair by taking hold of the Phoenix's tail. In *The Prisoner of Azkaban*, Harry helps Sirius Black and Buckbeak to escape by travelling through time. A frightening scene towards the end of *The Goblet* sees Harry surrounded by Voldemort's followers. When the arch-villain moves in for the kill, Harry uses a *summoning charm* to make the Triwizard Cup come to him. The trophy is a *portkey*, that is, a means of magical transportation. Harry returns to Hogwarts with the Cup, the object of his quest, and with Cedric

Diggory's dead body, thus fulfilling his promise to the boy's ghost. This stage in *The Half-Blood Prince* involves Dumbledore's revival and *disapparation* with Harry. In *The Deathly Hallows*, Harry and his friends escape with the Hufflepuff Cup from Gringotts Bank past its custodians, the goblins, on the back of a flying dragon.

**Rescue from Without:** In *The Chamber of Secrets*, the phoenix restores Harry, who has been poisoned by the Basilisk, by shedding tears on his wound and then takes him and Ginny back to the upper reaches of Hogwarts. In *The Philosopher's Stone* and in *The Goblet of Fire*, Dumbledore rescues Harry who is weakened after his struggle with Voldemort. In *The Prisoner of Azkaban*, Dumbledore strongly suggests that they use the *time-turner* and then he ensures that its unauthorized use is not detected by the Minister of Magic. In *The Order of the Phoenix*, it is Dumbledore who comes to the rescue of Harry when he encounters the Death-Eaters. In *The Half-Blood Prince*, Harry and Dumbledore ride back to Hogwarts on broomsticks after retrieving the locket from Voldemort's cave.

**Crossing the Return Threshold:** Campbell says, "The returning hero, to complete his adventure, must survive the impact of the world" (225). At the end of each academic year, Harry has to go back to the Dursleys. The scene of his departure at Hogwarts' station in *The Philosopher's Stone* is poignant. Hagrid comes to take them across the lake. On the Hogwarts Express, they "sped past muggle towns, pulling off their wizard robes and putting on jacket and coats . . . They went in twos so they would not startle *muggles* by passing

through the solid wall” (PS 222-23). Harry leaves behind the familiar and beloved atmosphere of Hogwarts and re-enters a world ruled by an unfair and a prejudiced uncle, an aunt who hates his dead parents, and a hopelessly pampered cousin. Harry has to re-adjust himself to the travails of living in “unmagical,” technology-ridden surroundings where people ignore human for materialistic values. It is no wonder that he is a boy who hates his vacations and likes his holiday homework.

**The Hero as Master of the Two Worlds:** Campbell writes, “Freedom to pass back and forth across the world division is the talent of the master” (229). Harry prevents Lord Voldemort from attaining immortality by securing the Philosopher’s Stone. Earlier, he proves himself an excellent *Quidditch* player. The foundations are laid for his projection as a fearless leader, a wizard more powerful even than his mentor, Dumbledore. Now that he has been accepted by his peers at Hogwarts, he can pass back and forth between the magical and the *muggle* worlds, and in the magical world itself, between school life and dangerous duels with world-feared tyrants. Thus, he becomes, even by the end of the first book in the series, a self-assured young man.

**Freedom to Live:** Mastery implies freedom from fear of death, which in turn, is the freedom to live. In *The Philosopher’s Stone*, Harry learns to face Voldemort, whose very name lesser wizards fear to pronounce. He can fight the *Dementors*, who, as symbols of depression, are portrayed as being greater enemies than the Dark Lord. After such an initiation, it is not surprising that Harry does not dread his annual return to the Dursleys. Things are made easier

because they view him with trepidation upon his return from Hogwarts. Therefore, though he has to return to his less-than-loved relatives, he is relatively safe from ill-treatment. He cherishes the knowledge that in another world, to which he can return when the school term begins on the first of September, he has friends and well-wishers. Thus, he is mentally reconciled to both worlds – the *muggle* and the magical. Yet, it is only after the final defeat of Voldemort in *The Deathly Hallows* that he has the full freedom to live. He is then rid of the villain's soul residing in him. There is no threat to his world, and he relinquishes his role of hero in order to lead the life of a normal adult wizard. This is in agreement with the interpretation of this final step as living in the moment, neither anticipating the future nor regretting the past. The hero who has successfully returned now becomes the 'Master of the Two Worlds.' He has won the freedom to adopt a way of life that would enable him to realize his full potential.

### **The Quest in the later Harry Potter books**

The quest in *The Order of the Phoenix* involves the futile search for Sirius Black in the Ministry of Magic. The real object of the quest, the recovery of the prophecy regarding his birth, is actually initiated by Voldemort. The only benefit to Harry is that the encounter with Voldemort in the Ministry of Magic substantiates Dumbledore's much-maligned claims regarding the return of the arch-villain. Since the book is a pathway or intermediary between the first four and the last two books of the series, the heroic quest is not fully realized in it.



Like the Oedipus myth, *The Half-Blood Prince* involves a quest story in tandem with “the king-as-sacrificial scapegoat motif” mentioned by Guerin et al. (171). Dumbledore’s quest for the locket and the ring of Slytherin reveals his willingness to take upon himself terrible sufferings in order to ensure a peaceful future for the world. Though the locket proves a fake, Dumbledore succeeds in starting the search for the *Horcruxes*, paving the way to the villain’s destruction.

In the last book of the series, Rowling introduces a double quest, the search for the ‘good’ *Hallows*, and the hunt for the ‘evil’ *Horcruxes*.” Harry completes the larger quest of vanquishing Voldemort. The books therefore come full circle. In *The Philosopher’s Stone*, the crucial first step for Harry begins in King’s Cross Railway Station. In *The Deathly Hallows*, when Harry is elevated to a strange spiritual sphere, he looks around and finds that he is on a pristine platform, talking with a now-alive Dumbledore. He also finds that he is free of Voldemort’s soul which had been causing him misery all his life.

### **The Journey to the Interior**

Le Guin states: “A fantasy is a journey. It is a journey into the subconscious mind, just as psychoanalysis is” (“Elfland” 153). *The Lord of the Rings* can also be interpreted as an interior journey through the psyche. The story is set in the realm of Faerie. Middle-earth is a dream-like landscape full of beauty and terror, filled with the imagery of the night. The movement from the Shire to Mount Doom corresponds to the journey of the ego towards individuation or realization of the true self. It is a state where the conscious and

the unconscious are linked together in a living relationship. The journey heads towards encounters with the 'Shadow' in the form of the *Ringwraiths*, Gollum, and finally, Sauron himself. It is through meeting and assimilating or reconciling with the 'Shadow' that the individuation process is complete. 'The Wise Old Man' and the 'Anima' are archetypes that speed the ego's journey and prevent it from being dissolved under the impact of the collective forces of the psyche represented by the villain and his cohorts. Each of the archetypes has a negative counterpart. Gandalf is contrasted with Saruman and Galadriel with Shelob.

Rowling too considers the possibility of Harry's struggles being an externalized version of an interior drama. When Harry asks Dumbledore his final question at King's Cross after his temporary separation from his body, "Is this real? Or has this been happening inside my head?" Dumbledore, expressing psychoanalytic sentiments, replies with typical cryptic assurance: "Of course it is happening inside your head, Harry, but why on earth should that mean that it is not real?" (*DH* 579). The hero's journey, then, like the journey through life, is both metaphorical and actual.

## Chapter IV

### Facets of the Villain

Fantasy writers are attracted to the archetypal pattern of the conflict between 'good' and 'evil.' In accordance with this pattern, every archetypal hero is provided with an archetypal villain. Without the presence of an indomitable opponent, the hero's greatness fails to come to the fore. Though he may be an obstacle to the attainment of the hero's goal, the villain helps focus the hero's energies on it.

The villains of literature are seen as alternate targets to reality. In children's fiction, the villain may represent parental oppression or undervaluation. The fight with the villain becomes the struggle for freedom and self-assertion. In Luthi's opinion, "Even the villains of fairy tales are useful because they are symbols of evil, through which the child can learn that evil can be conquered or perhaps even transformed" (qtd. in Crawford).

Frye says that *agon* or conflict is the archetypal theme of romance. He is of the opinion that the closer the story is to myth, greater the possibility that "the enemy will take on demonic mythical qualities." Frye further clarifies: "The enemy is associated with winter, darkness, confusion, sterility, moribund life, and old age, and the hero with spring, dawn, order, fertility, vigor and youth" (AC 192, 187).

#### Aspects of Evil in The Lord of the Rings

**Sauron, the Artificer of Evil:** *Sauron* means *terrible* in Kvenian, a little-

known Norwegian language, which also provided Tolkien with *Istari*, which

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*Archetypes in Fantasy Fiction: A Study of J. R. R. Tolkien and J. K. Rowling* 100

<402-670>

means *wise* (“Sauron”). The saurian echo of his appellation is an indicator of his snake-like personality. Sauron is also known by several other names such as “Enemy,” “The Dark Lord,” “The Lidless Eye” and “The Nameless One.” He is the titular “Lord of the Rings,” whose lust for power and domination corrupts the paradisiacal beauty of Middle-earth. Though never seen, his pervasive presence is felt throughout the book.

In Tolkien’s universe as described in *The Silmarillion*, Morgoth is the archetype of Satan. He rebels against Illuvatar the creator and becomes the first Dark Lord. Sauron is his successor. Tolkien’s Sauron rebels against the god-like Aulo the Smith and forges the magical rings which would enable him to dominate the world. Using his cunning, he enlists followers to support his selfish cause. He loses many battles but always returns to power through tremendous effort. Sauron fits into the ‘Fallen Angel’ archetype, since he is portrayed as a *Maia*, an angelic being. Like Satan, he falls through envy and the lust for power.

Sauron is associated with the powers of darkness, as opposed to light. Mordor is “the land of the Shadow” and its ruler represents the darker side of the Self. According to Jungian psychology, confronting the ‘Shadow’ and assimilating it is a necessary step towards becoming an individuated being. It is only after Frodo encounters the negative aspect of his self in the form of Sauron’s force embodied in the Ring that he is able to come to terms with himself. As a misleading, threatening and much older male figure, Sauron acts as a ‘Dark Father,’ or “the cruel father-figure who seeks the hero’s death”

(Frye, AC 190). In this context, the struggle of Frodo to defeat Sauron through

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the destruction of the Ring can be interpreted as the rivalry of the younger and older generations, the 'Junex vs the Senex' conflict described by Alleen Nilsen.

Evil is shown as voracious, a consumer of all. Gollum warns Frodo and Sam, "Don't take the Precious to Him! He'll eat us all, if He gets it, eat all the world" (*LOTR* 653). True to his saurian name, Sauron is like a dragon or leviathan who lays waste to the land. He becomes a symbol of sterility, to be overcome by the hero in a struggle to reclaim nature's bounty.

The archetypal 'Dark Lord' is one who has been defeated some time before the action of the book starts. Book I of *Paradise Lost* begins with the fallen Satan who has lost the war in Heaven. Bram Stoker's Dracula loses a great war with the Turks before he becomes a vampire. Sauron suffers several defeats before the beginning of *The Lord of the Rings*. He tries to return to power with relentless force of will each time. He lurks in the woods of the West after losing the Ring in the battle with Isildur, but comes back as the Necromancer in *The Hobbit*. Driven out of Mirkwood by the White Council, he returns to Mordor, where he plans to regain his Ring and the power he had lost in the previous battle.

The Dark Lord, after his defeat, represents an idea of "diminishment," both physical and moral. In Book IX of *Paradise Lost*, Satan is no longer the proud Lucifer who rebels against God. Step by step, he loses his powers until he dares not face Adam. Dracula, the proud Boyar is reduced to preying on peasants to sustain himself. Sauron becomes a mere shadow of his former self. Sauron is defeated in battle and so consumed by his obsessions that he becomes reduced to an Eye, reminiscent of the 'evil eye' of folklore. When Frodo puts

on the Ring at Weathertop to escape Boromir, he feels the Eye of Sauron as a physical presence. “There was an Eye in the Dark Tower that did not sleep. He knew that it had become aware of his gaze” (*LOTR* 392). This Eye is a perversion of the eye of God in the symbol of the Holy Trinity, just as *Orcs* are a mockery of Elves. Hayden Head says, “The Eye of Sauron is the eye of envy, for Sauron not only desires to dominate, but to destroy what is good simply because it is good.” The slit in the Eye opens into a vacuum. This is similar to the Indian concept of *Shunya*, which means nothingness or negation (Bag 3).

Sauron, in his role of tempter, corrupts all through his powers of deception. The Dark Lord is a divisive force, acting through the desire for knowledge as well as the craving for power. Like Eve and Dr. Faustus, the Elves are ensnared by their eagerness for knowledge. Whereas Gandalf cautions against the study of the arts of the Enemy, even for a good cause, Saruman most unwisely learns Sauron’s methods and falls shamefully from his exalted state.

The Dúnedain call Sauron “The Deceiver” because he cheated them by promising Men the power to dominate the world but secretly forged a Master Ring to control them. Sauron mocks creation by manufacturing Trolls and *Orcs*, who are symbolic of the blasted landscape of Mordor. The earthly gains offered by the Enemy are, in Tolkien’s moral vision, empty and meaningless. Lesser beings like Saruman who seek to imitate him fall into a trap in which they carry out the will of Sauron, while fondly imagining they are acting on their own. Thus, Sauron is a devilish instigator of evil.

A 'Dark Lord' archetype tries to return to former glory, and prepares to gather an army to conquer afresh. Sauron delights in power. He plans to regain his lost empire and to restore himself to corporeal form through the possession of the Ring. Like Satan, he uses the art of persuasion to further his end. Having deceived Elves and Men in an earlier age, Sauron's concentration turns to the *hobbits* in *The Lord of the Rings*. Frodo witnesses his power on Amon Hen when "the fierce eager will of Sauron" urges him to retain the Ring on his finger (*LOTR* 421).

Dan Graves observes that Evil is self-destructive and unimaginative. Sauron is defeated of his cynicism. Gandalf wisely foresees that "into his heart the thought did not occur that any will refuse [power], that having the Ring we may seek to destroy it" (*LOTR* 262). When Aragorn attacks Mordor with a small force, Sauron thinks he possesses the Ring. He imagines that the enemy would use its power to overcome him. He understands the magnitude of his mistake only when it was too late. The villain being hoodwinked and outsmarted by his own folly is a pattern typical of the Bible as well as of fairy tale and folk tale. Tolkien elevates his story through putting the sacrifice of Frodo and the enacting of the Divine Will through Gollum as the primary means of the defeat of the Enemy.

After the destruction of the Ring, Sauron's power is immediately shattered. The Dark Tower falls, and his troops disperse in alarm. Signalling the breaking of an evil spell, sunshine returns to Mordor, the land of the Shadow. Sauron is now a spent force that can never be the same again. Yet, Tolkien does not discount the possibility of evil returning in another shape.

**Evil Objectified - ‘The One Ring to rule them all’:** Though Sauron is widely accepted as the Lord of the Rings, the title may, with equal justice, be applied to the Ring itself. It is the Master Ring that has absolute control over the Rings given to the Elves, the Dwarves and Men. It is by forging the One Ring that Sauron deceives the inhabitants of Middle-earth. However, like Frankenstein’s monster, the Ring appears to have a will of its own. It acts by itself, leaving behind a trail of death, greed and murder, like many famous gems such as the Hope Diamond. When the time comes for the revival of Sauron, the One Ring starts to move on its own. It leaves Gollum and comes to the Shire with Bilbo. Again echoing *Frankenstein*, the Ring does not spare even Sauron, its artificer, who is reduced to a single red Eye in Barad-dûr. Sauron is present mainly in the form of the Ring, which makes him a victim, proving to be an independent evil.

Like Richard Wagner’s nineteenth-century cycle of operas, *Der Ring des Nibelungen* [*The Ring of the Nibelung*] (1848-74), Tolkien’s concept of the Rings of Power was derived from Norse legend. Wagner, too, based his story on an all-powerful golden ring which had to be returned to its place of origin (Brown). The circular nature of the Ring and its journey suggests the image of the *Ouroboros*, an ancient symbol depicting a serpent or a dragon swallowing its own tail and forming a circle. The Ouroboros symbolized the cyclic nature of creation, destruction and resurrection in ancient Egyptian and Norse mythologies. Christianity adopted the Ouroboros as a symbol of the confines of the material world while Jung saw it as the basic mandala of alchemy (“Ouroboros”). The circular shape of the Ring is an image of a world closed



upon itself. Its empty centre suggests the void into which one thrusts oneself by using the Ring. The Ouroboros is a depiction of the self-consuming, transitory nature of a life lived without the underlying support of religion. Tolkien makes the need to destroy this symbol of materialism central to his work. Therefore the Ring can be regarded as a metaphorical snake or dragon which has to be controlled and defeated by the hero. Like the Balrog, the Ring is a combination of fire and shadow. The Ring, in imitation of its maker, takes on the role of deceiver. In contrast to the true worth of Aragorn, who “does not glitter” (*LOTR* 240), its golden promise is illusory.

From the Jungian point of view, since the snake represents the ‘Shadow,’ the Ring becomes a dramatic symbol of the integration and assimilation of opposites. Frodo is definitely elevated spiritually through his quest for its destruction, though he does suffer physically. Tolkien asserts Christian principles, making a slight variation in the process of the hero’s individuation by having him encounter and then reject the Shadow, instead of assimilating it.

The Ring acts as a tempter and a vampire, luring all through the bait of power. Those falling prey lose their individuality and become shadows of their former self, like the “undead” *Nazgûl*. The Ring tempts Sméagol to murder his friend Déagol in order to gain its possession. Sméagol is reduced to the pitiable Gollum, addicted to the possession of the Ring, his *Precious*, which acts like a vicious drug, sucking out his body and soul. Gandalf and Galadriel wisely decline to have it in their possession. Galadriel displays its awesome power to Frodo and then overcomes its temptation through a tremendous effort of will.

Tolkien implies that the Ring stands for dangerous knowledge and lust for power, like the Forbidden Fruit in the Genesis. The one who desires to use the Ring makes a pact with the Devil, like Dr. Faustus. He falls into the trap that Sauron visualized when he forged the “One Ring to rule them all, One Ring to find them / One Ring to bring them all and in the darkness bind them” (*LOTR* 49). Stratford Caldecott rightly points out that the Ring appears to give freedom, but its true function is to enslave the wearer to the ‘Fallen Angel’ archetype, Sauron. He also asserts that since the Ring stands for Sin, it is only through the act of Divine Grace that it can be destroyed (“Horns”). Tom Bombadil, who does not desire power, is able to literally “see through” the Ring (Head). He is apparently unaffected by it, and, in fact, fills its emptiness for a few moments with his blue eye. Being a spirit of nature, Bombadil is able to rise above the artificially formed object. Aragorn also is apparently unaffected by the presence of the Ring, for he has sacrificed self for higher aims.

The Ring is a manifestation of the ‘Terrible Mother’ archetype, one who lures her children back to the darkness of the womb. As a ‘Dark Mother,’ it causes Sauron to lose his hand and Frodo to lose his finger, both acts of symbolic castration. The Ring is a consuming force, equalling Sauron in its gluttony. The wearer of the Ring starts to fade and become invisible to the normal world but is “terribly visible to and vulnerable to evil forces” (Zimbarodo 72). Darkness and invisibility being allied, it is understood that the Ring-bearer, like Persephone, is carried away to the Underworld, the world of

the Shadow. He becomes a fallen soul, a victim of the “diminishment” which is associated with the Dark Lord archetype. The Ring, then, also stands for *zero* or *Shunya*, which, as seen earlier, is nothingness or negation in Indian philosophy. Shunya, by association, reduces all to nonexistence.

The Ring has “the power to separate from the community of positive being” and “takes the bearer not only out of the community, but out of the cycle of time to which an earthly being is subject” (Zimbardo 72, 74). Bilbo develops strange tendencies and lives an abnormally long life, not growing old even at one hundred and eleven years of age. Frodo, too, keeps his youth. His association with the Ring perverts his personality and at last forces him to leave the Shire for the Grey Havens to recover.

Fundamentally, it is the Ring which is the embodiment of the negative forces brought into being in a misguided effort to undermine the laws of nature. When it falls into the purifying element of fire, or *Agni*, as it is called by the Hindus, Nature has its victory in accordance to what C.S. Lewis would call a “deeper law” (*Lion* 167). It is through following the footsteps of Christ, offering their lives as bait, that Tolkien’s protagonists overcome the satanic power of the Ring.

### **Voldemort, Rowling’s Classic Villain**

Roland Barthes is of the opinion that “A proper name should always be carefully questioned, for the proper name is, if I can put it like this, the prince of signifiers; its connotations at least can be read” (154). *Voldemort* in French literally means *fleeing from death*. Considering Rowling’s clever and learned

use of names, it can be construed that she was thinking of the character from the mystery writer Edgar Allan Poe's "The Facts in the Case of M.Valdemer" when naming her arch-villain. Barthes, when writing about Baudelaire's translation of Poe's work says that 'Valdemer' is "the valley of the sea; the oceanic abyss" (154). Poe's work significantly involves mesmerism and the attempt to attain immortality through its use, while Voldemort is associated with a cave by the sea.

Rowling's name for her villain, *Voldemort*, adds the connotation of death to that of the abyss. Voldemort has shades of Satan in him; but he is the degraded Satan of *Paradise Lost*, *Book IX* rather than the fallen hero of *Book I*, "the dragon," evil incarnate. He is not great or noble in his fall. He depends on servitors whom he treats most vilely. Rowling does not glorify evil but exposes its deception. Voldemort's tale seems to bear striking similarities to that of Satan and Sauron. Rowling's villain rebels against Dumbledore and the *wizarding* establishment. He suffers defeat but is relentless in his efforts to come back. He tempts wizards to become "Death Eaters." The description given in the *Bhagavad Gita*, "Ostentation, arrogance and self-conceit, anger and also harshness and ignorance belong to one who is born, O Partha, for a demonic state." (16.4), befits Voldemort.

Like Sauron, Voldemort is known as 'The Dark Lord.' As in Sauron's case, people dread to mention his name and therefore refer to him as "he who must not be named" in formal and "you-know-who" in informal contexts.

When he is victorious, the magical world becomes a moral chaos. In *The*

*Philosopher's Stone*, Hagrid considers the situation twenty years before, when Voldemort was at the height of power to be the “dark days.” He continues, “He [Voldemort] started looking for followers. Didn’t know who to trust. Terrible things happened. He was takn’ over. He killed all who stood up to him”

(PS 45). When Harry asks him why he wanted to kill him since he was only a baby, Hagrid speculates, “Maybe he just liked killn’ by then” (45), recalling Hitler and his regime.

The ‘Dark Lord’ archetype is generally portrayed as a war-monger. Dracula considers peace dishonourable. Like Satan, who wants “to wage by force or guile eternal war” (PL I.121), Voldemort has an insatiable lust for violence and bloodshed. Having tasted a full-fledged war, he is eager to fight another to regain supremacy. C.S. Lewis’s wicked witch Jadis of *The Magician’s Nephew* does not hesitate to utter the Deplorable Word which destroys the world of Charn. In the same way, Voldemort and his followers do not hesitate to use the “unforgivable curse,” flouting *wizarding* laws with impunity. Hitler’s Germany prepared for another war after defeat in the First World War under the war-lord, Kaiser William II. As a ‘Dark Lord,’ Voldemort has been defeated and deserted by his followers several years before the action of *The Philosopher’s Stone* begins. Rowling also mentions another Dark Lord, Grindewald, who was overcome by Dumbledore. Voldemort’s war efforts, as a typical Dark Lord, are aimed at extracting revenge for former defeats and recouping losses (Clute and Grant qtd. in Colbert 191).

When the deadly curse with which he attacked the infant Harry rebounds on him, Voldemort suffers a “diminishment.” He loses his physical body, though he stays alive. When he encounters Harry in the room where the Stone is hidden, Voldemort bemoans his fate: “See what I have become . . . mere shadow and vapour . . . I have form only when I share another’s body”

(PS 215). In *The Goblet of Fire*, he gives a graphic account of what happened to him at that terrible moment when he lost his body: “I was ripped from my body. I was less than spirit, less than the meanest ghost . . . but still I was alive. What I was, even I do not know . . . I who have gone further than anybody on the path that leads to immortality” (560). The search for immortality is indeed one of the goals of the archetypal villain. Alchemists in medieval times searched for the Philosopher’s Stone so that they could become rich and live for ever. Most of them, of course, did not have villainous intentions.

Nevertheless, such a stone in the wrong hands would have created havoc.

Voldemort tries to steal the Stone to make the Elixir of Life. He wants to live for ever, to form, as it were, a “Thousand Year Reich.” Voldemort learns through Slughorn the method of creating a *Horcrux*, something which the professor defines as “an object in which a person has concealed part of their soul.” A *Horcrux* ensured that “. . . even if one’s body is attacked or destroyed, one cannot die, for part of the soul remains earthbound and undamaged.”

Voldemort is determined to pursue his course towards immortality even though making a *Horcrux* entailed “the supreme act of evil – committing murder”

(HBP 464, 469). In fact, he resolves to split his soul into seven parts, since

*seven* was considered to be the most magically powerful number. Voldemort does not stop at patricide in order to create a *Horcrux*. Tolkien's lines in his essay, "On Fairy-Stories," is appropriate in this context: "Few lessons are taught more clearly in them [fairy-stories] than the burden of that kind of immortality, or rather endless serial living, to which the fugitive would fly" (67-68).

Rowling, by naming Voldemort's mother *Misrope* associates Voldemort with the Greek myth of Oedipus, whose foster mother is Merope. The killing of the father by the son is the equivalent of Frazer's old kings being put to death to enable the renewal of the land. This murder by Voldemort leads to the realization of his true self as an individual at the psychological level, and at the archetypal, paves the way for his own destruction at the hands of Harry, to whom he plays the role of the 'Dark Father' and also the 'Shadow,' (Milum) since he is responsible for the death of Harry's father. In her Jungian analysis, Alice Mills calls Voldemort the "dark double" of Harry's father and "a compensatory, monstrous father-figure repeatedly erupting from the unconscious in terror and malignancy" ("Archetypes" 4). Voldemort is associated with the earth-bound serpent and the *Horcruxes* which have largely feminine associations. His follower, Bellatrix Lestrange, is a 'Terrible Mother' archetype. Hence, Rowling seems to imply that Voldemort, in addition to being a 'Dark Father' to Harry, is also a 'Terrible Mother.'

After his deadly curse recoils on him, Voldemort, like Satan, is "confounded though immortal" (*PL* I.53). He cannot be killed easily because

he has broken his soul and secured the pieces in different places. This makes him similar to powerful giants and wizards of folklore who hide their hearts in inaccessible spots. In order to subvert death, he is prepared to commit several murders which, in effect, assume the nature of human sacrifice. His fear of death makes him attack Harry and kill his parents. In this, he shows the superstition of Kamsa and Herod. To keep alive, Voldemort kills a unicorn and drinks its blood. The centaur, Firenze tells Harry, “It is a monstrous thing to slay a unicorn. . . . You have slain something pure and defenseless to save yourself, and you will have but half a life, a cursed life, from the moment the blood touches your lips” (*PS* 188).

The archetypal Dark Lord is relentless in his efforts to return. He is patient and able to bear immense pain. His spirit is strong. Satan declares, “What though the field be lost? / All is not lost” (*PL* 1.105-6) and retains his indomitable courage even in his fall. The same sentiments dwell in Dracula and in Voldemort. Dracula meticulously plans to stage a come-back; so does Voldemort. The Dark Wizard recalls the days when he survived, sustained only by his great desire to live: “I remember only forcing myself sleeplessly, endlessly, second by second to exist. . . .” (*GF* 567).

In common with the villains of myth and folklore, and like Sauron of *The Lord of the Rings*, Voldemort makes fatal mistakes. He does not understand the power of Lily’s love for her son, for he cannot comprehend unselfish actions. He attacks the infant Harry and marks him as an equal by giving him a part of his soul. Then he takes Harry’s blood and rebuilds his



living body with it. This prevents his killing curse from acting on Harry.

Dumbledore points out, “He tethered you to life while he lives!” (*DH* 568).

Voldemort thus rivals Sauron in his miscalculation.

Voldemort has obviously been inspired by Bram Stoker’s *Dracula*. Like the aristocratic vampire of that name, Voldemort is proud of his bloodline. He fights bravely, is deserted by his soldiers, defeated in war and plans a come-back. Dracula’s castle is situated in the midst of a dark forest in Transylvania. Sauron lives for a time in Mirkwood under an assumed name. Voldemort, after his defeat, hides in the thick forests of Albania until he possesses Quirrell who wanders inadvertently into his lair. Like the vampire, he is neither dead nor alive, but in limbo. It is not by accident that Rowling chooses the first sight of Voldemort to be that of a blood-sucking beast. In *The Philosopher’s Stone*, Harry’s encounter with his *bête noire* is described in effective words: “Then out of the shadows, a hooded figure came crawling across the ground like some stalking beast. The cloaked figure reached the unicorn, it lowered its head over the wound in the animal’s side, and began to drink its blood” (*PS* 187).

Renfield, the patient at the mental asylum, a loyal disciple of his dreadful lord, Dracula, can be compared to Peter Pettigrew, Voldemort’s last faithful follower. Like Renfield, Pettigrew is terrified and cringes before his merciless master, but is tempted by the reward of power. Dracula’s polluting touch leads to Bram Stoker’s heroine Mina Harker’s forehead bearing the burn mark of the holy wafer. In a similar way, Harry’s forehead is marked by Voldemort’s curse.

Lucy Westerna, a gentle and innocent maiden, becomes the victim of the evil Count. The draining away of Lucy's energy is one of the most heart-rending parts of Stoker's novel. She grows pale and weak and suffers from lapses of memory. Lucy's blood gradually brings the vampire back to life and health. Later, she too preys on the innocent. Rowling's Ginny presents a similar case. As pure and innocent as Lucy, she is hypnotized by Riddle's diary to kill the school roosters, write threatening messages in blood, and to open the Chamber of Secrets. Like Lucy, she half-realizes that she is being used for evil purposes. Finally, she walks into Slytherin's den as ordered by Riddle and lies there in a stupor. Harry, who comes to the rescue, finds her thus: "Her face was white as marble, yet her eyes were closed." Riddle casually informs the anxious Harry "She's still alive . . . but only just" (CS 226, 27). The scene of Lucy lying in her tomb is not very different. Riddle uses Ginny's energy to come back to life. As energy drains away from Ginny, "his outline became clearer, more solid," (CS 231). This is the case with the Count and his victims. Dracula drinks their blood to restore himself, albeit temporarily, to youth and health. In *The Goblet of Fire*, Voldemort uses the blood of Harry in the process of building himself a new body, thus again becoming a vampire and taking part in the archetypal pattern of death and (dark) resurrection. Grynbaum says, "The archetypal battle between the young orphan and the ancient vampire is the life and death struggle of opposites."

Voldemort is depicted in the role of a psychic possessor. In *The Philosopher's Stone*, Voldemort obtains demonic possession of the weak-

minded Quirrell, who dies while trying to kill Harry under Voldemort's instructions. In *The Order of the Phoenix*, he takes over the mind of Harry, giving him the misleading vision of Sirius being tortured in the Ministry of Magic. Harry often imagines himself to be a snake, looking at things from the snake's angle when he is in a state of possession. The worst instance of this psychic phenomenon occurs during the encounter with Voldemort in the Ministry of Magic. The secret weapon that defeats the satanic villain is Harry's love for his godfather, Sirius.

'The Villain as Snake' is a popular motif adopted by fantasy writers. According to Guerin et al., the serpent is a symbol of "energy and pure force (cf. libido); evil, corruption, sensuality; destruction; mystery; wisdom; the unconscious" (163). On the positive side, the snake also represented the "circle" or the "wheel" of life, regeneration and eternity. The ability of the snake to shed its skin was confirmation of the belief in resurrection to the ancient sages who thought that with its skin the snake also sheds old age (Garai 83-84).

Reptiles big and small have been symbols of evil in myth and legend. One of the tasks of the legendary hero seems to be that of slaying the serpent. Often, it is his adversary, the villain who takes on an ophidian role, while the hero assumes that of the eagle or lion. Perseus slays Medusa who has hissing serpents for hair. Hercules strangles the snakes sent by Juno to kill him. He later fights the Hydra, a nine-headed serpent. In *Paradise Lost*, Satan is the "infernal serpent" (134). He possesses the body of the "subtlest beast of all the

field” (9.86) in order to tempt Eve. Milton endows him with the cunning of “the imp of fraud” (9. 89). Voldemort reminisces, “I sometimes inhabited animals – snakes, of course, being my preference” (*GF* 567). The Biblical association of the snake with the ‘Tempter’ had a profound influence on writers. Spenser portrays Error allegorically as half-woman, half-serpent, who ejects a multitude of inky-black snakes from her body. The dragon that the Redcross Knight fights is another reptile which stands for Sin. Henry James, in *The Turn of the Screw*, describes the evil tempter Quint as having snake-like features. In *The Silver Chair*, C.S. Lewis brings in a Green Witch, a temptress who assumes the form of a large snake. Sauron’s name, which means *reptile* in Greek (“Sauron”) recalls the image of a snake. Rowling time and again endows Voldemort with serpentine qualities. In the scene in which he is first introduced, Harry hears a slithering sound and knows that something evil is approaching him. In *The Goblet of Fire*, Voldemort restored to his corporeal form appears “whiter than a skull, with wide, livid scarlet eyes, and a nose that was as flat as a snake’s, with slits for nostrils” (558). Grynbaum says, “The images of the serpent suggest a penetrating visceral connection with the unconscious in its death-dealing aspect.”

The Slytherin House at Hogwarts, from which most of the villainous characters appear, has the serpent for its symbol. Its founder, Salazar Slytherin, was fond of snakes, and could speak to them in their own language, *parseltongue*. He could thus control the Basilisk, which is described as a huge green snake, as thick as a tree-trunk. The Gaunt house has a dead snake nailed

to the door, indicating that the inhabitants can speak to snakes. The Heir of Slytherin, Voldemort, inherits the traits of his terrible ancestor. He, too, is able to make the Basilisk obey him. In addition, he has Nagini, a large cobra, at his side. Harry learns later that Voldemort's pet is a *Horcrux*, a carrier of part of his soul. In fact, this is the last *Horcrux* to be destroyed. As representative of the feminine principle in its dark aspect, Nagini is killed using the Sword of Gryffindor. Voldemort passes on to Harry his gift of speaking in *parseltongue*. Harry therefore gains easy entry into the dark and slimy Chamber of Secrets. Rowling's equation of Voldemort to a snake becomes more apparent in the later books in the series. In *The Order of the Phoenix*, he has a "terrible snake-like face" (716). In the very first scene of *The Deathly Hallows*, the villain is described as "snake-like, with slits for nostrils and gleaming red eyes whose pupils were vertical" (10). Later, in the Shrieking Shack, when Harry witnesses the meeting of Snape and Voldemort, he wonders whether the hissing noise he hears is made by the snake Nagini, or "Was it Voldemort's sibilant sigh lingering in the air?" (525). Through the use of snake imagery, Rowling justifies Lauren Reiss's statement that "The snake is a classic form for the shadow archetype. . . . Harry, the persona will have to face and defeat his shadow, Voldemort, in order to survive."

Discrimination based on class or blood is common to practitioners of cruelty in literature as well as in life. Racism is one of the marks of an archetypal villain. Satan prides himself on being an angel, though a fallen one. Nobles who did not accept Arthur's claim to rightful royal descent opposed and

even tried to kill him when it was proposed to crown him. In Scott's *Ivanhoe* (1819) and in the legends surrounding Robin Hood, there are several instances of Norman arrogance and ill-treatment of the defeated Saxons. Count Dracula is proud of belonging to the war-like Icelandic race which preserved the fighting spirit of Nordic gods like Thor and Woden. Hitler's Nazis, who claimed to belong to the "superior" Aryan race, systematically exterminated those whom they considered inferior. Voldemort's Death Eaters, who believe in *muggle* baiting, resemble Hitler's SS, whose name, incidentally, also consists of sibilants. The 'Dark Mark' that Voldemort puts on his followers and which he causes to appear in the sky is an insignia similar to Hitler's Reverse Swastika. It is also a derivation of the *witch's mark* that the Devil was supposed to imprint upon his supporters.

Voldemort instils hatred in his followers for *mudbloods*, that is, people who practise magic without an inherited magical background. The derogatory term is reminiscent of Satan's "man of clay" (*PL* 9.176). Displaying a mind-set appropriate to an advocate of the Indian caste system, Voldemort speaks against giving *mudbloods* instruction in the magical arts. During his days as a student, he urges the Basilisk to kill *mudbloods* and after fifty years returns to complete his task. Voldemort's younger followers like Draco Malfoy can be compared to Neo-Nazis, while the misled teenager, Bartey Crouch can be equated to the Hitler Youth who supported the dictator even as others fled. In *The Deathly Hallows*, when he comes back to power, Voldemort supports a

*muggle-hating* regime which unleashes a reign of terror. He is shown as torturing and killing a teacher, Charity Burbage, for supporting *mudbloods*.

Voldemort not only uses racial hatred as a tool to unite his followers; he genuinely believes in racial superiority. In *The Deathly Hallows*, he harangues his Death Eaters into action with racist propaganda: “. . . we must cut away the canker that infects us until only those of the true blood remain” (17). He is extremely proud of his bloodline. At first, he is under the impression that his father was a full-blood wizard. Later, when he learns that he was only a *muggle*, and had deserted his full-blood mother, he bursts out in hatred, “You think I was going to use my filthy Muggle father’s name for ever? I, in whose veins runs the blood of Salazar Slytherin himself, through my mother’s side?” (CS 231). Here he echoes the sentiments of Dracula who boasts to Jonathan Harker, “What devil or what witch was ever so great as Atilla whose blood is in these veins?” (Stoker 38). So, Tom Riddle calls himself *Lord Voldemort*, a nickname that he had used even as a student. He kills his *muggle* father and grandparents, thus effectively cutting himself away from the past. It is learnt from later books that his maternal uncle and grandfather were also virulent *muggle haters* and tormentors.

The archetypal tempter, Satan, “stirred up with envy and revenge, deceived / The Mother of Mankind” (PL I.35-36). Previously, he had instigated angels to rebel. Later, he tries to tempt Jesus Christ with the kingdoms of the world. In this attempt, he does not succeed. Dracula tempts the mentally deranged Renfield with power and blood. As a vampire, he

symbolically seduces innocent maidens. Like Sauron who misleads the races of Middle-earth, Voldemort, another archetypal tempter, entices many wizards to become Death Eaters. Even after his downfall, he is able to enlist the services of Quirrell and Pettigrew by offering them power. He is, however, unable to deceive Harry, even though he tries his best.

Voldemort's persuasive charm is most evident in his temptation of Ginny in *The Chamber of Secrets*. As the school-boy, Tom Riddle, he offers friendly support to the lonely and rather neglected girl by communicating with her through the pages of his magical diary. He soon gains immense power over her and uses her as his tool. Voldemort confesses proudly to Harry: "If I say it myself, Harry. I've always been able to charm the people I needed" (CS 228). Like Satan who takes the form of the lowly snake to flatter and persuades Eve to taste the Forbidden Fruit, Voldemort very patiently listens to and sympathizes with all the trivial troubles of the eleven-year-old girl and gradually worms his way into her confidence. It is revealed in *The Half-Blood Prince* that he had charmed, robbed and killed an old lady for the Slytherin locket. Voldemort also uses the magic he has learnt to cover up his crimes. He modifies Morfin's memory to make him believe that he had murdered the Riddles. Thus, in Voldemort are found all the qualifications of a classic tempter and deceiver.

According to Jungian philosophy, the 'Shadow' represents the aspects of man's system which are repressed and hidden from other people. Professor Marudanayagam says that the villain becomes the hero's shadow figure (52).



The ‘Shadow’ is the primitive self, its drives and desires. “To battle the dark forces in the world, the hero must face the dark forces within, and rediscover in each adventure that they are worthy of victory” (Colbert 166). Since good and evil are part of human nature, many villains in myth and fiction are related to, or share some traits in common with, the heroes. Kamsa is Krishna’s uncle; Moses and Ramses grow up together; Sherlock Holmes and Professor Moriarty share the same level of intelligence. Harry’s similarity to Voldemort is mentioned by their mutual teacher, Professor Dumbledore, and later, by Voldemort himself. Riddle, Voldemort’s boyhood memory, tells Harry, “There are strange likenesses between us, Harry Potter. Even you must have noticed. Both half-bloods, orphans, raised by Muggles. Perhaps the only Parselmouths to come to Hogwarts since the great Slytherin himself. We even look alike. . . .” (CS 233). Tom Riddle wonders whether Harry might have some special magical powers which would have enabled him to ward off the *unforgivable curse* even as a baby. He is deeply disappointed to learn that it is the power of Harry’s *muggle* mother’s love that protected her son. Both Harry and Tom Riddle, as Voldemort is originally named, are separated from their parents and reclaimed by Dumbledore.

Tom Riddle’s mother, though a descendent of Salazar Slytherin, lives in abject poverty. She marries the rich and aristocratic *muggle*, Tom Riddle Sr., only to be abandoned by her husband. She gives birth to her son in an orphanage and dies, like Oliver Twist’s mother does in the work-house. Tom grows up as an unwanted child, but finds that he has strange powers to use on

those who annoy him. This is similar to Harry's story. Deprived of his parents by Voldemort, Harry grows up unwanted and friendless, neglected by all in the Dursley household until he is taken to Hogwarts. He is able to release an anaconda from the zoo, giving his cousin Dudley a well-deserved fright in the process.

The bond between Harry and Voldemort is commented upon early in *The Philosopher's Stone*. Mr. Ollivander, wand-seller to generations of Hogwarts' students, follows the dictum, "the wand chooses the wizard." In the wand-choosing episode, he is taken aback to see that the wand that best suits the young Harry has a core that is closely related to the one owned by Tom Riddle. The phoenix Fawkes, who had provided Harry's wand with its feather had given just one another a long time back, and that had formed the core of the Dark Lord's wand. Mr. Ollivander remarks, "I think we must expect great things from you, Mr. Potter. After all, He Who Must Not Be Named did great things – terrible, but great" (PS 65).

This is the same feeling of the Sorting Hat which finds in Harry the intelligence, resourcefulness "and a certain disregard for rules" (CS 245) not generally found in the average Gryffindor. So, it advises Harry to join Slytherin House, which had produced many great and powerful wizards. But Harry is repelled by the idea and begs the hat to put him in Gryffindor House. The hat complies and Harry takes a very crucial step, one which separates him from the villain. Harry chooses to be on the side of justice and thus effectively renounces his darker side.

However, Voldemort's attack on Harry invests him with some of the villain's own abilities such as that of talking to snakes. This power enables Harry to overhear Voldemort's instructions to the Basilisk and to Nagini. The curse also leaves a lightening-bolt shaped scar on Harry's forehead. Whenever Voldemort is near or when he is unusually excited or upset, the scar burns and Harry gets a blinding headache. This acts as a warning. Further, he is able to learn about Voldemort's activities through dreams. This makes him similar to Mina Harker who is able to track Dracula's movements through a blood-bond. When Voldemort uses Harry's blood to regain physical form, he literally becomes a blood relation. He can be considered a 'Dark' or 'Shadow' father to Harry, like Darth Vader to Luke Skywalker in *The Star Wars* series. Just as Voldemort hated and killed his *muggle* father in order to avenge his mother, Harry despises his shadow relation and vows to avenge his mother, and later, his good father figures, Sirius Black and Dumbledore.

The similarity between the hero and the villain has caused critical speculation. Paul Gray wondered soon after the release of the third *Harry Potter* book:

Did he [Harry] thwart Voldemort's assault because of innate goodness or because he carried, even as an infant, a strain of evil more powerful than that of the Dark Wizard's? This question will remind some of the *Star Wars* films and the tangled destinies of Darth Vader and Luke Skywalker.

Rowling answers such doubts in *The Deathly Hallows* when she clarifies that Harry himself is a *Horcrux*, carrying part of Voldemort's soul. This, more than his scar, is the reason for Harry's affinity to the Dark Wizard. Furthermore, it is the sacrifice of Lily Potter which repels Voldemort's first assault on Harry.

Ultimately, what separates Rowling's hero from the villain is the former's moral superiority. Harry invariably "takes the right side in the struggle between good and evil, leaving no doubt to the readers as to where their sympathies should be" (Nikolajeva, "Return" 135). The hero believes in the path of goodness. Harry's moral superiority is well established by the unshakeable devotion to Dumbledore which he expresses in *The Chamber of Secrets* even in the face of death. In sharp contrast is the behaviour of Riddle, who does not hesitate to oppose and then attack his patron. This reminds the reader of his satanic mind-set which he shares with the autocrats of history, fiction and legend who do not scruple to bite the hand that fed them. While Voldemort does not hesitate to use and then discard people, Harry helps even his enemies. Voldemort is contemptuous of weakness. Speaking through Quirrell, he declares, "There is no good or evil, there is only power, and those too weak to seek it" (*PS* 211). Harry, on the other hand, champions 'underdogs' like the absent-minded Neville Longbottom, *muggle-born* Hermione and Dobby the ill-treated *house-elf*. While Voldemort takes innumerable precautions to surmount death, Harry takes none. He has the moral courage to face his end. Most importantly, the villain has no notion of the power of love. This makes him miscalculate when dealing with his opponents. Massimo

Introvigne observes, “Harry wins because he is intelligent and brave, but above all because he is more human than his opponents” (“Harry Potter”). Naturally, Harry chooses not to join the evil Slytherins, and it is his choice, based upon the doctrine of Free Will, that differentiates him from Voldemort.

Dumbledore’s classic statement, “It is our choices . . . Harry, that show us what we truly are, far more than our abilities” (*PS* 245) sums up the position succinctly.

The villain of fantasy is thus endowed with demonic qualities, being portrayed as a snake, vampire, possessor, tempter and deceiver, war monger, destroyer of the peace and the environment, given to devilish mockery and devoid of mirth. He is a nameless dread, shunned as the ‘Shadow’ and manifest as the ‘Dark Lord.’ His is the force that has to be overcome by the hero and sometimes his destruction is the very purpose of the heroic quest.

## Chapter V

### Fantasy's Gallery of Archetypes

The archetypal hero is not alone and unaccompanied on his quest. He is surrounded by characters that fall under recognizable categories. Every hero has a friend or loyal companion. He comes under the influence of a mentor who shapes his character. He experiences the care of an 'Earth Mother,' is inspired by the divine love of 'Holy Mother' and is sometimes confronted by a 'Terrible' one. He encounters a 'Bully,' saves a 'Maiden,' is helped by a 'Wise Woman' and is often protected by a 'Gentle Giant.' Characters in fantasy fiction are generally portrayed as black or white, with hardly any shades of grey. Many of these archetypes have a negative or "dark" counterpart, their "moral opposite" (Frye, AC 195). *The Lord of the Rings* and the *Harry Potter* series of books present the reader with a plethora of archetypal characters who add richness and variety to the narrative. This chapter attempts to explore the most prominent among them.

#### The Wise Old Man or Mentor

The 'Wise Old Man' is one of the important archetypes named by Carl Jung. This character is generally visualized as having a long, white beard and wearing sweeping robes. Jung writes:

The archetypal image of the wise man, the savior or redeemer, lies buried and dormant in man's unconscious since the dawn of culture; it is awakened whenever the times are out of joint and human society is committed to a serious error. When people go

astray they feel the need for a guide or mentor or even the physician. (“Psychology” 187)

The ‘Wise Old Man’ archetype is especially prominent in literature for children and young adults. Frye, in describing the analogy of innocence says, “The divine or spiritual figures are usually parental, a wise old man, a friendly guardian spirit” (AC 151).

The ‘Wise Old Man’ is a repository of the wisdom and power of the ages, one to whom the hero turns when confronted with a difficult and dangerous task, seeking knowledge and guidance. Help to the confused hero comes in this form. Ira Pragoff, voicing the psychological approach to the archetype, writes that it is the “personification of the voice of the age-old past in man as expressed in the deep unconscious” (236).

**Gandalf the Wise:** Gandalf is an archetypal ‘Wise Old Man’ or seer, with a druid-like appearance. He conforms to the popular notion of a wizard with his grey hair, long beard, flowing robes and trademark staff. His arrival in the Shire is greeted with glee by the *hobbits*, who take him for a delightful conjuror specializing in spectacular fireworks. Tolkien hints: “His real business was far more difficult and dangerous” (*LOTR* 25). Neither the reader nor the *hobbits* have any idea that he is actually a supernatural being, one of the *Istari* or the Wise, come down to the world to fight evil. The fact that Gandalf is brought into the story at the very beginning shows the vital part he is to play as initiator of the expedition, guide and supernatural helper. As Patrick Grant writes, “He exercises a strange, almost providential control” over the quest (175).

Gandalf is a thousand years old, one of the *Mair*, who, in Tolkien's language, are the equivalents of angels. Edmund Fuller remarks that he "voluntarily accepts incarnation" (20). Gandalf's objectives are similar to that expressed in the *Bhagavad Gita* by Lord Krishna, himself a mentor archetype : "Paritrānāya sādḥūnām vināśāya caduskrthām / Dharma samsthāpanārthāya sambhavāmi yugé-yugé" (276-77; 4.8), which means, "For the protection of the helpless, the destruction of evil-doers and the restoration of ordained law I appear age after age" (*Bhagavad* 277). Gandalf ensures the destruction of the Ring and the defeat of the negative powers. The critic Jason Clarke estimates that "Gandalf attempts to be a positive force in Middle-earth, keeping a delicate balance between 'good' and 'evil,' ensuring the safety and security of 'good' people and their world." The wizard also accomplishes the renewal of the wasteland of Gondor and the spiritual and physical rejuvenation of Théoden of Rohan, a 'Fisher King' archetype. Therefore, he is a strong embodiment of the spiritual aspect of the 'Wise Old Man' archetype.

Timothy O'Neill considers Gandalf as a metaphor for the process of individuation, the achievement of inner balance which is the ultimate goal of psychological development. The Wizard is a force of reconciliation, "striking the balance between the conscious and the unconscious minds" (37). Gandalf is the guide to the Fellowship of the Ring. To Boromir's question in Moria, "Who will lead us now in this deadly dark?" Gandalf replies, "I will" (*LOTR* 301). Aragorn reassures the doubting members of the Company by pronouncing, "He [Gandalf] will not go astray – if there is any path to find" (*LOTR* 301). The



wise wizard chooses the route for the Company to travel: “I do not like the feel of the middle way; and I do not like the smell of the left-hand way: there is foul air down there, or I am no guide” (*LOTR* 306). He warns the Fellowship of dangers unknown and is rightly angry with Boromir for tossing the stone into the dark waters of the pool.

Gandalf, as a representative of goodness in Middle-earth, is an enlightening force, both literally and metaphorically. He produces light from his staff and illuminates the way in the mines of Moria. This act of the wizard is echoed in the *Harry Potter* books where the children use the magic word *lumos* to produce light. The power of light over the force of darkness is utilized by the protagonists to repel evil.

On the dark, wild mountainside, Gandalf acts as a protective power. Facing the *Wargs* (ferocious, wolf-like beasts), he appears in the firelight “a great menacing shape like the monument of some ancient king of stone set upon a hill” (*LOTR* 291). Tolkien waxes poetic in his description, taking the wizard to elemental heights: “Stooping like a cloud, he lifted a burning branch and strode to meet the wolves. They gave back before him. He tossed the burning brand and uttered magical words” (*LOTR* 291). Gandalf furthermore manifests the power of the ‘Wise Old Man’ archetype, which appears in time of grave need, when he sends the Great Eagles to rescue the *hobbits* from the ruins of Mount Orodurin after the destruction of the Ring.

Gandalf plays the role of mentor to two types of heroes – the unassuming Frodo and the chivalrous Aragorn. He is seen as the facilitator of

the external and internal victories of regaining kingship and achieving individuation. Gandalf is a well of deep knowledge, the master of many languages and a networker with friends high and low, belonging to all the races of Middle-earth. Being a Wanderer, he is comparable to the divine sage Naradha of Hindu mythology, who is known as *triloka sanchāri*, “wanderer of the three worlds.” Hermes, Greek god of knowledge, also belongs to this category.

Gandalf, with his insight into the nature and pattern of truth, has deep belief in the workings of providence. He says of Gollum, “My heart tells me that he has some part to play yet, for good or ill, before the end . . .” (*LOTR* 58). He knows that Frodo and Gollum may meet. He also guesses that Aragorn has used the *palantir*. Jung says, “In a situation where insight, understanding, good advice, determination, planning, etc. are needed, but cannot be mustered on one’s own resources, the Wise Old Man archetype appears” (qtd. in P. Grant 170). True to his archetypal role, Gandalf has the knack of being present when he is required, and this is especially seen in “The Return of the King.” He leads the armies to Mordor, avoiding the trap set by the Enemy. He sends the Eagles to rescue Frodo and Sam at the last moment, and in the final episode of the story, he ensures that Merry and Pippin accompany Sam on his ride home, after Frodo departs for the Havens.

It is part of the Wise Old Man’s duty to give a magical talisman to the hero in his time of need. In Gandalf’s case, it is the Ring itself. Gandalf is himself put to the test when Frodo offers him the Ring. He tells Frodo: “Do not

tempt me. For I do not wish to become like the Dark Lord himself. Yet the way of the Ring to my heart is pity, pity for weakness and the desire of strength to do good. . . . The wish to wield it would be too much for my strength” (*LOTR* 60). Gandalf’s words reveal his compassion as well as an innate feeling of superiority, qualities which the Ring could turn to its advantage

Gandalf, being a believer in free will as well as in predestination, prefers the use of persuasion to coercion. At times, however, “Gandalf’s role as advisor involves direct commands as well as helpful suggestions” Spivak (80). In the encounter with the shadow self, he is the intermediary. He has his way with Bilbo, forcing him to leave the Ring to Frodo. “Stop possessing it,” he orders sternly (*LOTR* 34). His is often a priestly role. He acts as an exorcist, freeing the victim from the possessive force of the Ring. He functions as conscience-keeper, exhorting the faltering to reform and do their duty. Gandalf is successful with Frodo when the younger *hobbit* hesitates to undertake what he rightly estimates to be a difficult and dangerous quest. In “The Two Towers,” Tolkien demonstrates how Gandalf uses the Socratic method of asking questions to overcome the revulsion that Théoden, possessed by his Shadow self, has for him. Gandalf gets rid of the negative force which obstructs his individuation process. In the role of wizard, he uses magic to silence Grima, having cleverly smuggled in his magic wand disguised as a staff. This is a stratagem common to the ‘clever ones’ of fairy-tales who manage to subvert the unfair laws of the unworthy.

Spivak points out that Gandalf could be a role-model for a psychotherapist since he takes his patient out into the air and strengthening sunlight (80). Théoden, waking from his apathy says, “Dark have been my dreams of late but I feel as one new-awakened” (*LOTR* 504). A Christian interpretation of Théoden’s revival may be that of a fallen believer being won back into the faith, and that of reclamation of the soul from spiritual wilderness. Thus, Gandalf personifies the spiritual aspect of the Wise Old Man archetype.

The archetypal Wise Old Man, as facilitator on the path of the hero’s quest, helps the hero face and overcome or assimilate the negative force of the Shadow. He does not actually fight the Shadow himself. In this regard, a comparison may be drawn to the traditional role of the *Brahmin* as advisor to the king in the ancient Hindu society. Tolkien’s Gandalf is, however, a direct participant in the struggle against the forces of evil. Gandalf has two terrible encounters with the ‘Shadow.’ The first is with his own shadow personality, Saruman, in the latter’s fort, Orthanc. The two wizards engage in a combat using magic as a weapon. A similar conflict occurs between Dumbledore and Voldemort in *The Order of the Phoenix*. Gandalf is defeated and imprisoned, but escapes with the help of the eagle, Gwaihir the Windlord, who, like Dumbledore’s pet phoenix, Fawkes, swoops down to the rescue. Gandalf’s second encounter with the ‘Shadow’ is the horrific and near-fatal battle with the Balrog. Jason Clarke comments, “The archetype bypasses its role in expediting individuation through confrontation with the shadow, and confronts

the shadow itself” and goes on to admonish, “Such direct intervention of an archetype is a breach of conduct, and cannot go unpunished. Thus, Gandalf is killed in his struggle with the Balrog.” In Indian myth, this is paralleled in the story of Dronacharya, the *guru* or mentor of the Pandava princes. A ‘Wise Old Man’ archetype, he takes part in the Mahabharatha war, though killing is forbidden for a *Brahmin*. In doing so, he suffers the fate of a *Kshatriya*, or warrior, and is slain.

A very important phase of Gandalf’s story is his re-appearance as Gandalf the White. The sacrifice of Gandalf enables Tolkien to introduce the powerful and evocative theme of resurrection into *The Lord of the Rings*, reinforcing the Christian archetypes in the monumental work. In “The Two Towers,” the wizard returns, transformed into a vision in white. The Gwaihir the Widelord comments on his weightlessness and near transparency: “A burden you have been . . . but not so now. Light as a swan’s feather in my claw are you. The Sun shines through you” (*LOTR* 491). This is in keeping with Gandalf’s role of Spirit which is appropriate for a Wise Old Man archetype. Writing of the analogy of innocence, into which category he places romance, Northrop Frye remarks that in the divine world the central process or movement is that of death and rebirth, or the disappearance and return, or the incarnation and withdrawal of a god (AC 158). Gandalf’s divine nature is manifest when he warns the Balrog, “I am the servant of the Secret Fire, wielder of the flame of Anor” (*LOTR* 321-22). Frye further clarifies, “This divine activity is associated with the cyclical process of nature” and that the

god “may be a god of vegetation, dying in autumn and reviving in spring” (AC 159). Gandalf’s assumed death takes place in December. In February, he is revived; he appears in Fangorn Forest in March, around Easter, thus strengthening the Christian overtones in Tolkien’s work. A similarity may be observed between the resurrected Christ whom the apostles do not recognize at first and Gandalf’s reappearance before the Company. It is Aragorn, the true believer, who first recognizes him. “Gandalf!” he said, “Beyond all hope you return to us in our need! What veil came over my sight!” (*LOTR* 484). Gandalf, recollecting his descent into the abyss says, “I have passed through fire and deep water, since we parted” (*LOTR* 484). The motif of sacrifice, death and resurrection is played out most effectively by the archetypal figure of Gandalf.

Gandalf further proceeds to participate in the final battle against the forces of evil, rescues Frodo and Sam after the quest is over, plays a priestly role in the coronation of Aragorn and directs the king to the sapling of the Tree of Gondor. As Aragorn says, he is “the mover of all that has been accomplished . . .” (*LOTR* 946).

**Dumbledore, Rowling’s Mentor Nonpareil:** Dumbledore, the Headmaster of Hogwarts, is the most important influence in Harry’s life. Dumbledore is “a magician who affects the action he watches over” (Frye, AC 195). Dumbledore is a perfect mentor figure. Caroline Myss states, “Mentors do more than teach. They pass on wisdom, and shape character. They are more closely associated with their wards than are normal teachers.” Albus Dumbledore is the guiding force of Hogwarts. He is “considered by many to be the greatest wizard of modern times” (PS 77). Dumbledore is the only wizard, other than Harry,

whom Lord Voldemort fears. Harry's chocolate frog trading card informs him that Dumbledore "is particularly famous for his defeat of the dark wizard Grindelwald in 1945" (*PS* 77). This was the year when the Allied Forces, including Britain, defeated Hitler's Axis Forces, ending the Second World War. By indicating this historically significant year, Rowling brings in the image of the heroic England, personified, before Harry's time, by Dumbledore. His name, *Albus*, is a derivation of *Albion*, an old name for England. Alice Mills remarks that Dumbledore's first name, which means *white* in Latin, "aligns him with Gandalf the White, another leader of an order dedicated to fighting against the Dark Lord of evil" ("Harry" 244).

Jung says of this archetype, "The old man always appears when the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea . . . can extricate him" (*Archetypes* 217). Dumbledore comes into Harry's life when he desperately needs to escape from the oppressive Dursley home. He leads Harry into the magical world, which is his true inheritance. Dumbledore does the same for Tom Riddle, but with unfortunate results.

It is to his mentor that Harry turns whenever he needs guidance. It is Dumbledore who initiates his quests. He sends timely aid in the form of Fawkes the Phoenix, useful instruments like the *time-turner*, and leaves behind far-sighted gifts, namely, the *deluminator* (used to create darkness), the *golden snitch* containing the *Resurrection Stone* and the *Tales of Beedle the Bard* in his will. He continues, even after death, to direct Harry towards freedom from Voldemort's hold over him, and towards the ultimate destruction of his enemy.

Dumbledore is full of wise sayings. For example, when Harry is confused and upset on seeing the images of his dead parents in the Mirror of Erised, he gently advises him not to let it distract him from his aims and aspirations. He becomes Rowling's mouthpiece when he says, "It does not do to dwell in dreams and forget to live, remember that" (*PS* 157). Dumbledore also clarifies Harry's doubts regarding his true nature by concluding that free will and moral choices are more important than circumstances, lineage and even ability (Introvigne, "Harry Potter"). Though he is the most powerful wizard alive, he remains jolly, enjoying the little pleasures of life and tolerating Harry's teenage tantrums. He retains his subtle sense of humour even when he talks to Snape about his imminent demise: ". . . death is coming to me as surely as the Chudley Cannons will finish bottom of this year's league" (*DH* 548). In this, he resembles Gandalf, who is full of light-hearted enjoyment and humour even though his origin and purpose are extraordinary.

Yet, with all his wisdom, Dumbledore has failings. He is too liberal and trusting. He fosters Tom Riddle and supports unworthy teachers like Lockhart. His friendship with Grindelwald and the sharing of ideas between the two wizards shows his rash and unfeeling early days. Dumbledore is unable to resist the temptation of the *Hallows*, just as Merlin is unable to resist temptation of the enchantress, Nimue. This shows his moral inferiority to Harry. However, his superiority to Voldemort lies in the essential fact that he prefers the *Hallows*, which are endowed with powerful magical qualities, to the *Horcruxes*. Merlin leaves Arthur before the successful completion of the quest



for the Holy Grail. In *The Lord of the Rings*, Gandalf is presumed dead after his fall into the abyss. Ged's mentor, Nemmerle, passes away at a crucial time in *A Wizard of Earthsea*. In *The Star Wars* series, Obi Wan Kenobi is killed. Dumbledore follows this tradition of the 'Mentor' by departing and leaving the way open for the final confrontation between the forces of 'good' led by Harry and the forces of 'evil' led by Lord Voldemort, both of them his own pupils. His death by choice resembles the sacrifice of Bishma, another 'Wise Old Man' archetype, who in *The Mahabharatha*, is granted the boon of *iccha maranā* or death when desired.

### **The Shadow Wise Old Man – Saruman**

The name *Saruman* suggests a Sauron who is human. Saruman is a powerful magician, semi-divine by birth, who, unfortunately, makes a pact with this representative of evil on Middle-earth. Hayden Head remarks that Saruman has an "imitative desire" to become a powerful ruler like Sauron. Saruman becomes, in effect, a 'Shadow' wizard, a foil to Gandalf. Saruman models Isengard on Mordor, and apes his master's warlike ambitions. As a result, he reduces a beautiful country to a deforested and industrialized wasteland. Later in the story, he deals similarly with the Shire, proving himself an agent of sterile malevolence. Treebeard the *Ent* comments, "He has a mind of metal and wheels" (*LOTR* 462). While Saruman thinks that he acts independently, he is actually a pawn of Sauron. Bearing close resemblance to Gandalf, he is a 'Shadow Wise Old Man, one aligned on the wrong side in the archetypal battle between 'good' and 'evil.'

Saruman is a 'Fallen Angel' archetype, since he is one of the *Istari* or Wise Wizards who once headed the White Council that drove Sauron from Mirkwood. Treebeard suspects him of harbouring wicked intentions for a long time. He is a deceiver who extracts information from this ancient inhabitant of Fangorn Forest and misleads Théoden through Wormtongue. He also lays false claim to the kingdom of Rohan. He tries to tempt Gandalf with power. Fuller comments: "The temptation of Gandalf by Saruman equates the temptation of Dumbledore by Grindenwald" (20). Saruman's lust for power and money brings out the consuming nature of the forces of 'evil.' That wickedness is self-destructive becomes evident when Saruman arouses the ire of the *Ents* by his mindless destruction of the forest.

Corrupted by his long study of Sauron and the hours of looking into the *Palantir*, Saruman stands testimony to the dangers inherent in the rash pursuit of unnecessary information as objectified in the Tree of Knowledge of the Bible, and exemplified by Marlow's Dr. Faustus. Just as the respectable Faustus becomes degraded under the influence of unlimited knowledge and power, Saruman loses his status as Saruman the White, appearing in multicoloured clothes. Gandalf casts him down from his high position, symbolically breaking his staff. Thereafter the fallen wizard becomes a pitiable wanderer. He later emerges as Sharkey, the exploiter of the Shire, is again defeated, and is then killed by the long-suffering Wormtongue.

## Sirius Black, the Scapegoat Archetype

A ‘Scapegoat’ is one who takes upon himself the sins of the people and who thereby removes those sins. . . .” (Burrows et al. 222). The ‘Scapegoat’ is held guilty, regardless of whether or not he or she is actually to blame. Sirius Black, Harry’s godfather, is a martyr and a scapegoat. He leads a blighted life, bearing the blame for the crimes of others. Archetypal criticism gives immense significance to this type of character. Frazer’s *The Golden Bough* traces the role of the ‘Scapegoat’ in ancient ritual. Christianity celebrates it in the form the Crucifixion.

Sirius Black is hunted as a criminal both by the *muggles* and by the wizards. He is caught and thrown into the terrible wizard prison of Azkaban. He does not defend himself because he believes that it was through his mistake that Peter Pettigrew betrayed the Potters. Dumbledore alone is aware of his innocence. It is only when he fears for Harry’s safety that he uses his special magical powers to change into a dog, slipping past the Azkaban guards to go in search of his godson. In risking his life to be close to Harry, Sirius resembles the convict Abel Magwitch in Charles Dickens’s *Great Expectations* who comes back from the safety of Australia in order to be close to Pip. Just as Magwitch is known as *Provis*, Sirius is called *Padfoot* by Harry and his friends in their conversations. He is the “unknown benefactor” who sends Harry his magnificent Firebolt broomstick.

Sirius Black is also a rebel figure. He turns his back on his *pureblood* heritage. Probably influenced by his liberal schooling at Hogwarts, he disowns

his ultra-conservative, *anti-muggle* aristocratic family. He is like Shelley, a rebel against his own class and also an agent of vengeance. Like Hieronimo in *The Spanish Tragedy*, he is terrible in his pursuit of ‘Wormtail’ Pettigrew. But Harry’s interference prevents him from satiating his thirst for revenge.

Sirius Black bears resemblance to another Dickensian hero, Sidney Carton. Carton does not express his love for Lucie Manette. Sirius Black nurtures a secret love for Harry’s mother, Lily. But he gracefully gives way to his best friend, James Potter. He is devastated by the death of the Potters. His name is never officially cleared, and he continues to be a lonely and pathetic figure until he “passes beyond the veil” in *The Order of the Phoenix*, leaving Harry heir to his property.

Most importantly, Sirius is reminiscent of the Golden Bough Kings who were killed when they became weak. The death of Harry’s parents is connected to his social death, and his death in defence of Harry against the dark forces leads the way to Harry’s leadership. That Sirius, an *animagi* (wizard capable of changing his form into that of an animal), transforms into a dog is appropriate since his name is that of the Dog Star, a symbol of the Egyptian goddess, Isis. The star’s appearance coincided with the annual flooding of the Nile. This event is connected with the myth of Adonis, the Egyptian God who died and was resurrected every year. The star was also considered by the ancient Egyptians to signify after-life, because the souls of the dead were believed to travel to the star. In *The Prisoner of Azkaban*, Harry drives away the *Dementors* who surround Sirius, enabling his soul to return to his body. Thus,

Sirius experiences a physical resurrection, as well as the mental resurrection of having found a godson. The Egyptian god Anubis, who is depicted as having the head of a dog was considered to be present at the embalming process of bodies. The appearance of a black dog signified death in English folklore. Hence, it is Sirius who gives Harry his first conscious experience of the death of a kin. Above all, the dog is a symbol of fidelity. The Sirius of myth faithfully followed his master, Orion the Hunter, to the skies. Sirius Black is immensely loyal to the memories of James and Lily Potter. When the Resurrection Stone is energized, he appears in their company. Harry, too, becomes a scapegoat like his godfather when he walks into Voldemort's camp, ready to let the villains take revenge on him.

Alice Mills finds in the story of the Black family a pattern of kin-slaying similar to the story of Orestes. Sirius, and later, his godson Harry, keep the portrait of Mrs. Black hidden behind a veil, killing her still-living personality. Sirius's cousin, Bellatrix Lestrange, slays him without compunction. This kin-slaying is paralleled in Ariana Dumbledore's killing of her mother ("Harry" 249).

### **The Hero's Friend or Loyal Companion**

The theme of friendship is ancient. The heroic story without a friend or 'sidekick' is unimaginable and all successful authors ensure that their hero has support, company, or at least a foil. The hero's friend has admirable qualities, and is worthy of his friendship. Yet, the author makes sure that he never outshines the hero. Either he has heroic qualities in a lesser degree, or is too

modest to step into the limelight. The companion's suppressed feelings can sometimes turn negative as in the case of Lancelot. Rowling takes care to see that Ron Weasley as an adolescent in *The Goblet of Fire* expresses his displeasure in this regard. This results in an early disposal of rivalry and re-adjustment in relationships to ensure future unity.

### **Sam, the Faithful Servant**

Of Sam Gamgee, the *hobbit* who follows his master on his quest, Tolkien writes: “ [he is] a reflexion of the English soldier, the private and batmen I knew in the 1914 war and recognised as far superior to myself” (Carpenter, “Letters” 81). He represents the typical yeoman, backbone of English society in the medieval times. According to Harvey, Sam is an Everyman and his quest is to return to the place from which he came, but he is not aware that he has changed over the course of the journey (114, 119). Sam is built along the lines of Sancho Panza of *Don Quixote* in that he is the voice of reason in an insane world. Frodo, who understands this says, “You were meant to be solid and whole, and you will be” (*LOTR* 1003).

Sam risks his life time and again for Frodo. He shows unusual courage by jumping into the Anduin River. Later, at Darth Galen, he plunges into the water to follow Frodo's boat, though he does not know how to swim. When Gollum is with them, Sam pretends to sleep but watches him, afraid that the half-crazed creature would hurt his beloved master. Sam drinks first from the stream at Mordor to test the water for Frodo. He looks after Frodo like a child, feeding him *lembas*, *elven* way-bread, becoming a representative of the 'Earth

Mother.’ It is Sam who unfailingly remembers the Elf-Lady Galadriel when darkness and danger surround him. Sam, the good companion is a symbolic son to the ‘Holy Mother’ archetype, Galadriel. His shadow is Gollum, the false companion who takes on the role of son to Shelob, the ‘Terrible Mother’ archetype.

Sam is so duty-conscious that when he thinks that Frodo has been killed by Shelob, he is prepared to turn ring-bearer, though it nearly breaks his heart to leave his master’s apparently lifeless body in the open. Samwise’s devotion and commonsense save him from falling victim to the Ring. Like Galadriel, he passes its test. The dreaded object becomes a tool in his hand, helping him intimidate the *Orcs*. Sam patiently searches for Frodo, identifying him by singing a song, just as Blondel the troubadour discovers the whereabouts of the imprisoned Richard Lionheart through singing the first half of the love-lyric that they had composed together. Sam is patient when Frodo roughly demands the Ring after his ordeal, maturely accepting the fact that he is a sick person. He expresses immense relief when Frodo returns to normalcy after the destruction of the Ring.

Samwise is prepared to assist Frodo till the end. Spelling out his duty, the faithful *hobbit* says to himself, “So that was the job I felt I had to do when I started . . . to help Mr.Frodo to the last step and then die with him? Well, if that is the job then I must do it” (*LOTR* 913). Since he cannot carry the Ring, he is prepared to carry Frodo up to the Cracks of Doom, an ascent which echoes Calvary. Through the power of his love, sacrifice and suffering, Sam

becomes one of the characters in the novel who display traits of the Christ Archetype.

Sam is not a warrior but a gardener both by profession and by inclination, taking pleasure in taming nature. Thus, like Tom Bombadil, he fits into the 'Vegetation Numen' archetype (P. Grant 166). Right from the beginning, he is aligned with the revitalizing power of 'good,' as opposed to infertile 'evil.' After ridding the Shire of Saruman and his ruffians, the *hobbits* are faced with the further task of reclaiming the wasteland. It is at this juncture that Sam remembers the prophetic gift given by Galadriel. Sam plants a sapling for every tree that was cut down and puts one grain of dust from Galadriel's box at its root. He casts the remaining grains of sand in the wind and they spread over the Shire. He plants the silver nut in the middle of a field. The next spring everything grows at an incredible rate. Even the children born in that year are gifted with extraordinary growth. The nut becomes a silver tree, gracing the Shire with the protection of the Lady of Lórien. Further Sam marries in Midsummer and has several children by Rose. Thus, he belongs to the fertile 'Garden' metaphorical cluster.

Sam represents the 'Self' in Jungian terms. His life is one of completeness. He returns unhurt, marries and becomes a pillar of society. He is domesticated, like Tennyson's Telemachus, whose placid nature is in contrast to the restless spirit of Ulysses. Sam may also be compared to Bedeivere, the young knight who accompanies the dying King Arthur to the barge which takes him away to a peaceful haven. In Tennyson's "The Passing of King Arthur,"



Bedievere is bid to return to the normal world after the hero's departure. When Frodo sails away to the Western isles from the Grey Havens, he refuses to take his companion with him, saying, "You will have to be one and whole, for many years. You have much to enjoy, and to be, and to do . . ." (*LOTR* 1006).

### **Ron Weasley**

Harry almost becomes a brother to Ron, since the Weasleys are Harry's surrogate family in the magical world. Indeed, *Ron* is the name of Arthur's spear (Lacy 392). It is not surprising that Rowling gives Harry's friend this name because Ron gives Harry constant moral support and guidance. It is through Ron that Harry first learns most things about the magical world. Towards the end of *The Philosopher's Stone*, it is Ron, the superior chess player, who helps Harry and Hermione cross the obstacle of the chess board. Ron directs the game like a general. He chooses the difficult and dangerous knight, a lesser piece than Harry's bishop. The chess-playing scene is remarkable in that it brings out the latent leadership qualities of the hero's friend. With cool courage Ron says: "Yes . . . it is the only way . . . I've got to be taken!" When his friends protest, he reacts "That's chess! . . . You've got to make sacrifices !" (*PS* 205). Thus Ron takes the initiative when the time comes to help Harry.

More often, it is the hero who saves his friend. In *The Prisoner of Azkaban*, Harry rescues Ron from Professor Lupin's hideaway. In the Triwizard Tournament, which is central to *The Goblet of Fire*, the merpeople

take away the person whom the contestant would miss most in the world. In Harry's case, it turns out to be Ron. This shows the depth of their friendship.

### **The Wise Woman**

The 'Wise Woman' is the feminine counterpart of the 'Wise Old Man' archetype. Pallas Athene, the Greek goddess of wisdom and war is an example from myth of the Wise Woman. In Tolkien, this character type is manifest in Galadriel, the embodiment of wisdom, who was once a member of the White Council which ousted Sauron from Mirkwood. The Elf-Lady tests the Fellowship's resolution and later gives them far-sighted gifts. She knows the past, the present and the future; she can read Sauron's mind, but the villain is unable to get any information about her.

Rowling draws two characters that fit into the pattern of 'The Wise Woman.' The first is Professor Minerva McGonagall, the senior teacher of Hogwarts who later becomes Headmistress. True to her name, *Minerva*, the Roman version of Athene, she has a cool head and an incisive brain. She also has the distinction of being an *animagi*, capable of transforming herself into an animal. The second example of this archetype is Harry's classmate, Hermione Granger. The most brilliant student of Hogwarts, she has the correct answer to almost every question. Hermione is, in Rowling's words, "swotty" and therefore not unlike the author as a girl (Rowling, "Of Magic").

In Greek legend, Athene was the goddess of wisdom and patronized Perseus. The goddess provided him with a shiny shield so that he could cut off Medusa's head without looking directly at the Gorgon. Hermione uses a mirror

to avoid gazing directly at the Basilisk. Through this precaution, she avoids death though she becomes petrified. Even in that state, the mirror in her hand and her scribbled hints gives Harry a valuable clue as to the nature of the monster inhabiting the Chamber of Secrets. Athene fought alongside the Greek heroes. Like the goddess, Hermione is also war-like. She is a lady knight, quite ready to take an active part in Harry and Ron's adventures. Her profound knowledge and expertise saves them many times. For example, it is because she teaches Ron to say *wingardium leviosa* correctly that Ron and Harry are able to overcome the ogre in *The Philosopher's Stone*. Again it is she who knows how to open the door leading to the hidden stone. Athene represented the virtues of justice and skill in warfare. Hermione time and again acts as a conscience keeper. Ernelle Fife, classifying both Hermione and Éowyn as 'Wise Warrior' archetypes, says they understand the difference between aggressive and defensive action.

Hermione's name is also suggestive of *Hermes*, the Greek god who was associated with learning. A similarity is seen between Ariadne who aids Theseus by giving him a ball of string to find his way out of the labyrinth and Hermione who helps Harry find his way back out of the maze by teaching him the *five-point spell*. Hermione can also be compared to the Lady of the Lake, who, in Arthurian legend, helps the king obtain the sword Excalibur.

Hermione also fits into the archetype of the 'Advocate.' Caroline Myss explains: "The archetypal advocate embodies a sense of life-long devotion to championing the rights of others in the public arena. Hermione, who is of

*muggle* parentage, is horrified that a form of slavery exists at Hogwarts in the shape of *house elves*. She starts a society named S.P.E.W. for their liberation and relentlessly pursues her cause, though it is resisted by the *house-elves* themselves.

### **The Shieldmaiden Archetype**

The concept of the female warrior figure or ‘Shieldmaiden’ was prevalent in Norse mythology. In the Hindu pantheon, it is embodied in Sakthi, the great female goddess who gives energy to the Universe. She fights demonic forces and is most powerful and aggressive when she is unaccompanied by her consort.

Éowyn, the Lady of Rohan is a typical example of this archetype. She is one who detests the confined life of the traditional woman and prefers the freedom afforded to a soldier, even though it involves risk of life. Aragorn finds her beautiful but sad. She is like the unhappy Amazon queen, Dido, who was unlucky in love. However, Éowyn’s history is not tragic because she wins the heart of the gentle Faramir. Her venture into the battlefield leads to the fulfilment of the conditions required for the slaying of the *Nazgûl* captain.

The dual aspects, positive and negative, of the ‘Anima’ are evidenced in Éowyn as well as in Galadriel. Patrick Grant is of the opinion that Éowyn is possessed by the negative ‘Animus’ “which gives prominence to those traits which are characteristic of the opposite sex” (172). The wedding of Éowyn and Faramir forms a ‘Syzygy’ or union of the ‘Anima’ and the ‘Animus.’ Éowyn becomes normal after her acceptance of Faramir. Tolkien writes: “And

suddenly her winter passed, and the sun shone on her” (*LOTR* 943). She then becomes part of the ‘Garden’ symbolic cluster which is the opposite of the ‘Wasteland.’ The royal couple restores Ithilien to its former beauty. Éowyn’s declaration in the Houses of Healing, “I will be shieldmaiden no longer, nor vie with the great Riders, nor take joy only in the songs of slaying. I will be a healer, and love all things that grow and are not barren. No longer do I desire to be a queen” (*LOTR* 943), affirms her new role in which, like Galadriel, she renounces power in favour of peace. Rose A. Zimbardo compares Éowyn’s words to those spoken by Brunhilde in Wagner’s *Siegfried*, a work which, like Tolkien’s, marks the passing of a heroic age (47).

Éowyn’s character recalls the Meenakshi myth of South India. Meenakshi, an incarnation of the goddess Parvathi, was the princess of Madurai who displayed aggressive and masculine traits until she was won over by Shiva in the form of Somasunderar. Kumaragurupara Swamikal writes that after her marriage, the goddess became acceptably feminine. Chitrangada, the Manipuri princess who weds Arjuna in *The Mahabharatha*, also resembles Éowyn.

Rowling’s Ginny Weasley, on the other hand, transforms from being the ‘Princess’ or the ‘Damsel in Distress’ archetype into a ‘Shieldmaiden.’ In the beginning, she is shown as the timid admirer of Harry Potter, exploited by Tom Riddle and rescued by her hero. Later, she becomes a daring *Quidditch* player, an undaunted member of the Hogwarts resistance group, Dumbledore’s Army, and a brave warrior in the final battle against Voldemort. The ‘Shadow’ or

‘Negative Shieldmaiden’ is seen in the character of Bellatrix Lestrange. Alice Mills points out that her first name means *female warrior* in Latin (“Harry” 244).

### **The Mother Archetype**

Carl Jung regards the ‘Mother’ as a symbol, whole in itself. ‘The Mother’ is a symbolic personification of qualities like protection, care, sympathy, fertility and fruitfulness. “The qualities associated with it [the Mother archetype] are maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulses; all that is benign; all that cherishes and sustains, that fosters growth and fertility” (Jung, “Archetypes” 82).

### **The Anima or the Holy Mother**

The ‘Anima’ is the soul image, the spirit of man’s élan vital, his life force or vital energy” (Guerin et al. 181-82). Jung gives the ‘Anima’ a feminine designation in the male psyche. Following this theory, it might be said that any female figure that is invested with unusual significance or power is likely to be a symbol of the ‘Anima.’ Before the advent of the beloved, the ‘Anima’ of the hero is most likely to be his mother. The form taken by the ‘Anima’ is not that of the ‘Earth Mother,’ but that of the ‘Holy Mother,’ a being of spiritual beauty. The ‘Holy Mother’ is “the incarnation of inspiration and spiritual fulfilment (cf. the Jungian anima)” (Guerin et al.163). The hero’s attachment to his mother is an ancient cross-cultural phenomenon whose appeal is undisputed.

**Galadriel, the light of Middle-earth:** One of the most numinous of Tolkien's characters is the Elf-Queen Galadriel, Lady of Lothlórien. She is the archetypal 'Magna Mater' or 'Great Mother' who presides over the idyllic woodland home of the Elves. D.J.Conway remarks: "Galadriel is a magnificent Anima Mundi figure. She is a World Soul" (161).

Galadriel is endowed with feminine mystery and power. She is a 'Wise Woman' and a 'Shield Maiden' archetype, along the lines of the Greek goddess of wisdom and war, Athene, and the heroines of Norse legends that Tolkien loved. She initiates action, gathering together the White Council to bring about the first defeat of the Dark Lord, Sauron. Galadriel retains the ability to read Sauron's thoughts, and is able to hide herself effectively from his powerful Eye. It is by virtue of the *Elven* ring, *Nenya*, that she keeps alive the beauty of the Golden Wood. Thus, she represents the life-sustaining aspect of the 'Earth Mother' archetype. This is further reinforced by her gift to Sam of the box of dirt from her orchard, which is capable of transforming a wasteland into a paradise. Sam uses this treasure to restore fertility to the gardens of his beloved Shire after the deliberate destruction caused by the greed of the wicked wizard, Saruman.

Galadriel may be considered a "sibylline wise mother-figure" who is the counterpart of the 'Wise Old Man,' "the lady for whose sake or at whose bidding the quest is performed" (Frye, AC 195). She shares this role with her granddaughter, Arwen Evenstar. She is also invested with the qualities of a "Courtly Love mistress," an idealized human representative of the divine and

spiritual world, which is “characteristic of the high memetic” (Frye, AC 153). Gimli, the gruff dwarf, when asked what gift he wants, replies with surprising gallantry that he desires only a hair from her head. Galadriel thus appears to be cast in the medieval tradition of the pure and beautiful woman who inspires knightly deeds. She can be considered the ‘Sibylline’ of the quest romance. Galadriel’s gifts to the Fellowship of the Ring help them tide over the dark times ahead. She assists the Company by giving them life-saving food, *lembas*, cloaks of invisibility, the strong *elven* ropes, *hithilin*, and, above all, the phial of starlight. Without this timely help, the fellowship would not have been able to complete the task of destroying the Ring.

Galadriel is also an outstanding example of the personification of the ‘Anima’ archetype. The ‘Anima’ is a figure which Jung describes as ‘fairy like’ or ‘Elfin’ (“Man” 191). The ‘Meeting with the Goddess’ is an overwhelming experience for not only Frodo but also for the entire Company. She acts as a bridge to the deeper elements of the psyche and helps the Fellowship come to terms with their secret desires. This happens when she seems to communicate telepathically with each of them on their first meeting. The *hobbits* confess that she seemed to offer them their heart’s longing in exchange for giving up their quest. Called by her enemies “The Enchantress of the Golden Wood,” she gives the impression, in the beginning, of being a pagan goddess or a temptress on the road of the heroic quest. Her role as enchantress is further reinforced when she shows Frodo her “mirror,” which is a basin filled with water from a forest spring. In it are revealed the past, present and the future, but in a confused



order which transcends time and encompasses eternity. But it soon becomes clear that she is testing the determination of the *hobbits*. By showing them the power of temptation, she prepares them for the dangers they would have to face of their way. Further, she warns Frodo of the delusive power of the images he sees in the enchanted water. Therefore, her role is that of a ‘Wise Woman’ rather than that of Campbell’s ‘Woman as Temptress.’ The water symbolism of Galadriel’s mirror with its maternal associations cannot be overlooked.

True to her archetype as the ambivalent ‘Anima,’ which has a positive as well as a negative side, Galadriel reveals that she is capable of being the ‘Terrible Mother.’ Campbell writes, “The Goddess encompasses opposites within herself – also creator / nurturer, giving birth – creator, preserver, destroyer” (115). This dualism is seen in the temptation scene where Frodo, overwhelmed by her personality, offers her the One Ring. Galadriel analyses her feelings in front of Frodo :

I do not deny that my heart has greatly desired to ask what you offer. . . And now at last it comes. You will give me the Ring freely! In place of a Dark Lord you will set up a Queen. And I shall not be dark, but beautiful and terrible as the Morning and the Night! . . . Dreadful as the Storm and the Lightning! Stronger than the foundations of the earth. All shall love me and despair!

(*LOTR* 356)

Her “terrible and beautiful” appearance changes and she becomes “a slender elf-woman clad in simple white” (*LOTR* 356). She then wisely decides to treat

the *hobbit*'s rash act as a divinely ordained ordeal and states her willingness to sacrifice her power. "‘I pass the test’, she said. ‘I will diminish, and go into the West, and remain Galadriel’" (*LOTR* 357).

Galadriel could have been drawn into the power struggle on Middle-earth but for the ultimate true Christian quality that Tolkien invests her with. While psychoanalysis advocates reconciliation with one's negative self in order to attain individuation, Tolkien's Galadriel makes the more traditional, religious choice of rejecting the lower or 'Shadow' aspects of her personality. "She faces the shadow, becomes it for a few terrifying moments, and defeats it" (Skogemann). Galadriel's temptation is thus an instance of Tolkien's combination of his Jungian influences with his Christian stand-point. Tolkien muses: "I think it true that I owe much of this character [Galadriel] to Christian and Catholic teaching and imagination about Mary." Calling the Elf-Queen "unstained," he further asserts, "She had committed no evil deed" (qtd. in Caldecott, "Hidden" 179).

Galadriel sacrifices not only the prestige and authority implicit in the One Ring, but also the beauty and comfort of her land and people. These would all pass away, since the destruction of the One Ring would mean the loss of power of her own *Nenya* and withdrawal to exile of the Elves. The sacrifice she makes confirms her Christian archetypal aspect as Mother Mary, the Holy Mother facet of the 'Anima.' Galadriel thus passes through the self-assertion of the 'Shieldmaiden' archetype to the passivity, self-abnegation and exclusion that Christiana Britzolakis associates with the Marian archetype.

The Lady of Lothlórien is the intermediary through whose blessings alone the quest can be successfully completed. Jung writes, “The anima is a kind of mediator between the ego (the conscious will or thinking self) and the unconscious or inner world of the individual” (qtd. in Guerin et al. 182). The Lothlórien stage is a step in the ascent from the earthiness of the *hobbits* towards the realization of their higher selves. Galadriel’s parting gift to Frodo on his quest to destroy the Ring is a phial containing the light of the Morning Star. The purity captured in the phial gives clarity and protection against despair. In this way, it is a manifestation of parental protection, similar to the white light of the *patronus charm* in Rowling’s *Harry Potter* books. For instance, in *The Prisoner of Azkaban*, Harry uses a *patronus charm* to protect his godfather, Sirius Black, from the despair-creating *Dementors*. Similarly, in times of extreme danger, the light of Galadriel’s phial not only shows Frodo the way, but also helps him overcome the enemy. The phial acts against the *Ringwraiths*, and most importantly, repels Shelob the spider woman. Sam, too, uses the light of the star to rescue Frodo from the monstrous *Orcs*. More significantly, he gets a vision of Galadriel when he is in Shelob’s lair.

Throughout *The Lord of the Rings*, Galadriel is associated with the symbolism of the star and of pure, white light. It is the star suddenly appearing in the skies of Mordor that implants hope in the hearts of the *hobbits* and saves them from despair. Gimli, in his dispute with Éomer of Rohan with regard to the beauty of Queen Arwen Evenstar and Lady Galadriel, says in the best courtly tradition, “You have chosen the Evening. But my love is given to the

Morning” (*LOTR* 953). Galadriel’s indirect presence stays with the *hobbits* in the form of the star to which she is compared (Caldecott, “Horns” 45). The morning star is associated with the pure, virginal quality of the celestial feminine. As Dellert points out, the five-pointed star or *pentall* symbolizes the Divine Mother. It is significant that the fall of Sauron, which comes to mark the New Year in Middle-earth falls on the twenty-fifth of March, which is called “Lady Day” or “Feast of Annunciation” (Caldecott, “Horns” 36).

**Lily Potter, the Holy Mother Archetype:** Harry’s mother Lily Potter is Harry’s ‘Anima.’ Her name is significant in that “the lily represents purity, a promise of immortality and salvation, and in medieval iconography was seen as a symbol for the Virgin Mary” (Cirlot 189). When her beautiful vision appears in the Mirror of Erised, Harry is perceptibly moved. Writes Rowling: “She was a very pretty woman. She had dark red hair and her eyes – her eyes are mine, Harry thought” (*PS* 153). Lily becomes a Christ-figure when protecting her infant son from Voldemort’s killing curse. Rowling describes the scene in emotional language: “At the sight of him, she dropped her son into the cot beside her and threw her arms wide, as if this would help; as if in shielding him from sight she hoped to be chosen instead” (*DH* 281).

It is Lily who dies to protect her infant from the tyrant, Voldemort. Even after her death, she blesses her son with the armour of her love. Dumbledore explains to Harry: “Love as powerful as your mother’s for you leaves its own mark. Not a scar, no visible sign . . . to have loved so deeply, even though the person who loved us is gone, will give us some protection for

ever. It is in your very skin” (PS 216). Neither Voldemort nor his cohorts are able to penetrate this protective layer caused by that old and powerful magic, a mother’s love, until the Dark Lord is resurrected using Harry’s blood, thus symbolically becoming her son.

### **The Good Mother or the Earth Mother**

The ‘Earth Mother’ is associated with the life principle, birth, warmth, nourishment, protection, fertility, growth and abundance. Her archetype is Ceres or Demeter, the classical goddess of agriculture. The ‘Earth Mother’ generally has a large family of her own, but is ready to foster any neglected or orphaned child. For example, in *The Secret Garden*, Susan Sowerby who has a large and healthy family of her own takes care of the motherless children, Mary Lennox and Colin Craven.

**Goldberry:** Tom Bombadil’s wife, Goldberry, symbolizes the fruitfulness of the land. She is a beautiful manifestation of Mother Nature as a human being. Goldberry is a good housewife who maintains a neat home full of cheer and harmony, provides the travelling *hobbits* with ample meals and reveals important truths about her husband and home. Her first appearance amidst earthen vessels filled with floating flowers gives an impression of a woodland nymph. This is further enhanced with the recurring flower imagery that Tolkien uses with reference to her, evoking the Roman goddess of flowers, Flora. Her yellow hair, green, silver-shot dress, her later white one and the description of her as “a fair young elf-queen clad in living flowers” (LOTR 121) anticipates the meeting of the *hobbits* with Galadriel. She can be viewed as a domesticated

elf or nymph, a counterpart to Tom, the domesticated Pan. She conforms to Tolkien's religious and moral preference for the garden to the wilderness. Goldberry thus belongs to the *analogous* rather than to the *apocalyptic* world of Northrop Frye.

**Mrs. Weasley:** While Lily Potter is Harry's 'The Holy Mother' or 'Anima,' Harry has another, a more down-to-earth mother in Mrs. Weasley. The comparison to Ceres is appropriate since the nature-goddess's daughter Persephone is abducted by Hades, the king of the Underworld, just as Ginny Weasley is lured into the underground Chamber of Secrets by the Dark Lord, Voldemort.

Mrs. Weasley acts as a surrogate mother to Harry Potter. When Harry stands puzzled in King's Cross Railway Station, looking for Platform 9  $\frac{3}{4}$ , it is Mrs. Weasley's voice that guides his first steps towards his destiny. The 'Earth Mother' is sensible, simple, happy, loving and attractive in a homely way. She feeds, clothes, and disciplines her children. At times, she can be ferocious, like Mother Nature. Harry, thinking of Ron's mother muses, "For a short, plump, kind-faced woman, it was remarkable how much she looked like a sabre-toothed tiger" (PS 30). She is the centre of the hearth and home, loved by all her family. She cooks huge meals and sends hand-knitted woolen jumpers every Christmas to her children. She does not leave out Harry, who always gets this warm symbol of affection from her during the festive season. Harry's 'Earth Mother' instils confidence in him by providing him with a place in the *wizarding* world, and above all, by her immense faith in him. It is in her

comforting arms that Harry cries out his guilt regarding Cedric Diggory's death in *The Goblet of Fire*. Mrs. Weasley's fighting prowess is seen in the later books, notably in her desperate battle with Bellatrix. Ernelle Fife, naming her a 'Wise Warrior' archetype, remarks that Hermione becomes less like Professor McGonagall and more like Mrs. Weasley as the books progress.

### **The Terrible Mother**

Jung considers the 'Mother' archetype to have a negative, or 'Shadow' side that is manifested as the 'Terrible Mother.' Of the negative aspect of the 'Mother' archetype, Antony Storr, an authority on Jung writes, "the negative aspects of the maternal archetype are expressed in such symbols as witches, dragons, devouring and entwining animals, and situations, the grave or the sea in which the individual may drown." (47).

**Shelob, the Terrible Mother Archetype:** The motif of the giant spider is employed by Tolkien both in *The Silmarillion* and in *The Hobbit*. Keenan writes, "Shelob becomes the feminine counterpart of Sauron. While he is the symbol of anti-life, that is, death, Shelob represents destruction and physical corruption, the opposites of generation and birth" (72-75). The spider woman of Tolkien is representative of Jung's 'Terrible Mother.' This archetype may connote "anything secret, hidden, dark; the abyss, the world of the dead, anything that devours seduces, and poisons, that is terrifying and inescapable like fate" (Jung, "Archetypes" 82). The 'Dark Mother' is one who lures her children back to the womb. She represents death, as opposed to life, and is the

direct opposite of the ‘Divine Mother’ or ‘Anima’ archetype. Lurking on the path towards self-realization, she threatens dissolution of the ‘Self.’

Shelob is referred to in Gollum’s conversation with himself simply as “She,” evoking Rider Haggard’s novel of the same title, which also contains a ‘Terrible Mother’ archetype. Shelob is therefore female in essence. She presides over the world of dead *Orcs*, men and miscellaneous animals, all victims of her voracious appetite. She shares her propensity for consumption with most of Tolkien’s evil characters. Seeking to dominate through devouring, she eats indiscriminately. Shelob is thus both a dragon archetype and a femme fatale similar to Keats’s ‘La Belle Dame sans Merci,’ contributing considerably to the medieval atmosphere of *The Lord of the Rings*. She defies the masculine principle, being primarily a consumer of the male. In this, she resembles the ogresses of fairy- tales.

Shelob dwells in a cave, itself a womb equivalent. Frodo and Sam find that “The walls [of the cave] were surprisingly smooth, the tunnel straight” and “in a few steps they were in utter and impenetrable dark” (*LOTR* 701). Helms describes Frodo and Sam’s venture into Cirith Ungol as “the journey through the tunnel or the vagina” (49). Gollum goes ahead, a ‘Shadow Son’ leading to a ‘Shadow Mother.’ The *hobbits* find it hard to follow because of the terrible stench. They become disoriented and lose count of time.

Tolkien, perhaps influenced by his childhood encounter with the tarantula, makes considerable effort to describe the terrifying nature of Shelob. The “gurgling, bubbling noise, and a long venomous hiss” of the monster



greet the *hobbits*. When Sam takes out the star-glass, Shelob emerges from a hole. Tolkien writes, “Most like a spider she was, but huger than the great hunting beasts, and more terrible than they because of the evil purpose in her remorseless eyes.” Shelob, like the Balrog, is something out of the Dark Years, “an evil thing in spider form” (*LOTR* 709). She is the ugly incarnation of several sins such as gluttony, incest and pride. Shelob also displays the desire for immortality as she tries to ensure death for others and long life for herself. It is only the light of Galadriel’s star-glass that frightens her. A being of darkness, she dreads light. However, Frodo’s *Elvish* words do not put her off permanently. She completes her appointed task as ‘Terrible Mother’ by sending Frodo into a death-like state.

**The ‘Terrible Mother’ in Rowling :** Apart from Mrs. Dursley, the first four books of the *Harry Potter* series do not contain any character that fits into this archetype. However, in the later books, starting from *The Order of the Phoenix*, Rowling introduces three strong negative female characters – the talking portrait of Mrs. Black, the mother of Sirius; Dolorous Umbridge, the Chief Inquisitor of Hogwarts; and Bellatrix Lestrange, Sirius’s cousin. The latter, the faithful admirer of Voldemort, is killed in conflict with the ‘Earth Mother,’ Mrs. Weasley. The snake Nagini, which possesses the body of Bathilda Bagshot, is also a ‘Terrible Mother.’ She entwines Harry in her coils and it is only with Hermione’s timely intervention that he escapes. However, this incident leads to the breaking of Harry’s magical wand, signifying the emasculating effect of the ‘Terrible Mother’ archetype.

The *Horcruxes* are symbolically female in nature, and may be regarded as examples of the ‘Terrible Mother.’ The Ring, the Diadem and the Cup are circular and thus exemplify the feminine principle. Tom Riddle’s Diary, the Slytherin Locket, the Ravenclaw Diadem and Nagini the snake are all encompassing in nature. Voldemort himself is surrounded by symbols of the feminine. As opposed to the *Horcruxes*, the *Hallows* have male associations. Harry’s Cloak is inherited from his male ancestors, while the Elder Wand is won in manly combat. The Resurrection Stone brings forth Harry’s father and his friends, besides Lily Potter.

### **The Damsel in Distress**

The ‘Damsel’ or ‘Princess’ is a romantic figure whose role in the narrative is passive. Her function is to be rescued from a villain, human or monster, by the prince. Andromeda of Greek legend and Lady Lionel of the Castle Perilous are perfect examples of this archetype. In the *Harry Potter* stories, Ginny Weasley fits into this category. She is attracted to Harry Potter even before she joins Hogwarts. In *The Chamber of Secrets*, Ginny is the guileless female misled by the tempter, Tom Riddle. She has to be rescued from the Basilisk by her hero, Harry. Ginny has another archetypal significance. Writes Michelle Yeo, “Ginny can certainly be seen in Eve’s role. Deceived by the evil one, she is the cause of the fall – in this case, the opening of the deadly Chamber of Secrets.” However, as the books progress, Ginny’s role changes to that of intrepid *Quidditch* player and fearless warrior.

## Gollum the Shadow

One of the most fascinating characters in *The Lord of the Rings* is Gollum, the emaciated creature with huge eyes who pursues the Fellowship in search of the Ring which he had lost eighty years back. Gollum's quest proceeds parallel to that of Frodo and it is because of the former that the Ring is consigned to the flames at Mount Doom.

Gollum displays a schizophrenic, Jekyll -and -Hyde personality. One part of his mind remains the original Sméagol, while another becomes the gurgling Gollum, whose Self has been taken over by the Ring. This object he calls his *precious*, a name, which, significantly, he gives himself. Gollum acquires the Ring through a sinful act and “therefore it has a complete hold over him” (Calabrese 138). Exiled from his community because of the murder he commits to gain possession of the Ring, he leads a lonely existence by the side of an underground lake in the Misty Mountains until he loses it. Gollum has, like Tolkien's other negative characters, an excessive desire for consumption – he is willing to eat Bilbo. This trait of the snake or dragon is enhanced by his propensity for using sibilants in his speech.

Gollum is a typical example of the ‘Shadow’ archetype, which represents the elements which a person represses as incompatible with his chosen ideal –for instance, inferior traits of character and other incompatible tendencies. In dreams, it is seen as a figure of the same sex as the dreamer, and, in accord with its ambiguous stature, may either be a threat which follows him, or a guide. It turns dangerous when ignored or misunderstood (Jung, *Man* 178,

182). This is an apt description of Gollum, a male *hobbit-like* being who moves in the shadows, sometimes following Frodo, and at others leading him. Russell remarks, “It is interesting to note that the figure which Jung calls the ‘golem,’ a figure whom he connects both with the shadow and the magician archetype, is related to the figure Frye names ‘golux’ . . . which represents the ‘shrunk and wizened form of practical waking reality’” (191). The resemblance of this description to Tolkien’s wasted, *hobbit-like* Gollum is unmistakable.

While Frodo has the characteristics of the ‘Persona’ archetype, the part of the ‘Self’ which is shown to the world outside, Gollum is the manifestation of the hidden qualities of the ‘Self,’ buried in the unconscious. One’s personality is incomplete without reconciliation between the positive and the negative selves, between the ‘Persona’ and the ‘Shadow.’ Therefore, it is only after Frodo meets Gollum that he is able to understand the negative qualities within himself, and also the consequences of giving in to the will of the Ring. Frodo, through facing Gollum, gains self-confidence. He also shows empathy and compassion, both marks of maturity.

This is the reason why Frodo alone does not find Gollum repulsive. In fact, he develops a strange attachment to Gollum and discovers in him a certain affinity which makes him unable to hurt or even dislike the strange creature. Even Sam Gamgee, who is repelled by the Gollum’s habits, understands that both he and Frodo “were in some way akin and not alien. They could reach one another’s minds” (*LOTR* 604). Gollum may therefore be viewed as a Doppelganger, or alter ego of Frodo, a fearful example of what he could

become should he fall victim to the wiles of the Ring. Karie Crawford says, “Frodo and Gollum were parts of the same soul, separated by birth and time but brought together by events to save the world from everlasting darkness.” Frodo insists on freeing Gollum and accepting his guidance. The ‘Shadow’ thus follows the Jungian pattern by becoming a guide, inverting his role as follower. Gollum leads the *hobbits* through the Dead Marshes into the desolate land of Mordor. Yet, he continues to be ambiguous and potentially dangerous, displaying significant traits of the ‘Shadow’ archetype.

Gollum becomes an example of the saving quality of mercy. Bilbo and Frodo’s acts of pity in sparing the life of the former Ring-bearer reap a rich reward, fulfilling Gandalf’s prophetic insight into the workings of divine providence. Paul H. Kocher writes, “The irony of evil is consummated by its doing the good which good could not do” (53). When Frodo succumbs to the ‘Shadow’ aspect of his ‘Self’ on Mount Doom, it is Gollum who completes the quest for him. Though he causes Frodo bodily harm, he saves him spiritually. Frodo is, after the death of Gollum, able to realize himself an individuated being.

### **Nature Deities**

**Tom Bombadil:** Tom, “master of wood, water and hill” (*LOTR* 122) is one of Tolkien’s favourite characters. In 1933, Tolkien wrote to his publisher, Stanley Unwin, describing Tom as “the spirit of the vanishing Oxford and Berkshire countryside” (Carpenter, *Letters* 20). Tolkien portrays Tom as an elemental life force, the “Eldest,” a witness to the creation of Middle-earth. He fits into

the category of Jung's 'vegetation numen' (P. Grant 167) who has control over the fertility of the land. Helms compares Tom to Northrop Frye's concept of the 'Golux' who are portrayed as "the children of nature . . . who save the hero" (94).

Bombadil appears as a spirit of nature, a Pan-like being. Elgin remarks that Tom enjoys a symbiotic relationship with the flora and fauna within his territory (39). He controls his environment through the power of music and words. According to Duckworth, Tom's singing "expresses his closeness to and deep participation in the divine nature." He is a mystic similar to the *rishis* or *siddhas*, the seers of ancient India. He is able to see through the falseness of the Ring, which has no effect on him. He is a blithe spirit, free from the desire of power and possession. Tom's home is a sanctuary, an oasis in the wilderness. In its sweet simplicity, it is similar to the *ashram* (retreat) of a *rishi*. Tom Bombadil's suggested immortality makes him a *Chiranjeevi*, which in Indian mythology means a being who lives through several eras. Goldberry, Tom's wife, is an idealized woman. Together, they form a perfect couple, recalling the prelapsarian Adam and Eve and Shiva and Shakthi, the divine couple of Indian mythology who live close to nature, each complementing the other.

The 'Initiation' part of Frodo's quest is considerably enriched by the presence of Bombadil. Tom plays the role of a 'Mentor,' a character who appears when the hero is in distress and helps him with advice. Tom rescues the *hobbits* from Old Man Willow and again from the *Barrow-wight*. He relates to them the history of Middle-earth, making them realize the importance of

their role in it. He elevates the minds of the *hobbits*, taking them out of their insulated existence. Pia Skogemann is of the opinion that “Bombadil’s kingdom is a frontier between the conscious and the unconscious.” It is in Tom’s house that Frodo gets a prophetic dream in which he sees characters and situations that he comes across later in his quest. Tolkien prefers the domesticated to the wild aspects of nature. Hence, his ideal is the garden of Tom, which is close to Eden. Tom Bombadil belongs to the metaphorical Edenic ‘Garden’ cluster as opposed to that of the ‘Wasteland’ group led by Sauron.

**Ents, Shepherds of the Trees:** Tolkien’s creation, the *Ents*, are tall beings which look like the trees whose guardians they are. These inhabitants of Fangorn Forest recall Frye’s statement regarding *analogical* imagery: “The identity of the human body and the vegetable world gives us the archetype of Arcadian imagery” (AC 144). As the years passed, the *Ents* became more like trees and the trees like the *Ents*, as “Sheep get like shepherd, and shepherds like sheep” (LOTR 457). This equation of the dryad-like *Ents* to shepherds is evocative of the Good Shepherd and is another example of Tolkien’s adaptation of pagan mythological figures into his essentially Christian universe.

The *Ents* of Fangorn Forest represent the essential purity, goodness and timelessness of nature. They are “made of the bones of the earth” (LOTR 474). They are the reality, of which the Trolls are a mockery. Says Treebeard the *Ent* of their shadow selves: “Trolls are only counterfeits, made by the Enemy in the Great Darkness, in mockery of Ents, as *Orcs* were, of Elves” (LOTR 471).

Treebeard's songs, like those of Tom Bombadil, are records of the history of Middle-earth and are also prophetic in nature. The *Ents*, as Tom Bombadil does, belong to the archetype of the 'vegetation numen, king of the forest' postulated by Jung as well as to the 'Bomolochi' archetype of Northrop Frye (Russell 191). Treebeard at first expresses the neutrality of nature when he tells Merry, "I am not altogether on anybody's side, because nobody is altogether on my side, if you understand me. . . ." (*LOTR* 461). The wanton felling of trees by the greedy, war-mongering Saruman the Wizard compels him to participate in the war against evil. Like a neutral country impelled into the World War, the *Ents* rise against Saruman. They crush the fort of Isengard with their roots, in the manner of trees. They let in the cleansing, life-giving waters of the Isen into Saruman's city, thus fulfilling their ecological role. This action of restoring the fertility of the land resembles the "Freeing of the Waters" described by Jessie Weston.

The *Ents*, "tree-herds" (*LOTR* 457), represent the pastoral stage of human civilization, while the *Entwives*, as cultivators, belong to the agricultural stage. The separation of the *Ents* and the *Entwives* as much as the destruction of the trees pushes the *Ents* towards the 'Wasteland' rather than the 'Edenic' symbol cluster. They are a dying race, since there are no *Entings*, *Ent* children, to carry on their line. The separation is shown as the result of war. The search of the *Ents*, who are leaders of the forest, for their mates, becomes another quest for fertility.



**Centaurs, Champions of the Forbidden Forest:** The Centaurs of the Forbidden Forest symbolize unspoilt nature. They do not acknowledge the laws of the *wizarding* community. Neither do they acknowledge the wizards' claims to superiority. Like Tolkien's *Ents*, they represent the "moral neutrality of the intermediate world of nature" (Frye, AC 196). In *The Order of the Phoenix*, they help bring down Dolorous Umbridge, a 'Terrible Mother' archetype. Umbridge's tactlessly expressed opinions about their race infuriate the Centaurs, who are always, in mythology, attributed with great wisdom and power to read the future through the study of the stars. In their role as representatives of the forces of nature, they drag away Umbridge the tyrant, who stands for the suppression of "civilization." She is thereafter rescued by the 'Wise Old Man' archetype, Dumbledore, who is in sympathy with nature.

### **The Living Dead**

**The Ringwraiths of *The Lord of the Rings*:** Tolkien portrays Sauron's aides, the *Ringwraiths* or the *Nazgûl*, as hooded and cloaked, tall and menacing. They appear dressed in dark robes. They personify the fear of the dark and of the future, "the night side of life" (Jung, "Psychology" 182). The *Ringwraiths* bring a sense of urgency to the quest. The ghostly warriors add to the medieval atmosphere of the novel. The *Ringwraiths* make hissing noises and in addition, crawl on the ground, increasing the overall snake associations of evil.

The Nine *Nazgûl* were once mortal men who came under the influence of Sauron's Rings because of their own greed for power. Their energy and independent wills being then sapped, they fell victim to the insatiable hunger of

evil, living a semi-spectral existence after their normal span of life was over. They become mere servitors, though all were of noble or royal birth.

The *Ringwraiths* pursue the One Ring in single-minded fashion, riding either on black horses or on monstrous winged beasts. They “post” all over Middle-earth in the service of Sauron, like dark angels. Hence, they are the shadow aspect of the ‘Spirit Archetype.’ The *Ringwraiths* are impediments to the process of individuation, threatening the aspirant with dissolution of the ‘Self.’ Being faceless, they are prime examples of the loss of selfhood. Their lack of individual identity is shown in Tolkien’s description of their leader, the Witch-king of Angmar, who “had a kingly crown, and yet upon no head visible was it set” (*LOTR* 811). Sauron’s other servant, his Mouth, surrenders his identity so completely that he becomes a synecdoche.

Witch-king of Angmar had been, while alive, a war-monger. The most dangerous of the Nine, he knives Frodo with his deadly weapon, inflicting a psychic wound which is not wholly healed while Frodo is on Middle-earth. The *Nazgûl*-inflicted wound is capable of turning its victim into a creature similar to itself, demonstrating yet again the contaminating aspect of evil. A sickness called the *Black Shadow*, for which there is no known cure, is caused by the *Ringwraiths*. Those who are stricken with it fall slowly into “an ever-deeper dream, and then pass into silence and a deadly cold, to death” (*LOTR* 842).

The Witch-lord of Angmar is, like Macbeth, the subject of a prophecy which states that he cannot be killed by a man. He is providentially slain by Éowyn in the guise of a young soldier, Dernhelm. This incident is in keeping

with the tradition of demons who inveigle the gods into granting them conditional immortality, only to be defeated by a loophole in the clause. *Srimad Bagawadam* relates the story of the demon-king Hiranyakasibu who obtained a boon ensuring that he could not be killed by either man or beast. He is slain by Vishnu in the form of Narashimha, half-lion and half man.

Tolkien's description of the *Ringwraiths* brings to mind the dreaded *zombies*, animated corpses of Voodoo lore, who do the bidding of their masters. The *Nazgûl* exude the chillness of death and are therefore opposed to the life-force represented by the hero. When the Witch-king of Angmar strikes him, Frodo feels "a pain like a dart of poisoned ice" pierce his left shoulder (*LOTR* 191). When they pursue the *hobbits*, the *Ringwraiths* sniff the air in an animalistic manner. This olfactory trait is in keeping with the habits of giants and ogres of fairy-tale. For example, the Giant in "Jack and the Beanstalk" "smelt fresh meat" when his intended victim was at hand (Opie 220). The *Nazgûl*, like Dracula and his victims are "undead" (Stoker 60). They are not alive, nor are they peacefully deceased. Pale and dressed in black, speaking in "fell voices," they have "a breath of deadly cold" (*LOTR* 208). The *Nazgûl* belong to an age long gone, and are of noble descent. They also fly bat-like on their mounts, infecting their victims. Hence, they can be compared to the vampires of Bram Stoker. They are archetypal lost souls, like Marlowe's Dr. Faustus. Unlike the Oath-breakers of the Paths of the Dead, they are beyond salvation.

**The Barrow-wights:** Tolkien's *Barrow-wights* are the dead who haunt the Barrow-downs, still greedy for treasure. Like the dragons of legend, they trap and kill unwary travellers and hoard money and jewels. The *Wight* which catches hold of Frodo is described as tall and dark, with cold eyes. It sings a heartless and miserable song which is in contrast to the cheerful and life-giving songs of Tom Bombadil. The independently-moving arm of the *Wight* is a reminder of the severed hand of Sauron. Neither has a complete personality.

**Rowling's Dementors:** Rowling describes the *Dementors* as images of decay. They are tall, rotted, black-cloaked figures. They are counted among the foulest creatures that inhabit the earth. Their name is related to *dementia*, meaning *madness*, and *demon*, hinting at their infernal origin. The *Dementors* which surround the hapless *muggles* in the Ministry of Magic are described as "black-hooded figures" with "greedy mouths" rotting, scabbed hands and eyeless faces (*DH* 211-12). They have, like Tolkien's *Nazgûl*, lost their identities. They then turn into forces which make other people lose theirs, therefore becoming obstacles in the path of individuation. Faceless dark creatures are certainly primordial images, mentioned by Jung in "Psychology and Literature" (178). They are widely found in literature and in myth.

The *Dementors* are magnetically attracted to positive emotions, like starving beasts are to their prey. These hellish embodiments of evil overwhelm their victims, causing disassociation with reality and then, like vampires, deliver the final kiss. Harry has a strong physical reaction to his first encounter with a *Dementor* on the Hogwarts Express. He collapses onto the floor, feeling

as though he is drowning in swirling icy water, and then loses consciousness while hearing screams inside his mind. Professor Lupin revives him with chocolate, which is a cure for depression. This hints at the psychological origin of these shadowy beings, which were conceived during Rowling's days of deep gloom. As seen earlier, the attack of a *Dementor* is largely psychological. To counter this, Harry learns the difficult art of conjuring a *patronus* which is "kind of anti-dementor – a guardian that acts as a shield . . . a positive force, a projection of the very things that the dementor feeds upon – hope, happiness, the desire to survive" (PA 237).

### **The Gentle Giant**

Rubeus Hagrid, Keeper of Keys and Grounds at Hogwarts falls into the category of the 'Gentle Giant,' epitomized by Bhima of the *Mahabharata*, Little John of the Robin Hood legends and Porthos of *The Three Musketeers*. This archetypal character hides a soft heart behind a fearsome exterior. Writes Frye, "The awkward but faithful giant with unkept hair has shambled amiably through romance for centuries" (AC 196). The 'Gentle Giant' archetype is endowed with extraordinary strength. He overcomes all obstacles in his or the hero's path. Hagrid's dramatic entry into the hideaway of the Dursleys is typical of his tremendous physical prowess. He is tender, affectionate, protective and intensely loyal. That is why Dumbledore employs him to bring the baby Harry to Privet Lane. Hagrid is genuinely attached to the orphaned boy. It is not surprising that Rita Skeeter, the gossip columnist, writes of him as a surrogate father to Harry. His gentleness extends to the animal, or rather

monster, kingdom. He is a child of nature, and is at home with the denizens of the Forbidden Forest. Hagrid is heartbroken at the thought of losing Buckbeak the hippogriff who is condemned to death. He mourns the demise of Aragog the giant spider and takes terrible pains to cultivate the friendship of his brutal half-brother, the giant Grawp. The latter's entry into the Battle of Hogwarts resembles that of Gadothkacha, the giant son of Bhima into the battlefield of Kurukshetra. A comparison can be made between Bhima's love for Hidimba the giantess and Hagrid's for Madame Maxime, the Beauxbatons headmistress. Though the 'Gentle Giant' archetype has excellent qualities of heart, these are accompanied by a slight deficiency in intelligence. This explains Hagrid's propensity for keeping dangerous monsters as pets, his attempts to make them part of the curriculum and his carelessness in giving away valuable secrets to a stranger in exchange for dragon eggs. Nevertheless, without Hagrid's towering presence, Hogwarts loses much of its charm.

### **The Traitor**

Of the betrayer, Frye writes, "The faithful companion or shadow figure of the hero has his opposite in the traitor" (AC 196). The archetypal traitor figure is Judas Iscariot, who betrayed Jesus Christ. Sauron deceives the Elves, Men and other races with empty promises. Gollum tricks Frodo into Shelob's lair. Grima Wormtongue, the agent of Saruman, is a traitor to his king, Théoden. He is a negative or shadow character. His name implies *snake* or *dragon*. Incidentally, in medieval times, both were called *worm*. Grima the deceiver has a metaphorical forked tongue. He literally hisses as he speaks.

Gandalf points him out to Théoden, “Here is a snake!” (*LOTR* 509). Like a wicked enchanter, Grima keeps Théoden in thrall with his insinuating words. He estranges the old king from his family and after hiding his sword and other kingly symbols, he usurps his power. He fits into the archetypes of ‘Traitor,’ ‘Deceiver’ and ‘Shadow Magician.’ Grima’s character recalls that of the dragon Smaug in *The Hobbit* and of Grendel in *Beowulf*. Like the dragon, Grima amasses stolen treasure. He imprisons the true prince, Éomer, and keeps the king in a stage of delusion. Wormtongue is an archetypal wicked counsellor, like Sakuni of the *Mahabharatha*, who estranges the blind king Dhirdharastra from his nephews. Therefore, he is a shadow figure who is a stumbling block in the process of self-realization. It requires the efforts of the grand mentor figure, Gandalf, to lift the darkness from the land and free the true rulers. Wormtongue also symbolizes a false priest misleading a believer, requiring intervention by the Church. Finally, Grima, who is Saruman the Shadow Wizard’s assistant becomes his nemesis, thus fulfilling his role in the divine scheme of things.

In the *Harry Potter* series, Peter Pettigrew, nicknamed Wormtail, betrays the Potter family to Voldemort for gain. In the later books of the series, it is seen that it was Professor Snape’s revelation of the prophecy about Harry’s birth that induced the Dark Lord to kill. Later, Snape goads his old enemy, Sirius, to join the other members of the Order of the Phoenix at the Ministry, well aware of the fatal possibilities of such a move. Kreacher the

*house-elf* of the Blacks, who is largely responsible for bringing about his master's untimely demise, also fall under the category of 'Traitor.'

Among other archetypes that deserve a passing mention are 'The Fisher King' represented by Théoden; 'The Bully' represented by Dudley, Crabbe and Goyle; 'The Trickster' represented by the Merry and Pippin and by the Weasley twins; 'The Networker' by Gandalf; 'The Gossiper' by Rita Skeeter; and 'The Rival' by Draco Malfoy and Saruman. 'The Underdog' is represented by Neville Longbottom and 'The Slave or Indentured Servant' by the *house elves*, Dobby and Winky. Kreacher, the Black family *house elf*, besides being a 'Traitor,' also stands for the 'Shadow Servant' archetype. Gollum may be added to this category.

The archetypal characters mentioned in this chapter are by no means a comprehensive list. Nevertheless, they lend enormous significance to the reading of the text. Tolkien and Rowling employ them in the role of supporting figures in the intricate tapestry of fantasy.



## Chapter VI

### Other Archetypal Motifs and Symbols

Archetypes fall into several categories. Guerin et al. mention archetypal images or symbols, archetypal characters and archetypal motifs or patterns (161-65). In addition to the quest, some of the patterns associated with the hero are 'The Heavenly Ascent,' 'The Descent into the Underworld,' 'Death and Resurrection,' 'The Fight with the Dragon' and 'The Rescue of the Maiden.' The images of the 'Wasteland' and the concept of the 'Sanctuary' have also been explored. Other motifs such as dreams, visions, prophecies, riddles and the significance of symbolic objects such as mirrors, of beasts real and mythical, and the implication of the elements, metals, colours and numbers have been subject to study in this chapter.

#### The Wasteland

The archetypal conflict between 'good' and 'evil' is externalized in the landscape as the struggle between the Wasteland and Edenic greenery. The 'good' represents fertility whereas 'evil' represents sterility, both physical and moral. According to Frye, "... the quest-romance is the victory of fertility over the wasteland " (AC 193). The Wasteland is a Celtic motif that ties the barrenness of the land to a curse that must be lifted by the hero. In a typical quest, the hero sets out on an adventure to destroy a monster and return goodness and fertility to the land. Frodo is chosen to destroy the Ring of Power and to bring back light and life to Middle-earth. Harry fights against Lord Voldemort who represents winter and sterility. The quest romance signifies the

reassertion of fertility in the form of “food and drink, bread and wine, body and blood, union of male and female” (Frye, AC 193). Hence, the Elves, who are on the side of good assist the quest by providing life-sustaining food and drink in the form of *minuvor* and *lembas*. It is the union of the Elven lady, Arwen Evenstar with Aragorn which completes the restoration of the land of Gondor to fruitfulness.

The Shire, which is part of Frodo’s childhood, embodies an Edenic world of innocence. Beyond the lush vegetation of Shire, the bordering Old Forest, and the comparative tranquillity of Rivendell, there are very few places Frodo traverses that are not laid to ruin through greed and the craze for power. Spacks writes, “The progress towards the heart of evil . . . is from natural fertility to the destruction of nature” (55). The Dead Marshes are one of the most fascinating features of the wasteland. Frodo, due to the proximity of the Ring, is spellbound by the dead faces in the marshes. Like the sirens in the legend of Ulysses and the sleeping vampires in Bram Stoker’s *Dracula*, they try to lure him towards destruction. The Dead Marshes are symbolic of the chaos of the primordial world. They threaten dissolution or extinction of the ‘Self,’ and are barriers on the road to the hero’s individuation.

Northrop Frye, in his description of the imagery of the *demonic* world, mentions the wolf, vulture images, and sinister forests. He also names deserts, rocks, wasteland, cities of destruction, dreadful night and “great ruins of pride and images of perverted work” (AC 149,150). Prison, dungeons, instruments of war and torture, sinister spirals and labyrinths are also part of this tragic

vision. All these images are present in Tolkien's work. The Company faces the danger of wolves, spying birds, an unfriendly mountain, a dangerous willow tree and clashes with *Orcs*. Frodo is imprisoned and tortured by these creatures in Cirith Ungol. Sam has to go past monstrous vulture-like "Watchers" to rescue him. The fallen underground City of Balin the Dwarf in Moria is an example of "the ruins of great pride." Cirith Ungol is approached by a winding stair that leads to the labyrinthine lair where Shelob dwells.

The *hobbits* travel in darkness through a nightmarish landscape towards Sauron's city. Near the westward mountains lies Mordor, the dying land. There, they pass scrubby trees with long thorns. Tolkien writes, "The sullen shrivelled leaves of a past year hung on them, grating and rattling in the sad air, but their maggot-ridden buds were only just opening. Flies, dun or grey or black, marked like *Orcs* with a red eye-shaped blotch, buzzed and stung" (*LOTR* 900).

*Mordor* appropriately means *Black Land* or *The Land of the Shadow* (*Silmarillion* 412). Near the Black gates, the *Nazgûl* wheel overhead on terrifying mounts, letting out unearthly screeches. The guards are black-clad and the general atmosphere is gloomy. The landscape of Mordor is "ruinous and dead, a desert burned and choked" (*LOTR* 902). In Cirith Ungol, the city of the *Ringwraiths*, there is a corpse-like stench which pollutes the air. Faramir warns the *hobbits* not to drink water from any stream that flows from Imald Morgol, the Valley of Living Fear. The landscape as seen by the *hobbits* is truly depressing. "The tops of the Morgoi were grassless, bare, jagged, barren

as a slate” (*LOTR* 901). Mount Doom is founded in ashen ruin, its huge cone rising to a great height, where “its reeking heel was swathed in cloud” (*LOTR* 907).

The geography of Middle-earth is part of the symbolic structure of *The Lord of the Rings*. The Enemy’s country is seen as an actual and metaphorical wasteland. Spacks remarks, “The implication is strong that the barrenness of nature here is a direct result of the operations of evil” (55). It is typical of the Shadow to depend upon machinery rather than nature. In writing about Mordor, Tolkien recalls the poisoned earth and gaping pits of wartime France. In addition, the destruction of nature by technology and industrial pollution is depicted through archetypal images of ruined landscapes. Tolkien’s description of Mordor brings to mind the barren lands in *The Great Gatsby* and in T.S. Eliot’s *Wasteland*, both of which have been interpreted as symbols of the sterility of modern life.

Vestiges of hope lie in the surviving vegetation that acts as a signpost for those seeking the overthrow of tyranny. The Company finds that the seat of the great stone kings of Argonath has been destroyed. An image of Sauron, “a grinning face with one large eye in the midst of its forehead” (*LOTR* 687) has been installed in its stead. The head of the destroyed statue lies by the roadside, but significantly, a plant with white and yellow flowers is seen encircling the fallen king’s head. This is an indication of the inevitable victory and restoration of the good. Tolkien implies that nature is on the side of the rightful ruler, whom it points out and protects. The idea of the king as being divinely

ordained and the perception of the ruler as a vegetation deity, whose welfare is linked to the fertility of the land, are evoked here. This is reiterated in Aragorn's discovery of the tree to replace the withered one at the Court of the Fountain in Minas Tirith. Aragorn sees a solitary tree not more than three feet high growing on a ledge with a cluster of white flowers on its crown. Gandalf's exclamation, "Lo! Here is a scion of the Eldest of Trees! . . . Here it has lain hidden on the mountain, even as the race of Elendil lay hidden in the wastes of the North" (*LOTR* 950-51) binds the vegetable and human life together. The tree that is a lone survivor in the wilderness and its discovery and replanting in the courtyard is a direct symbol of the return of the King. Karen Simpson Nikakis says, "The coming of the rightful king is mirrored powerfully in the literal and metaphorical flowering of the landscape." The similarity between the tree and the king is reinforced by the image of Aragorn wearing a silver and pearl crown. The tree is a symbol of the fertility of the land, which is related to the ruler in mythology. Ralph Monday says, "The tree is an archetypal symbol of life and knowledge in both the conscious and unconscious realms." Minas Tirith itself, being a capital city, with the court at its centre and a king who has the divine quality of healing is full of *high mimetic* imagery, related to what Frye terms the "analogy of nature and reason" (*AC*153).

Loren Wilkinson describes Faramir as a 'Gardener' archetype and Ithilien as his garden (73). His marriage to Éwoyn and consecration as ruler leads to the flowering of the wasteland. Archetypal gardeners such as Samwise, Tom Bombadil and Faramir are opposed to the 'Wasteland' cluster of

characters led by Sauron. The Dark Lord Sauron represents old age, death, winter and spiritual darkness. His country is similar to that of Narnia in the grip of the White Witch, where, writes C.S. Lewis, it is “always winter and never Christmas” (*Lion* 116). The fall of Sauron coincides with the advent of spring, symbolic of youthful vigour and spiritual renewal. Frodo, the quest hero, through his sacrificial ordeal, acts as a traditional scapegoat, taking to himself the consequences of the ill-deeds of his world, bringing the landscape back to its original Edenic state.

Rowling’s *Harry Potter* series, especially the last three books which recount events after the resurrection of Voldemort, contain recurring images of the *demonic* world. The ‘Lightening-struck Tower’ where Dumbledore meets his end surrounded by the werewolf Fenrir Greyback and the Death Eaters in *The Half-Blood Prince* as well as Voldemort’s cave in the same book are ominous. In *The Deathly Hallows*, the racist regime of Voldemort takes over the Ministry of Magic. It replaces the golden Fountain of Magical Brethren which symbolizes harmonious, life-giving energy, an *apocalyptic* image, with a demonic black stone statue called *Magic is Might* which depicts the oppression of *muggles*. This recalls the broken and disfigured statue of the Old King in *The Lord of the Rings*. The night journey of Harry, Ron and Hermione to the Ministry of Magic is also reminiscent of Frodo and Sam’s journey across the wastelands of Mordor. *Fiendfyre*, a destructive and uncontrollable conflagration started by Malfoy’s dim-witted associate, Crabbe, is a demonic force which destroys the Ravenclaw diadem. Rowling thus creates a positive

effective out of two negatives. In *The Half-Blood Prince*, the image of the crossing over the sea in a futile search of the Slytherin locket, another *Horcrux*, is an image of sterility and dissolution. It falls to the lot of the young hero, as the symbol of spring and the return of life, to take upon himself the burden of restoring the land to fertility through the power of sacrifice.

### **Sanctuary**

The concept of ‘sanctuary,’ especially that of the home as a place of safety, is deeply embedded in both human and animal nature. The sanctuaries portrayed in the novels form a contrast to the ‘Wastelands’ by projecting an Edenic image. *The Lord of the Rings* portrays several havens of peace and repose for body and soul. The first is the Shire, the next Rivendell, the third, Lothlórien, the fourth, Ithilien, and the last, the lands in the West beyond the Sea, with a brief stop in the Grey Havens.

The Shire, the country of the *hobbits*, corresponds to the law-abiding Pastoral or Arcadian world which marks the ‘youthful phase of the hero’ mentioned by Frye (AC 200). With its cozy burrow-homes, familiar small gardens and inns, portly and mostly good-natured farmers, it is an idealized version of the English countryside. Its inhabitants, the *hobbits*, are “little people” who enjoy the simple delights of good company and plenty of feasting. To Frodo and his *hobbit* companions, the Shire is the centre of their world, the place to which they turn in thought in the midst of their adventures. Bag End, Bilbo and Frodo’s home, is a comfortable place comparable to the womb of the mother (Helms 50). The home as sanctuary is contrasted to the Road, the world

outside. The Shire is, however, an Eden under threat, watched over by its guardian angels, the Rangers. If the Ring had not been destroyed, the Shire would have become another Mordor. It barely escapes becoming an Isengard under the corrupting influence of Sharkey.

The first introduction to a land very different from their own occurs to the *hobbits* when they reach Rivendell. They cross the Bruinen River, a threshold of water, symbolic of spiritual revival, in order to reach this sanctuary. A rush of whitewater sent by Elrond, the Master of Rivendell, fills the Bruinen and overwhelms the pursuing Black Riders at the Ford. Elrond heals Frodo's stab-wound just in time. The Council of Elrond, which leads to the formation of the Fellowship of the Ring, is held in Rivendell. Frodo is able to meet the ageing Bilbo who has retreated to this sanctuary to take rest and to write his book. He passes on the valuable gifts of the sword Sting and the mail of *mithril* to Frodo. So, Rivendell can be viewed as a land where 'Atonement with the Father' takes place. It is an intermediary phase, and gives the Company a pre-taste of Lórien.

The Golden Wood of Lórien is the subject of legend and song in *The Lord of the Rings*. It is the last resort of the High Elves and the dwelling-place of Galadriel and Celebron, their rulers. Legolas the Elf describes Lothlórien as "the fairest of all the dwellings of my people" (*LOTR* 320). It is a place of heavenly perfection, an unblemished land, full of spiritual loveliness. Even under the threat of the Shadow, Lothlórien is not deserted because there is a secret power there "that holds evil from the land" (*LOTR* 325). The travellers



have to wade across a stream, another watery threshold, to enter the enchanted country. After the tragedy of losing Gandalf at Moria, the Lórien interlude provides peace and spiritual rejuvenation. In “The Two Towers,” Gandalf recollects that after his battle with the Balrog and rescue by Gwaihir, he “tarried there [in Lothlórien] in the ageless time of that land where days bring healing not decay” (*LOTR* 491). Aragorn uses the *athelas* leaves found here to give relief to Frodo who had been severely bruised in the *Orc* attack at Moria. Skogemann says that Lórien is an important step in the individuation process of the Self, of which the Fellowship is a manifestation. Significant growth takes place after the meeting with Galadriel, the magnificent ‘Anima’ archetype. She gives the Company valuable gifts and reveals the future in her mirror. Harmony with nature, a quiet, unobtrusive magic and the spirit of days gone by mark the forest. Yet, it is doomed, since its safety lies in Galadriel’s ring, Nenya, whose power would soon be lost through sacrifice. Lórien, with its life-giving river and fountains, the capital city of a ruling couple invested with supernatural qualities, is replete with *high mimetic* imagery as described by Frye (*AC* 153).

Faramir, Éowyn and Merry are taken to The Houses of Healing in Ithilien after the Battle of the Pelennor Fields. Aragorn here acts as healer, curing both through the means of herbs and his own spiritual powers. He proves true the old woman helper Ioreth’s words, “The hands of the king are the hands of the healer and so shall the rightful king be known” (*LOTR* 842). Lady Éowyn is cured of her hopeless love for Aragorn through Faramir’s

devotion. The Houses of Healing are, consequently, a sanctuary for the body and soul.

Fuller writes: “The notion of the Blessed Realm is an ancient motif” (20). The Grey Havens from which the chosen ones sail towards the end of “The Return of the King” is the equivalent of death, leading to Paradise in the form of the Isles of Healing. Virgil places Elysium under the earth, but Homer locates it on the west, near the ocean and describes it as a happy land. “Hither favoured heroes pass without dying and live happily under the rule of Rhadamanthus” (Bulfinch 334). The Elysium of Hesiod and Pindar is in the Isles of the Blessed or Fortunate Isles in the Western Ocean. King Arthur goes to the Island Valley of Avalon in the company of the Three Queens. Similarly, Frodo travels by ship with Bilbo, Gandalf and the High Elves to the white shores of the fair green country (*LOTR* 1007) in the west, a journey foreseen in his dream. The voyage over the timeless and uncharted ocean is indicative of death. The entry into the blessed land is gained after passing through purifying water in the form of rain, thus evoking baptismal symbolism. This is similar to the experiences of Caspian and his friends in C.S. Lewis’s *The Voyage of the Dawn Treader*. The sweet-smelling flowers and soft singing mark it to be an earthly paradise where Frodo could find true rest from his mental and physical travails.

In the *Harry Potter* series, Dumbledore decides to place the infant Harry with his only blood relatives, the Dursleys, even though they are *muggles*, because he firmly believes that no harm can touch him. This is an

inevitable part of literature portraying children, since a child has to live under guardianship until he or she comes of age. Harry, therefore, has to return to the Dursley home until he departs from it for the final time at the age of seventeen in *The Deathly Hallows*.

The next sanctuary that Harry is welcomed to is Hogwarts. It is Harry's home in the truest sense, "the place where soul and Self meet, the Home that is the heart of the new order" (Woodman 205). The school is endowed with magical protection. Further, it is a place of warmth and comfort, offering sustenance, companionship, guidance and cures for almost all ailments. Though perils are encountered at Hogwarts, except in the last two books of the series, they do not lead to calamity. Hogwarts as a home offers to the orphaned Harry, and to the similarly deprived Tom Riddle, scope and initiative for development. Deborah De Rosa comments, "Rowling inverts the traditional paradigm as she introduces Harry to the domestic safety and childhood nurture that life with the Dursleys precluded" (165).

The Weasley home, The Burrow, is another sanctuary. It is here that Harry is able to experience the happiness of living in a family. Mrs. Weasley, the 'Earth Mother' archetype, creates an atmosphere of cheer and comfort within her cozy abode. In *The Deathly Hallows*, it is seen that The Burrow is specially designated to protect Harry. Grimmauld Place, the home that Sirius leaves to Harry is also a house which is fortified from intruders because it is the headquarters of The Order of the Phoenix. Other examples of sanctuaries in the

series are Shell Cottage, Bill and Fleur's seaside home, and the Shrieking Shack which houses Lupin whenever he is transformed into a wolf.

### **The Heavenly Ascent, Death and Resurrection**

The motif of the journey to heaven is vitally important to ancient religions. In The Bible, besides Jesus, Enoch, Elijah, Paul and John ascend to heaven. In the *Mahabharatha*, Arjuna goes to heaven to obtain divine weapons. The 'Heavenly Ascent' is closely related to other motifs such as 'Death and Resurrection' and 'Apotheosis.' Northrop Frye calls the death-resurrection pattern "the archetype of archetypes" (qtd. in Abrams 13). Burrows et al. write, "The death – real or symbolic – in this motif signifies an end to a former way of life and the emergence of a new outlook or insight or way of coping with life" (201).

Gandalf and the Balrog climb the Endless Stair which takes them from the lowest dungeon to the highest peak, ascending in unbroken spiral until it comes to Durin's Tower, at the pinnacle of the Silvertine. After the Balrog is thrown down, Gandalf loses consciousness. "Then darkness took me, and I strayed out of thought and time, and I wandered far on roads that I will not tell," Gandalf says to the Company in "The Two Towers." Afterwards, he has to return to Middle-earth to complete his duties there. "Naked I was sent back – for a brief time, until my task is done" (*LOTR* 491). Still, it takes some time for him to join his fellows. In isolation on the mountain-top, he feels that each day is as long as a life-age of the earth. He could hear the happenings in the world as if from afar, in the manner of Blake's "Blessed Damsel": "Faint in my ear

came the gathered rumour of all the lands: the springing and the dying, the song and the weeping . . .” (*LOTR* 491). The Great Eagle, Gwaihir the Windlord, at the behest of Galadriel, bears him away to Lothlórien, where he is healed and transformed into Gandalf the White. The Gandalf, who appears “grey and bent, like a wizened tree before the onset of a storm” is now gone. The new Gandalf’s hair is “white as snow in the sunshine; and gleaming white was his robe; the eyes under his deep brows were bright, piercing as the rays of the sun; power was in his hand” (*LOTR* 322, 484). Christ’s death and resurrection are evoked here by Tolkien in his depiction of Gandalf’s transformation and return. Frodo goes into a death-like coma and is revived by the Orcs after being stung by Shelob. Harvey feels that Aragorn’s passage through the Paths of the Dead symbolizes his death and rebirth (90). Writes Peter Kreeft, “Frodo, Gandalf, and Aragorn are all, in different senses, martyrs, Christ-figures, who undergo different kinds of resurrections” (227).

Another ascent described by Tolkien is in the form of a pilgrimage to the dwelling-place of Galadriel, the Marian archetype. Guided by Haldir the Elf, Frodo and the rest of the Fellowship of the Ring come to a place which is described as “a hill of many trees, or a city of green towers” (*LOTR* 343). Caras Galadhon, “the heart of Elvendom on earth” (*LOTR* 343), is an eco-friendly place, a haven of living beauty. The road upwards is paved with white stone, and they come across a white bridge. Heavenly white, silver and green are the dominant colours in the City of the Elves. On the way up, Frodo sees “the city ever climbing like a green cloud upon their left” (*LOTR* 344). The travellers

come across a huge platform which is like the deck of a great ship. It is under the canopy provided by a great *mallorn* tree that the Lord and Lady of the Elves hold court. The meeting with Celebron and Galadriel in their tree-palace is a transformational experience for the Fellowship.

The *Harry Potter* books also feature the motifs of ‘Heavenly Ascent’ and ‘Death and Resurrection.’ After being hit by the villain’s killing curse in *The Deathly Hallows*, Harry Potter finds himself in another dimension, where he meets Dumbledore. Harry, like Gandalf, finds himself naked, having shed his mortal body and implicitly, the sins associated with it. The hero’s entry is into a celestially pristine King’s Cross Station can be interpreted as a ‘Heavenly Ascent.’ It is significant that there are two thrones in the place, and Dumbledore takes on the character of the Supreme Being, with Harry as the Son, reunited after a sacrifice freeing mankind of sin, here embodied in Voldemort’s fragmented and maimed soul. Harry also becomes an Adam who has been redeemed. Given Rowling’s understanding of the mythic and religious significance of words, ‘King’s Cross’ becomes invested with Christian connotations.

The result of Harry’s refusal to defend himself against Voldemort’s attack is the freeing of his soul from the bond of the villain and the completion of the individuation process where harmony is restored between the conscious and the unconscious. Dumbledore therefore fittingly observes, “Your soul is whole; and completely your own” (*DH* 567). The redeeming power of sacrifice which is part of religion and ritual is thus accomplished. Whereas Gandalf is

told by heavenly powers to go back to complete his duties, Harry has the choice to either go back to his responsibilities, or to go “on” (*DH* 578). As a committed hero, he turns his back to the peace of heaven and returns to earth, a resurrected god-like being. The exorcism of evil from good is complete, and the way to the final destruction of Voldemort becomes clear.

Rowling calls attention to the fact that the Resurrection Stone, one of the three *Deathly Hallows*, does not actually bring the dead back to life. Only spirit-like images of those who have passed away appear, and this may affect people who are weak-minded. It is significant that eggs being associated with rebirth, the Resurrection Stone is found in a *snitch*, which forms an egg-like covering for it. Furthermore, it is a *Horcrux* as well as a *Hallow*, and is therefore ambiguous in nature. Voldemort goes through a near-death experience followed years afterwards by an engineered resurrection when he reconstructs his body “Medusa-like, in a cauldron” (Mills, “Archetypes” 4)

### **The Hero’s Descent into the Underworld**

‘The Descent into the Underworld’ is an archetypal pattern which is widespread in epics. “Among the Greeks, the Hero’s departure for the other world, a descent to Hell, became an abstract of this world’s problems, the collective answer to all riddles” (M. Grant 242).

The journey in the Dark to the Mines of Moria in “The Fellowship of the Ring” is an unpleasant experience for the travellers. “There are older and fouler things than *Orcs* in the deep places of the world,” warns Gandalf, as they descend by a stairway past wide fissures and chasms (*LOTR* 301). Frodo feels

by the weight of the Ring that evil lies ahead. At nightfall, they enter the Mines and are soon subject to an Orc attack. A Balrog, a demon from the past confronts them. Gandalf encounters his terrible opponent at the bridge of Khazad-Dûm. The wizard falls into an abyss along with his adversary and is presumed dead. Before his departure, he urges the Company to escape.

In his desperation to reach Mount Doom, Frodo follows Gollum into Mordor. His faithful companion Sam's misgivings regarding the ambiguous shadow figure of the fallen *hobbit-like* creature prove right. Gollum leads them into the dark tunnel of Torech Ungol, home of the monstrous spider, Shelob. The smooth-walled tunnel is straight and even, a veritable passage to the womb of the 'Terrible Mother.' The hobbits repel the lurking spider with Galadirel's star-glass. Shelob retreats with the evil intent of ambushing the *hobbits* on the hillside. Frodo and Sam hack their way out past a spider web.

In *The Return of the King*, Aragorn redeems the Oathbreakers who were cursed by his ancestor Isildur and reinforces his right to kingship by traversing the Paths of the Dead. Aragorn, in his typically fearless fashion, goes on this journey of initiation, which may be compared to the 'Belly of the Whale' stage mentioned by Campbell. He is accompanied by Legolas, Gimli and his kinsmen, the thirty Dúnedain. Aragorn leads the men and horses into the Door of the Dead in the Haunted Mountain by sheer strength of will. Finding their way with the help of dim torchlight, they hear an endless whisper of voices speaking in a strange tongue. Aragorn informs his followers that he is leading them toward the Stone of Erech. In a chill blast of wind, the torches go out.



There is utter silence and they get a feeling of timelessness. Legolas's *elvish* eyes alone could make out the forms of men and horses, banners and spears. Tolkien's description of "pale banners like shreds of cloud" (*LOTR* 771) echoes the pale dead kings of the hillside in Keats's poem, 'La Belle Dame Sans Merci.' The idea of the 'Spectral Army' is prevalent in mythology. Jessie Weston, in her book, *From Ritual to Romance*, names the Northern Einherir as belonging to this class. When they reach their destination, Aragorn addresses the dead soldiers without turning, in keeping with the superstition of not looking back to see supernatural beings, a convention followed by Coleridge in "The Rime of the Ancient Mariner." The Oathbreakers agree to fight on his side and are restored to peace and dignity after the fall of Sauron. Aragorn here plays the kingly role of healer and redeemer. For him, The Paths of the Dead lead to 'Atonement with the Father.' He is able to complete the unfinished task of his ancestors and reclaim his kingdom. This important stage signals the 'Return of the King.'

Harry's first entry into Hogwarts School is in the form of a descent. New students are taken ceremoniously across the great black lake in boats and they pass through a curtain of ivy into a wide opening in the cliff face. They then go through a dark tunnel into an underground harbour. This descent, which involves the crossing of water, takes on the nature of a rite of passage, a leave-taking from their previous existence, a form of death and rebirth.

In the *Harry Potter* books, the 'Descent into the Underworld' pattern marks the climax of almost every book. The hero who makes the 'Descent into

the Underworld' is not unaided. Virgil's Aeneas is accompanied by the Sibyl and the Golden Bough, and Theseus by in Ariadne. In *The Philosopher's Stone*, Harry is helped to cross the threshold by Hermione. He goes through a trapdoor guarded by the Cerberus-like Fluffy and then enters the underground room where the Philosopher's Stone is hidden to complete the object of his heroic quest, which is to prevent it from falling into the hands of Voldemort.

Harry's entry into the Chamber of Secrets to rescue Ginny is by far the most spectacular of his descents. The Chamber, which was built by the snake-loving Salazar Slytherin, lies deep under the bowels of Hogwarts and is home to the wicked Basilisk. Frye says that the underworld is "sometimes conceived as the body of a devouring monster" (AC 159). A slimy serpentine path leads the way to the chamber whose entrance is, significantly, through the girls' restroom, haunted by the female spirit, Moaning Myrtle. When Harry fights the Basilisk he has, in addition to his wand, the Sword of Gryffindor, another talisman similar to the Golden Bough.

*The Prisoner of Azkaban* sees Harry go down through a tunnel under the Whomping Willow tree into the Shrieking Shack to save Ron from a huge dog. *The Goblet of Fire* has Harry passing through a maze on his way to secure the Triwizard Cup. The female element here is in the form of a Sphinx who poses a riddle to him. The actual descent occurs when Harry and Cedric, the Hogwarts champion, are sucked into the Cup and transported to a cemetery. Harry is tied to a headstone by Wormtail, who concocts a potion which has

Harry's blood as an ingredient. This revives Voldemort, and Harry and the

Dark Lord engage in a spectacular duel in the graveyard at Godric's Hollow. The phoenix song issuing out of Harry's wand and the ghost of Harry's mother constitute the female element in this descent and return. A less terrifying example of the hero's descent in this book is his underwater plunge into Hogwarts Lake where he encounters various water creatures and rescues Fleur's Delacour' sister, Gabrielle, and Ron Weasley.

In *The Half-Blood Prince*, Dumbledore takes Harry to a cave beyond the dark sea in search of a *Horcrux* which the evil Lord Voldemort had hidden. The images of the formidable rocky cliff face and the bleak harsh sea correlate to Frye's tragic vision and are appropriate to the situation. The quest involves two crossings of water – acts symbolic of death and eternity. Dumbledore and Harry have to swim across a stretch of gloomy sea to reach the cave. They make their way through a fissure and down a dark winding tunnel to a cave and then further down to another cavern. This descent recalls Harry's penetration of the Chamber of Secrets, the abode of the Basilisk. It can be recollected at this juncture that the Slytherin common room is also a dungeon. Dim, cold and wet, the snake-like villain Voldemort's lairs are ever linked with the feminine principle. This forms a contrast to the hero's associations with the masculine principle embodied in the symbols of the sun, light, the eagle and elevated places.

The 'Descent' can be viewed as a separation from the conscious mind and an exploration of the unconscious. Maud Bodkin writes in "Archetypes in the Ancient Mariner" about the night journey under the sea in which the hero

has to enter the body of a whale or dragon before a renewal of life can come about. She further quotes Jung as stating that there must be “an acceptance of the possibilities that lie in the unconscious contents activated through regression . . . disfigured by the slime of the deep” (200). The animated dead bodies which Rowling calls *Inferi* stretch out their slimy white hands to capture Harry. The second crossing over water of “the great black lake, teeming with the dead” (*HBP* 530) is reminiscent of the journey of the dead in Greek myth across the underground river, Styx and also of the Dead Marshes in *The Lord of the Rings*. Their boat journey across the lake surrounded by creatures that fear light and warmth brings to mind Jonathan’s journey to Dracula’s castle, surrounded by “the children of the night” (Stoker 28). The motif of blood sacrifice which occurs during Voldemort’s resurrection is here repeated in Dumbledore’s ritualistic cutting of his hand with a silver knife to open the doorway. It is noteworthy that this condition enforced by Voldemort is considered crude and unworthy of the accomplished wizard. On the way back, it is Harry who performs the sacrifice demanded of him by the vampire archetype, Voldemort. Dumbledore drinks from the chalice containing the terrible magical liquid, putting his life at stake to retrieve the *Horcrux*. The cup or container of liquid is again a symbol of the feminine principle and also of the journey into the subconscious, since the effect of the liquid makes Dumbledore recollect the worst moments of his life. The stone cup recalls the Stone Table where Aslan makes the supreme sacrifice in C.S. Lewis’s *The Lion, The Witch, and The Wardrobe*.

The greenness of the liquid makes its relationship with evil clear. Harry and Dumbledore escape because of the ring of fire conjured by the latter who rises from apparent death to convey both of them to safety. This scene is similar to Gandalf setting fire to the trees to ward off the *Wargs* on the mountainside. Fire, redness and blood which are images of life and the masculine principle are all associated with Dumbledore's phoenix and are contrasted to the dark, cold, watery power of Voldemort, whose preferred colour is apparently green.

In *The Deathly Hallows*, the 'Descent' is into the lair of the snake Nagini. Harry and Hermione unwittingly follow the historian Bathilda Bagshot to her foul-smelling home in Godric's Hollow, only to discover that the snake has artificially animated her dead victim's body. In this form she lures Harry upstairs and emerges from the woman's neck. It is Hermione, the 'Wise Woman' archetype who extricates him from the situation. The powers of the unconscious represented by the snake threaten to consume the 'Self,' preventing the process of individuation or self-realization. The book also features another 'Descent' where Harry and his companions venture into the vaults of Gringotts Bank to obtain the Hufflepuff Cup and the Gryffindor Sword. The friends make a get-away on the back of the dragon guarding the treasure after tricking Griphook and the other goblins. The mythic pattern of the 'Descent into the Underworld with a Female Companion' is also seen here, the representatives of the feminine principle being Hermione and the Cup itself.

## The Fight with the Dragon

J.R.R. Tolkien says that dragons have “the trademark of Faerie written plain on them” (“Fairy-Stories” 12). Clute and Grant note: “To kill a dragon is often to become a king” and go on to explain, “This dragon may be kings, mountains, giants, or other monsters” (qtd. in Colbert 61).

One of Tolkien’s most powerful depictions is Gandalf’s struggle with the Balrog, Durin’s Bane, when he is already weary and nearly spent. The Balrog, a creature of fire and shadow, is armed with a fiery sword and a many-thonged whip. It leaps over the flames emanating from the fissure that separates it from the Company. Gandalf leads his companions to the bridge of Khazad-Dûm and orders them to cross to safety, while he stands guard. The old wizard, declaring his heavenly origins, challenges the fire-breathing fiend. The Balrog continues to advance, spreading its wings. Gandalf smites the bridge with his staff, causing it (the bridge) to break. The demon falls with a terrible cry, but pulls Gandalf into the abyss with its whip. This incident bears comparison with Rowling’s later description of the weakened Dumbledore’s final conflict with the Death Eaters on top of the tower at Hogwarts. Both ‘Wise Old Men’ die, preventing their followers from participating in the fight. Dumbledore immobilizes the invisible Harry with a spell, while Gandalf cries famously while going down the abyss with the Balrog, “Fly, you fools!” (*LOTR* 322). The Company proceeds on their quest, led now by Aragorn. Later, as the White Rider, Gandalf recalls the rest of the fight: “Long I fell, and he fell with me” (*LOTR* 490). Having lost all account of time, the adversaries wander into

dark tunnels, start climbing a seemingly endless stair and finally reach the peak of Celebdil. The fight ends with the Balrog falling to his doom from the mountain. Afterwards, Gandalf is carried away by Gwaihir the Eagle to Lórien.

Frodo and Sam initially escape from Shelob into the pass of Cirith Ungol by using the talisman of the star-glass but the persistent spider-woman attacks them as soon as Sam puts away Galadriel's phial. With hairy legs and a soft, squelching body, Shelob pounces upon Frodo from behind and stings him in the neck. Sam is helpless, since he has to struggle with Gollum, who also makes a sudden, silent attack. He overthrows his opponent, but finds that Frodo has already been bound with Shelob's cords and is being dragged to her lair. Tolkien describes Sam's retaliation in moving terms: "No onslaught more fierce was ever seen in the savage world of beasts, when some desperate small creature armed with little teeth, alone, will spring upon a tower of horn and hide that stands above his fallen mate" (*LOTR* 711). With a yell, Sam attacks the beast's eyes with his master's sword, Sting. Just as Shelob prepares for a final, fatal spring and sting, a voice seems to speak to Sam. He takes out the Phial of Galadriel, calling out the Elf-Lady's name at the same instant. The glass bursts out into beams in Shelob's eye, "a dreadful infection of light" (*LOTR* 713). To Shelob's diseased vision, evil is good, and good, evil. Pursued by the furious Sam, she crawls slowly towards an opening in the cliff, leaving a slimy trail behind.

In the first book of his epic of chivalry, *The Faerie Queene*, Spenser gives an account of the hero's fight with the dragon. The Redcross Knight has a

ferocious, long-drawn struggle with a near-invincible enemy, a dragon that represents Satan. The Knight suffers terrible burn injuries from the fiery beast's breath, and later receives a deadly sting on his shoulder. But he is saved first by balm from the Tree of Life, and next by water from the Well of Life. After several days of battle, he kills the dragon by driving his sword through its jaws. Spenser gives a graphic description of the slaying of the beast:

The weapon bright,  
Taking advantage of his open jaw  
Ran through his mouth with so importune might  
That deep emperst his darksom hollow maw,  
And, back retyrd, his life blood forth with all aid draw.”  
(*FQ* 1.11.53-57)

Harry's battle with the Basilisk in *The Chamber of Secrets* is strikingly similar. The atmosphere under Hogwarts Castle is darkly medieval. Like the dragon's cave, the Chamber is disgustingly slimy and full of unforeseen horrors. Harry comes across a huge snakeskin which recalls the process of death and rebirth. Tom Riddle, the personification of evil, summons his henchman, the Basilisk, which “would not come unless it was called” (CS 227). Harry's predicament is terrible, since he cannot look at the monster; further, he is unarmed. The monster bites him and he soon realizes that he is dying. Grynbaum interestingly interprets this situation in Jungian terms: “The demands of the unconscious act at first like a paralyzing poison on a man's



energy and resourcefulness, so that it may well be compared to the bite of a poisonous snake.”

Like many a true hero, including the Redcross Knight, Harry is fatally wounded in the battle. Just as the Redcross Knight gets supernatural aid through his inherent goodness, Harry’s belief in Dumbledore and all he stands for summons the phoenix Fawkes to him. The thick, pearly tears of the phoenix, like the water of the Well of Life, revive the dying hero. The bird attacks the huge snake, rendering it sightless. It brings Harry the Sorting Hat from which he draws out the gleaming silver Sword of Gryffindor. The killing of the Basilisk echoes Spenser: “The Basilisk lunged again, and this time its aim was true. Harry threw his whole weight behind the sword and drove it to the hilt into the roof of the serpent’s mouth” (CS 236). Harry then goes on to kill the memory of Tom Riddle by stabbing his diary. In slaying the serpents, actual and symbolic, Harry is able to “transform the evil eye of the snake monster within, where monsters are created with ‘looks that kill’ ” (Grynbaum).

In *The Goblet of Fire*, the first task of the Triwizard Tournament is to secure a golden egg guarded by a dragon. Rowling portrays the legendary beast as a huge, bat-winged, fire-breathing lizard or snake with a barbed tail. Harry’s encounters with various dangerous creatures prepare him for his final meeting with Voldemort, the greatest symbolic dragon of them all.

## The Rescue of the Maiden

After stating that “The central form of the quest-romance is the dragon-killing theme,” Frye says that the next step is the reappearance of the victim from the stomach of the monster (AC 189). Since the dragon can be identified with a labyrinth or maze, the victim (usually, but not necessarily, female), is brought back from the underworld to the world of light and air in an analogy of sin and redemption. Accordingly, Gandalf saves the innocent *hobbits* from the attack of the Balrog and enables them to leave the Mines of Moria. Aragorn redeems the Oathbreakers by giving them an opportunity to atone for their sins.

In the medieval concept of knighthood, it was part of the knight’s duty to protect the weak and destroy the wicked. St. George, the patron saint of England, rescues a maiden from being devoured by a dragon. In keeping with this tradition of the British Hero, Harry, in *The Chamber of Secrets*, rescues Ginny Weasley and many other innocent lives from the clutches of Tom Riddle. As Frye says, the reward of the quest includes a bride who is “found in a perilous, forbidden or tabooed place and is often rescued from the unwelcome embraces of another and generally older male” (AC 193). Rowling, by making Ginny the future wife of Harry, follows this pattern. In *The Goblet of Fire*, Harry saves two other maidens (Fleur Delacour’s sister and Hermione) from the *merpeople*, even though he is not bound to under the rules of the game.

## The Syzygy

Carl Jung used the term ‘Syzygy’ to denote an archetypal pairing of contra sexual opposites, which symbolizes the communication of the conscious

and the unconscious minds (“Syzygy”). The ‘Syzygy’ is a pattern of wholeness and integration. It indicates the reconciliation of the opposites, the ‘Anima’ and the ‘Animus,’ which then form a divine pair (P. Grant 172). The contrasting outer and inner lives are now joined in marriage. Frazer associates the Divine Couple with the May Day and Midsummer celebrations. The Midsummer wedding of Aragorn and Arwen is an example of the ‘Syzygy’ image. Since Arwen is the granddaughter of Galadriel, she is immortal, and her choice of being the bride of a human being is a sacrifice. She re-enacts the story of her ancestress, the beautiful Elf-maiden Lúthien who weds the mortal, Beren. The union of Aragorn and Arwen is a sacred marriage, the wedding of the spirit of vegetation in spring, restoring fertility to the great kingdom of Gondor. The equation of human and vegetable life is manifest in the pattern. The unions of Faramir with Éowyn and Sam with Rose are other examples of ‘Syzygy.’

### **Dreams, Visions and Prophecies**

Frodo has two prophetic dreams. The first is in Crickhollow where he hears the sounds of animals sniffing around, looking for him in the dark forest. This is a warning about the animalistic Black Riders. The barren fields he sees are the wastelands of Mordor and the White Tower in his dream is the White Tower of Gondor. He also sees the Great Sea over which he sails after completing his mission. The climbing he does foreshadows the final ascent to the Cracks of Doom. The light in the sky and the sound of thunder anticipate the skies over Mordor at the time of Sauron’s fall. In Tom Bombadil’s house, Frodo dreams of Gandalf’s escape from Orthanc, the fortress of the *Orcs*.

Boromir's prophetic dream shared by Faramir is recollected by him at the Council of Elrond. In it, a clear, remote voice asks him to seek for the sword that was broken in Imladris. The end would come when "Isildur's Bane shall waken / And the Halfling forth shall stand" (*LOTR* 240). This refers to the Balrog and to Frodo himself. Aragorn quotes the lines of Malbeth the Seer that Oathbreakers would awaken at the Stone of Erech, called by "the heir of him to whom the oath they swore" (*LOTR* 764). This proves to be true when Aragorn, the heir of Isildur redeems the Oathbreakers by giving them a chance to fight on his side against Sauron.

Aragorn has a premonition that the mines of Moria would be fatal to Gandalf and conveys it to the wizard, though his warning proves to be of no avail. Elrond's sons Elladen and Elrohir bring word to Aragorn from their father who is endowed with insight: "The days are short. If thou art in haste, remember the Paths of the Dead" (*LOTR* 758). The Witch-king of Angmar is immune to attack by a man, but is slain by Éowyn in the guise of Dernhelm. Sam has a vision of Galadriel in Shelob's lair. Tolkien makes the Lady appear either as a direct manifestation or in the form of light to his characters when they are in dire need of help.

In the *Harry Potter* series, the power of prophecy unites the hero and the villain. The birth of a saviour who redeems the world from tyranny is a recurring motif which is widely prevalent in religious and secular literature. In the Bible, it is seen that the births of Moses, John the Baptist and of Jesus Christ were prophesied. In the *Bagavatham* and the *Vishnu Purana*, it is seen

that the birth of Krishna, born to kill the tyrant Kamsa, is predicted by a heavenly voice.

The birth of Harry, the 'Chosen One,' is also the subject of a prophecy. The Department of Mysteries in the Ministry of Magic retains a copy of a prediction relating to this event made by Sybil Trelawney. Like the wicked magician in the story of Alladin who makes the boy fetch the lamp, Voldemort, in *The Order of The Phoenix*, persuades Harry to obtain the copy of the prophecy which is encased in a glass container. Rowling prefers to make choice and not inevitability the determining factor with regard to its fulfilment. Dumbledore significantly comments that the prophecy could have applied to Neville Longbottom as much as to Harry. In fact, in *The Deathly Hallows*, Neville is given the role of killing the snake Nagini, the last *Horcrux*. It is Voldemort's act of murder that confirms Harry as the 'Chosen One.' However, this is inherent in the prophecy itself, bearing witness to the inescapability of fate, another important motif in traditional stories. The prophecy's content is:

The one with the power to vanquish the Dark Lord  
approaches . . . born as the seventh month dies . . . and the Dark  
Lord will mark him as his equal, but he will have power that the  
Dark Lord knows not . . . and either must die at the hand of the  
other for neither can live while the other survives. (*OP* 741)

Harry, who is born on the twenty-third of July, becomes the seventh *Horcrux*. He comes to know about the *Hallows* and also about the power of love. Harry's life is so intricately woven with that of Voldemort that, to disentangle it, he has

to die and be resurrected. He also has to kill his Shadow self with the help of the Elder Wand. Harry suffers frequent visions of the Dark Wizard. Sometimes, he becomes the snake Nagini in his dreams. This is explained by the fact that a portion of the villain's soul is lodged in him.

### **Riddles and Puzzles**

Riddles and puzzles are part of folklore and legend. Even in myth, they have their place, the most famous example being that of the Riddle of the Sphinx, solved by Oedipus. Gandalf's letter left with Butterbur the Innkeeper refers to the identity and future of Strider the Ranger who is actually the rightful king of Gondor. In Rivendell, Frodo recollects the wizard's words in song: "All that is gold does not glitter / Not all those who wander are lost" (*LOTR* 240). The riddle inscribed on the Door of Durin in Moria instructs those who would pass through to "Speak, friend, and enter" (*LOTR* 297). It takes quite some time for Gandalf to decipher the clever simplicity of the riddle which requires only the uttering of *Mellon*, the *Elvish* word for *friend*.

In *The Goblet of Fire*, during the third task of the Triwizard tournament, Harry encounters a Sphinx and has to answer her question correctly on his first guess. Another task in the Tournament involves the finding and opening of a golden egg which contains a clue to the next task. The chess game in *The Philosopher's Stone* is also a puzzle. In the Room of the Flying Keys, Harry has to locate the correct one in order to proceed further. Another step towards finding the Stone involves the riddle of the Seven Bottles. Books, too, contain riddles. Snape enigmatically calls himself "The Half-Blood Prince" in his old

school text-book. *The Tales of Beedle the Bard* is left to Hermione by Dumbledore to help her identify the *Hallows*. Harry finds that the enigmatic words on the *snitch* inherited from Dumbledore, “I open at the close” (*DH* 559) to mean that the snitch would open to reveal the Resurrection Stone only when his own life is about to be sacrificed. The ownership of the Elder Wand remains a mystery till the final conflict between Harry and Voldemort. Lord Voldemort’s full name, *Tom Marvelo Riddle*, is an anagram of *I am Lord Voldemort*. He transposes the letters of his name on the wall of the Chamber of Slytherin and reveals his true identity to his intended victim, Harry. Voldemort, with his complexes and his ambitions, which culminate in the splitting and the distribution of his soul, is indeed the most difficult riddle.

### **The Maze**

The maze or labyrinth is symbolic of life and its problems. The maze is part of the *demonic* world, according to Frye: “In contrast to the straight road, we have a ‘labyrinth or maze’” (*AC* 149). *The Lord of the Rings* features several labyrinthine ways such as the Mines of Moria, Cirith Ungol, The Paths of the Dead and the way to Durin’s Tower from the abyss. When Theseus enters the labyrinth at Crete to fight with the Minotaur, Ariadne gives him a ball of thread to find his way back. Similarly, before Harry enters the maze in *The Goblet*, Hermione teaches him the *five-point spell* to enable him to find the correct direction.

## Psychic Possession

The Ring of Power is shown as capable of manipulating those who come into contact with it. It assumes the role of tempter and leads its victims towards a state of degradation. The most prominent example of this is Gollum, who lives in the shadows and is a slave of the Ring. Frodo the Ring-bearer undergoes a personality change. He becomes physically frail, and, like its previous possessor, Bilbo, sometimes manifests a ferocity which strange in a *hobbit*. He is exposed to the world of the Shadow when he gives in to the insidious suggestions of the Ring and puts it on his finger. After the Ring is destroyed, Sam rejoices that Frodo “was himself, and he was free” (*LOTR* 926).

Voldemort is first shown in his satanic role of possessor in *The Philosopher's Stone*, when he attaches himself to Quirrell. In *The Chamber of Secrets*, as Tom Riddle, he dominates Ginny, causing her to kill the school roosters, write horrific messages in blood and to walk into the Basilisk's lair. Voldemort also has the power of possession over Nagini the snake. Like a demon, he dominates the mind of Harry, giving him, in *The Order of the Phoenix*, the misleading vision of Sirius being tortured in the Ministry of Magic. Harry often imagines himself to be a snake and looks at things from the snake's perspective when he is in a state of possession. Whenever he is in close proximity to Dumbledore, he has the urge to sink his teeth into the headmaster. Dumbledore is aware of Harry's plight and avoids being alone with him. He wisely realizes the urgent necessity for Harry to learn the art of *occlumency* in



order to shut out his mind from evil influence. The worst instance of possession occurs during the encounter with Voldemort in the Ministry of Magic. Harry experiences great pain and is made to beg Dumbledore to kill him. It is through the love of Sirius, which makes him long for reunion with his godfather after death that Harry escapes from Voldemort's clutches. Evil is perceived as being helpless in the face of love. Dumbledore remarks elsewhere that it causes Voldemort considerable pain to come into contact with a soul as good as Harry's. So, even though Harry fails to grasp the intricacies of shutting his mind to the influence of Voldemort, he succeeds in freeing himself from psychic possession, not through a ritual, but through the power of love, as advocated by religion. As Dumbledore says to Harry, "In the end, it mattered not that you could not close your mind. It was your heart that saved you" (*OP* 743). This is Rowling's enlightened prescription for freedom from the demonic possession of the negative tendencies of the psyche.

### **Mirrors and other seeing devices**

Mirrors are traditionally viewed as being endowed with magical properties. They were used in the past to ward off evil and were associated with supernatural protection. In myths and fairy-tales, magic mirrors not only reveal the future, but also probe the inner recesses of the mind. Grynbaum muses, "The mirror allows reflection, with the light of consciousness, on the unseen power in us that is enlarged and projected onto another."

Galadriel's mirror, which is a silver basin of water from a stream reveals events and places past, present and future, but in random order. Even Galadriel

has no control over it. The mirror is a symbol of the dangers inherent in the seeking of untoward knowledge and the ultimate futility of its pursuit. Of more danger are the *palantíri*, the Stones of Seeing. The *Palantír* of Minas Tirith shows to Denethor a vision of black sails coming down the Anduin River. Misinterpretation of this vision leads to tragic consequences as in the Greek legend where Ageus commits suicide by mistake on seeing the black sails on his son Theseus's homebound ship (Howatson 538). The *Palantír* of Orthanc is misused by Saruman to communicate with Sauron. However, in the hands of its rightful owner, Aragorn, it is used to intimidate the Dark Lord.

Rowling recalls the Greek myth of Perseus and the Gorgon in *The Chamber of Secrets*. Perseus cut off the Gorgon Medusa's head by looking at the reflection in the mirror-bright shield given to him by Athene. Hermione and others use mirrors as they go round corners to avoid looking directly at the Basilisk. Further, as Michelle Yeo comments, Hermione becomes a mirror image of herself when she lies petrified in the hospital wing. "The Medusa myth . . . is thus evoked." It is notable that the mirror is associated with the feminine principle.

Another kind of mirror that is seen in Rowling's work is The Mirror of Erised. The name of the magical mirror is itself a riddle, since, from right to left, *Erised* reads *desire*. The mirror is an object of temptation that threatens to make Harry deviate from his goal of finding the Philosopher's Stone; yet it is a step in his initiation process, symbolizing his growing self-awareness. Harry has few opportunities of thinking about what he really wants while at the

Dursleys. It is only after his admission to Hogwarts and the magical world that he is able to realize his individuality. The mirror forms an important connection to his past, since it shows him the images of his parents. At the same time, Harry is able to shake off the temptation to dwell in the shadow of the past and to move forward towards his destiny. The *pensieve*, Rowling's equivalent of the *palantír*, is a container in which silvery wisps of memory are put for future reference. This device provides relief from the overcrowding of the memory by painful details of the past. Professors of Hogwarts such as Dumbledore, Slughorn and Snape make use of this magical appliance. Harry finds that *pensieves* provide valuable clues to the solution of mysteries.

### **Animals and Birds as symbols**

**The Dog:** The dog is a recurring image in Rowling's books. Grynbaum, in this context writes that dogs are "intermediaries" who "stand at the gateway . . . they are guardians between life and death, between known and unknown."

Woodman says that they are "an intuitive bridge between conscious and unconscious" (205). Fluffy, a dog with three heads, guards the trapdoor which leads to the place where the Philosopher's Stone is concealed. Like Cerberus, the similarly-endowed hound of Greek mythology, Rowling's Fluffy is susceptible to music. Sirius Black frightens Harry on his first appearance as the large black dog, Padfoot, in *The Prisoner of Azkaban*. In the same book, the image of a black dog that Harry sees on a cloud forebodes his near-fatal fall off his broomstick. Rowling has based this incident on the popular English superstition that the appearance of a black dog portends death.

**The Stag:** Haeffner explains, “The stag has archaic symbolic links to the Tree of Life due to the resemblance of its antlers to the cyclic life of branches. It is also seen as the forerunner of daylight or guide to the light of the Sun; it is a harbinger of supreme consciousness” (142). Rowling portrays James Potter as a gifted *animagi*. It was for this reason that he was known by the name of *Prongs* during his college days. The stag was also the form of his *patronus*, a powerful charm that could ward off evil. In the *Harry Potter* books, a *patronus* is seen as the projection of one’s inner nature which comes to one’s aid in times of emergency. As Von Franz points out, “In the conflict between good and evil the decisive factor is our animal instinct or animal soul; anyone who has it with him is victorious” (89). Harry has remarkable success with regard to the *patronus charm*, and it is worth noting that the silvery image of a stag issuing out of his wand is similar to his father’s *patronus*. Writes Grynbaum, “Like the shaman who aligns with a special animal, Harry connects with his father’s *animagi*, animal spirit, and it gives him new strength to fight against the takeover and loss of his soul [by the *Dementors*].”

**The Eagle:** The Eagle, together with the lion and the phoenix, has been identified by Northrop Frye as belonging to the *high mimetic* cluster of images (AC 153). The Eagle is a symbol of power and empire. In mythology, it is considered to be the sun and its talons, lightning. Zeus used the eagle to bring thunderbolts to slay the Titans. The eagle is also associated with Christ. Hence, Tolkien makes the mighty birds come to the aid of the forces of good in the final conflict with Sauron’s vast army. In Indian myth, the great eagle, Garuda,

is the mount of Vishnu. He is the son of Surya, the Sun God and is the enemy of the venomous snakes known as *Nagas*. He goes on a quest to obtain *Amrita*, the nectar of immortality. In this context, the rescue of Gandalf, Frodo and Sam by the eagles and of the eagle-like bird Fawkes's associations with immortality and its opposition to snakes is understandable.

### **Mythical Beasts**

**The Unicorn:** Traditionally, the unicorn is a symbol of the sacred. The Bible describes God having the strength of the unicorn (*OT Numbers 23:22*). Frye says that the Unicorn, being a traditional emblem of chastity, has an honoured place in the analogy of innocence (*AC 152*). In medieval times, the unicorn was considered a representation of Christ, and was believed to be endowed with magical healing powers. In Rowling's books, the unicorn is one of the denizens of the Forbidden Forest. Hagrid explains the qualities of this mythical one-horned horse to Harry and his friends. It is portrayed as a rare and beautiful animal, and its slaying by Voldemort is condemned as a sin.

**The Phoenix:** The phoenix is a legendary bird which dies and is reborn. In ancient Egypt where it originated, the phoenix image conveys the passage of time, and it remains a symbol of immortality today (*Colbert 82*). Red and gold in colour, the phoenix is associated with fire, the sun and the male factor. While describing the fire symbolism of the *apocalyptic* world, Frye writes, "The image of the burning bird appears in the legendary phoenix" (*AC 145*). As a representation of Christ's death and resurrection, the phoenix is regarded as an agent of supernatural aid. In the *Harry Potter* books, the phoenix Fawkes is

a symbol of potency and hope. He plays an active role in the revival and rescue of Harry in *The Chamber of Secrets*, when he encounters its traditional enemy, the Basilisk. David Rafer points out that “Rowling uses sacramental symbolism in her use of Fawkes as a Christian symbol of the Resurrection.” Grynbaum says that just as there is a relationship between poison and elixir in homeopathy and alchemy, the phoenix has a dual nature; it can be a killing force but its empathic pearly tears can transform it to a healing remedy. Fawkes dies in flames defending Dumbledore from Voldemort’s attack. Frye, writing on *apocalyptic* imagery says, “The image of the burning bird appears in the legendary phoenix” (AC 147). In addition, the fiery end of Harry’s pet owl, Hedwig, recalls the ritual burning of an animal mentioned by Frye as being part of *apocalyptic* symbolism (AC 145). The Phoenix is a soul-companion of Dumbledore, and its lament and departure after the headmaster’s death is terrible.

**The Griffin:** The name of Harry’s house at Hogwarts is *Gryffindor*, which means *golden griffin* in French. The griffin itself is a mythological beast, part lion and part eagle, both creatures being symbols of royalty and courage. The beast, called *yaazhi* in India, can be considered to be “the master of the earth and the sky” (Colbert 108). The mount of the Greek God Apollo, it is a powerful male symbol, related to the Sun, and by extension, the hero. The griffin is also a representation of Nemesis, the Greek goddess of retribution. Later, it became a symbol of the dual nature of Christ – human and divine (Colbert 109). The eagle and the lion are symbols of the ‘Animus’ or male

element. The sky is usually regarded as male and symbolizes pure reason or spirituality. Harry, like the symbol of his house, is master of the earth and the sky, since he is good at the game of *Quidditch*, which is played in the air, as well as at *Defence Against the Dark Arts* which he practises inside Hogwarts Castle. He is throughout the book identified with the male principle and is the nemesis of the murderer of his parents. Harry becomes master of the dual worlds, magical and *muggle*. The griffin can be seen as the opponent of serpents and basilisks which were traditionally associated with evil. Harry thus opposes Voldemort, portrayed throughout as snake-like.

### **The Elements**

**Fire:** Tolkien writes that the fires of Orodruin are used to forge the Rings of Power and also to destroy the One Ring. The element which has both a positive as well as a negative side, can be considered “a symbol of life and death or good and evil” (Garai 13). Fire was treasured by tribal societies since it warded off wild beasts and saved them from superstitious fears at night. Gandalf uses fire to repulse the *Wargs* on the mountainside. Dumbledore is shown as using fire against the *Inferi*. He also uses a ring of fire to entrap Voldemort who escapes by turning into a snake. Fire in the innocent world is usually a purifying symbol, “a world of flame that none but the perfectly chaste can pass” (Frye, AC 151). Hence the test of fire to reach the Philosopher’s Stone in the first book of the *Harry Potter* series, and the fiery protection that Harry’s mother endows him with as the fruit of her sacrifice. However, the later books being in the nature of the *analogy of experience*, the “fire symbolism is often

ironic and destructive” (Frye, AC 155). It is powerful fire, called *Fiendfyre*, started by Crabbe to kill Harry and his friends which destroys the diadem *Horcrux* as well as Crabbe himself.

**Air** : This element is associated with the male principle, and in turn, with the ‘good’ forces. Garai writes, “Like the element of fire, it is related to the male quality of action” (12). The Eagles in *The Lord of the Rings* are kings of the air and come to the rescue in crucial situations. Rowling makes Harry good at *Quidditch* which is played riding on flying broomsticks. In contrast to air, the earth is seen as female and symbolizes sensuous existence. Voldemort is associated with the snake, which stays close to the earth, while Harry is associated with the eagle and the sky.

**Water:** To Tolkien, water is a sign of purity as well as a manifestation of the unconscious. Water acts as a threshold in *The Lord of the Rings*. The episodes in “The Fellowship of the Ring” are divided either by a crossing of water, or by loss of consciousness. Water suggests sexual potency, as the lack of it points to enervation. The dearth of pure water in Mordor is a sign of its spiritual degradation, while the mighty rivers Bruinen and Anduin give hope to the land they flow through. Elrond causes a flood at the Ford of the Bruinen River to save Frodo from the Black Riders. The maternal aspect of water is evinced in its association with Galadriel. Her mirror is a silver basin of crystal-clear water from a stream and her phial too, is filled with it. The *elven* drink *minuvor* refreshes body and soul. Furthermore, water is seen as a source of life and agent of purification when the *Ents* direct the river into Isengard to free it from



the taint of Saruman's possession. Water in the form of the sea is a symbol of death and dissolution. Therefore, Frodo's sailing over the ocean at the end of *The Lord of the Rings* indicates *sparagmos*, which, according to Frye, is the final stage of the hero's story where the hero disappears or is dismembered (AC 192). Hogwarts requires that first-year students be symbolically taken across the lake to the school. Harry's rescue of Ron and Fleur's sister from the *Merpeople* in *The Goblet of Fire* justifies Frye's statement that many of the hero's feats are done under water (AC 191). The tragic motif of the night journey across the sea is evidenced in the futile journey of Dumbledore and Harry to recover the Slytherin locket from Voldemort's cave across the sea.

### **Metals and Precious Stones**

**Silver:** Silver is a symbol of purity and chastity (Garai 17). Its associations are with the moon, the unconscious, the night and the feminine principle. Silver as material and colour is seen in plenty in Lórien, home of the Elves. A coat of the invaluable silvery metal *mithril* saves Frodo's life in Moria. It was part of traditional belief that silver wards off evil. Therefore there is a "bright silver long-haired cat" (DH 213) in the courtroom in the Ministry of Magic to protect the persecutors from the *Dementors*. The *patronus charm* which the wizards use for the same purpose conjures up silvery images of animals. The silver Sword of Gryffindor is invested with the power to destroy *Horcruxes*.

Wormtail is rewarded with a hand of silver to mark his sacrifice.

**Gold:** Gold corresponds to the mystic aspects of the sun and was considered to be a cordial in medieval times. "It is symbolic of all that is superior and divine

since the sun is the source of life and of purity, perfection, holiness and goodness” (Garai 18). Gold as a colour is prominent in the *Harry Potter* books, where the phoenix Fawkes and the griffin of Harry’s house at Hogwarts are golden. The Ministry of Magic, which is under the control of good, though misguided people, contains golden statues, golden grilles and other objects of this precious substance. The golden “Fountain of Magical Brethren” helps break Voldemort’s spell. Dumbledore brings one of these statues to life to help him in the fight with Voldemort. Thus gold, which is connected to the sun and life, is a powerful positive force in Rowling’s novels. However, Tolkien is suspicious of its material value. His rings of gold, excepting the three Elven ones, are essentially evil.

### **Numbers and Colours**

Certain numbers and colours have archetypal significance, according to Guerin et al. (161-63). The number three, which stands for light, spiritual awareness, unity and the male principle, is represented in Tolkien’s work by the three *Elven* Rings. Rowling makes use of this number by giving prominence to Harry and his two friends, Ron and Hermione. The Triwizard Tournament also carries the significance of this number. Four *hobbits* set out from the Shire, corresponding to the four elements. At Hogwarts, students are sorted into four houses. The number seven is considered the most potent of all symbolic numbers. The city of Minas Tirith has seven levels. Voldemort decides to split his soul into seven pieces. As part of the protection extended to

the hero, the *Aurors* (secret agents) see to it that there are seven identical Harry Potters who leave the Durseley home in *The Deathly Hallows*.

Tolkien accepts the Biblical interpretation of red as the colour of sin in the form of the Red Eye of Sauron. To Rowling, the colour red stands for blood and sacrifice. Hence, along with gold, representing the sun, it is the colour of Harry's house. There are rubies in the giant Gryffindor hour-glass and *Gryffindor*, as seen earlier, literally means *golden griffin*. The colours of Fawkes the Phoenix's feathers are also red and gold, a royal combination of colours. Hence, Harry is surrounded by symbols of kingship.

It is over the colour green that Tolkien and Rowling differ. "As an archetype, green may symbolize hope or vegetable nature" and is traditionally the colour of vanishing youth (Frye, AC 102, 200). Tolkien considers green in its positive aspect as a symbol of growth, hope and fertility. Hence, The Elves are associated with green. On the other hand, Rowling views green in its negative aspect as the colour of death, decay and envy. It is the colour of Slytherin House, to which most of Harry's enemies belong. Voldemort's chalice is filled with a poisonous green liquid; the killing curse is manifested as green light; Voldemort's boat in the sea-cave is attached to a green chain and Voldemort's "Dark Mark" has a "green skull with a serpent's tongue" (OP 543).

Bishma, while chanting the "Vishnu Sahasranama" (the thousand names of Vishnu) in the *Mahabharatha* describes the god as clothed in white. Swami Chidbhavananda commenting on the *Bhagavad Gita* says, "The colour of

sattva guna [virtuous temperament] is white” (595). To Tolkien, white is the colour of purity. The High Elves wear white clothes, and so do the greatest wizards. Arwen presents Frodo with a white stone pendent. Saruman, when he is worthy of high office wears white. His clothes become multicoloured after his fall. Gandalf is resurrected as a White Wizard. Frye writes that *white* in romance is the equivalent of the *eiros* (good) group in comedy (AC 195). Tolkien does endow his ‘good’ characters with light and whiteness, while his ‘evil’ ones are frequently described as being shadowy or black. To Rowling, white is ambiguous, since it is sometimes associated with ‘good’ and at times with ‘evil.’ Voldemort’s face is “white and gaunt” (PS 716) but Dumbledore is portrayed as having a white beard and is finally entombed in a white marble monument magically created amidst white smoke. In Guerin et al.’s opinion, white is “highly multivalent, signifying, in its positive aspects, light, purity, innocence, and timelessness; in its negative aspects, death, terror, the supernatural, and the blinding truth of an inscrutable cosmic mystery” (161-62).

Thus, archetypal patterns and symbols have thus been effectively worked into the body of the texts. Unobtrusive, yet fascinating, they lend richness, colour and universality to the books.

## Chapter VII

### Summing Up

Fantasy fiction has been the subject of considerable interest in recent times. The wide appeal of this genre has been attributed to its substratum of archetype and myth which holds intense attraction for its readers, since it is in harmony with their personal and cultural lives. Based on this assumption, the scholar conducted a parallel study of J.R.R. Tolkien's *The Lord of the Rings* and J.K. Rowling's *Harry Potter* series. The purpose of the study was to discover what archetypal elements were present in these works of fantasy fiction. It was kept in mind that though the two authors were separated by time and style, they undoubtedly belonged to the British fantasy tradition.

For the purpose of this research the term *archetype* was interpreted in its modern, non-Jungian sense as “a paradigm, a pattern or outline that accounts for a number of stories” (Burrows et al. 2). Archetypes were treated as “recurring narrative designs, patterns of action, character types, themes and images which are identifiable in a wide variety of works of literature as well as myth” (Abrams, *Glossary* 12), corresponding to Frye's definition of the term as “a literary symbol, or a cluster of symbols . . . used recurrently throughout literature” (“Milton” 434). Nevertheless, Jung's psychoanalytic conception of archetypes and the anthropological interpretations of Frazer and Jessie Weston were touched upon. The mythic patterns and religious symbolism found in the novels were pointed out and reference was made wherever necessary to works of contemporary criticism.

The most important truth which struck the research scholar in the course of her study was that fantasy fiction was far from being the works of authors who were ignorant of or averse to the realities of existence. J.R.R. Tolkien weathered the effects of two world wars which rent his world apart. He witnessed the massive sacrifice of youthful lives and the enormous destruction of homes and heritage buildings. The disfiguration of landscapes due to the rapid industrialization of the post-war era and the rampant materialism which threw aside religion and morality in favour of temporal gain affected him profoundly. Tolkien sought answers to questions regarding spiritual and moral values in the changing world through his writings. He found solace in the ancient inheritance of myth and legend of Northern Europe, the refracted light of which fell on his works. He sought to demonstrate that though externals change, the basic truths of human existence do not vary. Tolkien used the fantasy medium to delve into deeper reality. This accounts for the undercurrent of spirituality that pervades *The Lord of the Rings* and its emotional appeal to the sensitive reader. Tolkien's authorial purpose of raising his fiction to the epic or universal level inevitably led to the presence of archetypes in his work. The sweeping grandeur of his canvas is, at the same time, peopled with lives that have an everyday flavour. This magic formula found its way across the world to touch the hearts of millions. Tolkien's legacy can be seen in the establishment of a strong British fantasy tradition.

J.K. Rowling's mind, when she conceived the *Harry Potter* series which gained outstanding popularity, was, like Tolkien's, not insulated from the harsh

realities of existence. Even her setting is not in a “secondary world,” but in a hidden corner of the real world. Life and death, hard work and danger are all allotted a place in her fiction. She shows that it is the untiring efforts of the individual and the conscious decisions that one makes that leads to self-realization. Rowling’s books advocate ethical values such as friendship, obedience, courage and unity, and oppose racism, terrorism and class and gender discrimination.

As anticipated, the research uncovered a rich range of archetypal character types, symbols and motifs which play a pivotal role in the works of the two authors, J.R.R. Tolkien and J.K. Rowling. These were laid out as follows in the preceding six chapters of the thesis:

The introductory chapter defines the term *archetype* and traces the evolution of archetypal criticism from the anthropological approach of Frazer and the Cambridge School to the psychological approach of Jung and the pragmatic one of modern critics such as Northrop Frye. The term *fantasy* is studied from the point of view of various critics. The characteristics of fantasy fiction and its evolution as a genre are examined. The visionary mode of creation which is the basis of fantasy leads to the widespread employment of archetypes by the creators of fantastic literature. The use of traditional motifs makes the unfamiliar plausible and leads to the “willing suspension of disbelief” that is essential to the enjoyment of this variety of fiction.

Fantasy is especially useful to children and young adults since it helps resolve conflicts, transcend fears and face problems in a safe atmosphere. Still,

fantasy fiction cannot be considered juvenile. Fantasists like George MacDonald and J.R.R. Tolkien denied that they wrote for children, stressing on the wider scope implied by the nature and purpose of their works. The roots of fantasy go down to myth and legend, which were originally meant for adults, though later generations adapted them for the young. The life and works of J.R.R. Tolkien, who belonged to the group of intellectuals in Oxford known as the “Inklings,” is followed by a biographical sketch of J.K. Rowling. A review of critical literature on the two authors precedes the objectives of the scholar’s study.

In the second chapter, “The Archetypal Hero,” it is discovered that fantasy literature is highly hero-centric in nature. The medieval atmosphere of Gondor brings forth Aragorn, whereas the cheerful Shire produces Frodo. Frodo and Aragorn embody the archetypal shift in the concept of the hero from the brave warrior to the quiet and determined Everyman. Harry, on the other hand, has characteristics of both the valorous quest hero and the obedient, suffering but firm-willed ‘Little Man.’ Harry’s advent marks the return of the romantic hero to fantasy fiction. The heroes of Tolkien and Rowling are archetypal ‘Orphans.’ They are heirs to power and fame, ‘Chosen Ones’ whose future is prophesied. Even so, they spend their early years in obscurity, ignorant of their true selves. They thus fall into the category of ‘Hidden Monarch’ or ‘Prince in Hiding.’ The heroes are mentored by powerful ‘Wise Old Men’ and become aware of their destined purpose in life at an appropriate time. Their task is to save their world from demonic villains whose fate is tied



to theirs. These villains, with whom the protagonists share certain characteristics, are their shadow selves. It is the moral note in fantasy fiction that emphasizes that it is by their own free will that the heroes transcend temptation to fall into evil ways.

The child-like vulnerability, essential purity and the sufferings of the hero qualify him to be categorized under the archetypal category of 'Wounded Child.' Frodo belongs to a race of *halflings* who lead insulated lives. Frodo is often seen as a passive sufferer who bears the terrible wound inflicted by the Witch-king, torture by the *Orcs* and the torments of carrying the Ring. Harry is marked by a scar on his forehead which causes him unbearable pain.

The heroes of fantasy are seen as embodiments of spring and youthful vigour, whereas the villains represent old age and sterility. The 'Junex vs the Senex' conflict is evidenced in the opposition between the two. When *The Lord of the Rings* begins, Sauron has been alive for thousands of years; he is a Dark Angel from another era. Voldemort belongs to a generation that precedes that of Harry's father.

The sacrificing tendency of the heroes renders them with Christ-like qualities. Frodo gives up his inherited Ring, his home, health and peace of mind in exchange for danger and hardship in order to save Middle-earth from Sauron. Gandalf, Aragorn and Sam also perform major sacrifices towards this end. Harry is ready to forgo his life in exchange for a chance to destroy the final *horcrux*, which is his own self.

Echoes of the Arthurian legends reverberate in *The Lord of the Rings* and the *Harry Potter* series. This is found in the medieval atmosphere, the importance given to chivalry, the central role of comradeship, the quest motif, and above all, in the pattern of the hero's story.

The motif of the journey is central to fantasy literature and this forms the basis of the third chapter, "The Hero's Journey." The hero undertakes a quest which takes him away from his familiar habitation. He is usually accompanied by congenial companions who share with him the rigours of travel. This quest or journey may be either metaphorical or real. Carl Jung postulated that the journey was performed by the 'Self' in search of individuation.

Joseph Campbell marked out the pattern of the hero's journey on the basis of his study of myth. According to his theory, it is divided into three stages, Departure, Initiation and Return. An investigation of the works of the two authors reveals that this outline is manifest in the works of fantasy.

*The Lord of the Rings* features two quests – the worldly one of Aragorn's restoration to the throne – and the more spiritual quest, or rather, anti-quest of Frodo to destroy the Ring. Seen from the religious angle, the Ring represents Original Sin and Frodo is an Adam archetype. Frodo's quest can be seen as a Christian archetype of Sin and Redemption. The *Harry Potter* books moves towards the ultimate destruction of evil manifest in the form of Voldemort. The basic theme of the struggle against evil which forms the backbone of fantasy culminates in a *eucatastrophic* ending in which, against all odds, the hero overcomes a seemingly unassailable opponent. It is also found

that the hero's journey can be interpreted psychologically as the mental progress towards the final individuation or self-realization of the hero.

The hero's mission is to restore his country or society which has degenerated into a wasteland to its former fertility through the power of sacrifice. After his momentous task is done, he may, like Harry Potter, settle down to a peaceful life away from the limelight, or, like Frodo, leave his community. Tolkien and Rowling differ in the endings they give to the hero's story. Frodo suffers too much and has also been segregated too long from his companions to lead the peaceful life of the normal *hobbit*. He has, like King Arthur, to "go away" to a place of healing. It is left to Sam to marry, beget children and enjoy a successful existence in the land he has restored. The shattering effects of the world wars on Tolkien's mind are seen reflected in Frodo. An elegiac note is heard with the passing away of the Third Age and the advent of the Age of Men. Rowling's Harry is given the choice either to return, or to go "on." He chooses to come back to the world and is able to settle down in the new age that follows the fall of the villain.

The theme of conflict between 'good and evil,' which is central to both *The Lord of the Rings* and the *Harry Potter* series, gives a prominent place to the villain. Sauron and Voldemort are dreaded 'Dark Lord' archetypes. Voldemort, though amorphous in the beginning, becomes a more visible presence after a 'Dark Resurrection.' Sauron continues, till the end, to be a red Eye staring from his fortress. Obsession with immortality and the lust for power mark both Dark Lords. Tolkien also introduces the Ring as a corollary to

Sauron. Though the Ring is Sauron's creation, it seems to be a sentient being, taking on the role of Nemesis. The villain may also be viewed as the 'Dark Father' or 'Shadow Self' of the hero. While Voldemort resembles Harry closely, it is Gollum, a negative character but not a fully-developed villain, who is Frodo's 'Shadow' counterpart. Since fantasy fiction is close to myth, the villain acquires demonic qualities as that of the 'Vampire' and the 'Snake.' He is also an unabashed racist and a tyrant inclined towards genocide.

On the whole, the villains of fantasy are those who seek escape from natural laws to a world of their own making, trying to manipulate themselves and others to that end. They try to extend their power over all to feed their distended egos. They are not realists, but simply cynics who judge the world by their own crooked yardsticks. The heroes, on the other hand, are those who adapt, exercise self-control, do not seek to dominate, and are ready to sacrifice themselves for the welfare of the community.

The hero on his journey encounters several archetypal characters that are subject to study in the fourth chapter, "Fantasy's Gallery of Archetypes." One of the most important archetypes described by Jung is the 'Wise Old Man.' This character appears when the hero is confronted with a difficult task and needs to consult the wisdom of the ages. Tolkien's Gandalf the Wizard confirms to the popular notion of this archetype both in outward appearance and in character traits. He is a guide, an angelic being incarnated, and a spirit-like character, flitting from place to place but without failing to appear when the hero is in dire need. Gandalf the Wizard possesses spiritual qualities and

performs priestly functions besides giving encouragement and advice.

Rowling's Dumbledore is a mentor figure in the best tradition. Akin to Merlin, he takes responsibility for the hero even when the latter is an infant. He oversees the education of Harry and reveals to him his destiny when the time is ripe. Dumbledore's supernatural capacities are understated and hidden beneath a modern reluctance to appear other than mundane. With regard to the 'Friend or Companion' archetype, Samwise has the characteristics of a faithful servant, whereas Ron is Harry's peer. Tolkien's 'Wise Woman' is represented by Galadriel the Elf-Lady, while Hermione and Professor McGonagall are Rowling's 'Wise Women.' Éowyn of Rohan falls into the 'Shieldmaiden' category. She conforms to the typical 'bride' archetype through the efforts of Faramir. Rowling's Ginny Weasley, on the other hand, transforms from a helpless 'Damsel in Distress' into a 'Shieldmaiden.'

Rowling's 'Anima' is represented by Harry Potter's mother, Lily, while Tolkien presents a magnificent 'Anima' image in the form of Galadriel. Tolkien associates the latter with the Virgin Mary by evoking images of light, purity and power and also by highlighting her sacrificing tendency. Rowling too retains the spiritual connection of the 'Anima' by naming Mrs. James Potter *Lily*. She describes how Lily gives up her life in order to save her child and the protection with which this sacrifice endows Harry. However, on the whole, Rowling's female archetypes, in keeping with the tone of her series, are at a more earthly level than those of Tolkien. It is interesting to note that Tolkien's giant spider is female, a representation of the 'Terrible Mother'

archetype, while Rowling's is male. Neither Tolkien nor Rowling has the equivalent of C.S. Lewis's witches in their works, though Rowling portrays other 'terrible mothers' in the form of Bellatrix Lestrange, Dolorous Umbridge, the portrait of Mrs. Black and the *horcruxes* themselves, which have predominantly female associations. Tolkien's Goldberry and Rowling's Mrs. Weasley are examples of the 'Earth Mother,' one who takes care of the material needs of the hero. Galadriel too, to a certain extent, plays this role apart from her more usual, spiritual one.

The 'good' characters live in harmony with nature and are contented individuals. In contrast, the 'evil' ones appear as negative forces bent on the destruction of natural beauty and the exploitation of precious resources. Tom Bombadil, in *The Lord of the Rings*, can be equated to a 'Nature Deity.' Leading a life of purity and non-attachment and endowed with strange powers over nature, he is similar to the *rishis* or seers of Indian mythology. The *Ents*, especially Treebeard, can be viewed as examples of the 'Vegetation Numen' archetype described by Jung. The Centaurs of Rowling's Forbidden Forest are children of nature who live apart from the human race. Hagrid, the Keeper of the Keys and Grounds at Hogwarts, who fits into the 'Gentle Giant' pattern, is also closely associated with nature. These 'Nature Deities' belong to the positive 'Garden' cluster of character types supporting the hero, as opposed to the negative 'Wasteland' cluster who are on the side of the villain. The *Ringwraiths* and *Dementors*, examples of the 'Undead,' evil and

(conditionally) immortal beings, undoubtedly belong to the sterility cluster of symbols.

Théoden, the deluded ruler of Rohan, is a 'Fisher King' archetype, while Grima Wormtongue and Rowling's Peter 'Wormtail' Pettigrew are traitors. Also present in the works of Tolkien and Rowling are archetypal characters such as the 'Teacher,' 'Shadow Teacher,' 'Bully,' and 'Trickster.'

Other archetypal motifs and symbols are examined in the sixth chapter. It is found that the contrast between 'Wasteland' and 'Eden' is deeply embedded in the structure of *The Lord of the Rings*. Tolkien gives vivid descriptions of the devastated landscape of Mordor which is under the rule of Sauron. Saruman, in imitation of the Dark Lord, lays waste, through industrialization, to the lush vegetation of Ithilien and afterwards to the Shire. The tragic "autumn" phase of myth described by Frye lies heavily on the later portions of *The Lord of the Rings*. The last two books of the *Harry Potter* series are filled with demonic images of a world overridden by tyranny and war. The abodes of the good – The Shire, Lothlórien and other forests – are fertile places, filled with the aura of the innocent, Edenic state. They function as sanctuaries providing much-needed rest and recuperation for wearied souls. It can be added in this context that forests are metaphors of the unconscious.

Spiritual nuances are expressed through the motif of 'Death and Resurrection.' Many of the characters in *The Lord of the Rings*, including Gandalf, Frodo and Aragorn experience a renewal of life after a death-like state. Gandalf's dramatic fall from the bridge, his 'Descent in to the

Underworld’ and ‘Heavenly Ascent’ followed by a period of rest before resurrection as a numinous being is by far the most spectacular. Harry meets Dumbledore in a heavenly version of King’s Cross Station after a near-death experience. He chooses of his own free will to return, unlike Gandalf, who is exhorted by a heavenly power to do his duty. In contrast to Tolkien, Rowling does not resurrect her ‘Wise Old Man;’ she keeps a firm hold on the harsh reality of death even in a world of fantasy. The *Harry Potter* series features fights with dragons, both actual and metaphorical. In *The Lord of the Rings*, the Balrog, the *Nazgûl* and Shelob are Tolkien’s dragons. ‘The Rescue of the Maiden’ motif is seen in the *Chamber of Secrets* when Harry saves Ginny from the clutches of Tom Riddle.

The ‘Syzygy’ pattern indicates the coming together of opposites which is often manifested in the form of the ‘Divine Marriage.’ The weddings of Aragorn with Arwen, Faramir with Éwoyn and Sam with Rose are examples of ‘Syzygy.’ Apart from the Shire and Hogwarts Castle, The Houses of Healing, The Grey Havens, the Dursley home and Shell Cottage are depicted as sanctuaries. Dreams and visions play a major role in *The Lord of the Rings* as well as in the *Harry Potter* series. Frodo and Harry have their destinies prophesied. The re-forging of Aragorn’s sword and the fall of the *Nazgûl* chief are also foretold. Riddles and puzzles feature extensively in fantasy fiction. Frodo, Gollum, Harry and Ginny are the victims of psychic possession. Mirrors and other ‘seeing’ devices such as the *Palantir* and the *Pensieve* are found in these works of fantasy.



It is seen that Rowling's animal symbols outnumber those of Tolkien. While the latter makes use of the eagle, belonging to the *high mimetic* cluster of images, the former, in addition, draws on the symbolism of the dog and the stag. Mythological beasts and imaginary ones such as *thestrals* are also part of her menagerie. The unicorn and the phoenix lend religious significance to Rowling's works, while the griffin, which stands for courage and royalty, is associated with the hero. As seen in the fourth chapter, the villain is accompanied by snake imagery.

Fire is viewed as having a positive as well as a negative side. Gandalf and Dumbledore drive back the *Inferi* through the use of magical fire. A conflagration called *Fiendfyre* pursues Harry and his friends in *The Deathly Hallows*, but helps them by destroying the Ravenclaw Diadem. Water is a symbol of purity, fertility and the feminine principle for Tolkien. The star-glass of Galadriel contains pristine water; so does her "mirror." The Elves provide a refreshing drink called *minuvor* to the travellers. The lack of water in Mordor points to enervation. Water is also symbolic of the unconscious, since the episodes of *The Lord of the Rings* are often divided by a symbolic crossing of water. In the *Harry Potter* books, new students are taken ritualistically across the lake to Hogwarts Castle as part of their initiation.

Silver, traditionally believed to offer protection from evil, forms the basis of Tolkien's imaginary precious metal, *mithril*. Rowling's protective charm, the *patronus*, is seen as silvery. In the *Harry Potter* books, gold plays an important part. Symbolic of royalty and the masculine principle, it

constitutes along with red, the colours of the Gryffindor House. Gems, viewed as signifying superior knowledge and spiritual truth, are associated with the Elves by Tolkien. Rowling makes the quest for the Philosopher's Stone the basis of her first book. Tolkien views the colour red negatively, whereas it is a life force to Rowling. The opposite is true of the colour green, which to Tolkien represents fertility, and to Rowling, evil. White, Tolkien considers as signifying purity, while it remains ambiguous to Rowling.

Tolkien features *high mimetic, apocalyptic* imagery in *The Lord of the Rings*, especially in the Lothlórien scenes. *Demonic* imagery dominates the "Mordor" portions of the book. The coming of the Fourth Age signals the advent of the *low mimetic, analogical* everyday world. Rowling, on the other hand, employs mainly *analogical*, rather than *apocalyptic*, images in the *Harry Potter* series. Though her descriptions are on the whole in keeping with the *analogy of innocence*, she has leanings towards the ironic. In the later books, *demonic-ironic* images which are part of the *analogy of experience* dominate.

In *The Lord of the Rings*, change is manifest through the seasons which are also closely related to Christian archetypes. Gandalf disappears during the winter and reappears around Easter-time. The fall of Sauron is on the Day of Annunciation. The destruction of the Ring, the Messianic overtones in the characters of Frodo, Gandalf and Aragorn and above all, the presence of Galadriel enhances the religious atmosphere of Tolkien's opus. Rowling's images of the phoenix and the unicorn, and the self-sacrifice of Lily Potter, Dumbledore and Harry can also be interpreted as Christian archetypes.

However, in Rowling's world, the religious element is muted and secular virtues are given prominence.

The fantasy fiction of Tolkien and Rowling has special meaning for the Indian reader who finds parallels in Hindu mythology. The conflict between 'good' and 'evil' reminds the reader of the *Mahabharatha*, with its grand alignment of forces on both sides. Krishna, the Chosen One who overthrows Kamsa, his tyrannical uncle, is an archetypal 'Prince in Hiding' like Harry. The Elves strike one as the *Devas* (divine beings, associated with light) and the *Gandharvas* (semi-divine beings who dwell in the forests). The Pandava prince, Bhima, like Hagrid, belongs to the 'Gentle Giant' archetype, while the foray of Grawp the Giant into the battle at Hogwarts is reminiscent of Ghatothkacha, Bhima's giant son's entry into the battlefield of Kurukshetra. The ogres and giants of fantasy bear comparison with the *Rakshasas* or forest dwellers with magical powers, while Sauron and Voldemort can be equated to the *Asuras*, cosmic demons with 'Dark Angel' qualities. Speculation along these lines also leads to comparison between the ancient Indian caste system and the different peoples of fantasy. The valiant Men of Númenor and the warring wizards of Rowling are like *Kshatriyas*, the fighting class. Mentor figures like Gandalf and Dumbledore are like the militant *Brahmins*, Parasurama and Dronacharya. The money-minded Dwarves and Goblins are comparable to *Vaisyas*, the trading community. The inhabitants of the Shire resemble the agricultural communities of the South, who were comparatively insulated from the Aryan, Mughal and British invasions.

The moral purpose of fantasy fiction as expressed by the two authors is of universal relevance. When Éomer of Rohan asks Aragorn, “How shall a man judge what to do in such times?” Tolkien replies through the latter, “As he ever has judged. . . . Good and ill have not changed since yesteryear; nor are they one thing among Elves and Dwarves and another among Men. It is a man’s part to discern them, as much in the Golden Wood as in his own house” (*LOTR* 428). Dumbledore’s classic statement, “It is our choices, Harry, that show us what we truly are, far more than our abilities” (*CS* 245), is along similar lines.

Through placing the problems of existence against a new and wider canvas, fantasy enables the reader to view them impersonally, free from the restrictive dimensions of time and space. William Henry Hudson says, “A vision of the truth is the peculiar and special contribution which a great poet or a great novelist is qualified to give to mankind; it is a vision of the beauty and perfection that is humanity’s ideal aim, the end towards which all things move.” (191).

The happy turn of circumstance that provides the “consolation” or *eucatastrophe* is heartening and elevating to the modern reader. Tolkien writes about the prime intention of fantasy: “The peculiar quality of joy in successful Fantasy can thus be explained as a sudden glimpse of the underlying reality or truth” (“Fairy-Stories” 70-71). Fantasy shows that the greatest campaigns against the foulest tyrants are undertaken with resounding success by the smallest people who are sufficiently motivated. Search for immortality and ego-centric existence is condemned. Fantasy asserts that life is wonderful and

truth and justice ultimately triumph. It encourages the reader to hope, along with Sam, that “In the end, the Shadow was only a small and passing thing: there was light and high beauty for ever beyond its reach” (*LOTR* 901).

The finding of archetypal patterns in the two immensely popular works satisfies the researcher’s avowed purpose of discovering common denominators among diverse cultures. Besides indicating the essential oneness of the human race, the presence of these paradigms makes it apparent that amidst the cynicism and sophistication of technology-driven societies, basic ideals of goodness thrive and that humanity can transcend the narrow walls of religion, race, gender and class. It is hoped that just as people come together driven by the power of the archetypes inherent in fantasy fiction, the global community will unite against the threats of environmental destruction, terrorism and racism.

Spiritual longings, too, are satisfied by the hero-centric nature of fantasy fiction. To the person of faith, behind the facets of heroism lies the archetype of the Almighty. This realization is, ultimately, the end of the researcher’s quest. It is here appropriate to quote Carl Jung’s memorable words as summation:

Whoever speaks in primordial images speaks in a thousand voices; he enthralls and overpowers, while at the same time he lifts the idea he is seeking to express out of the occasional and the transitory into the realm of the ever-enduring. He transmutes his personal destiny into the destiny of mankind, and evokes in us all

those beneficent forces that ever and anon have enabled humanity  
to find a refuge from every peril and to outlive the longest night.  
("Relation" 305)

It can be said that this statement echoes reassuringly in the scholar's mind as justification of her earnest endeavour.

### **Scope for further study**

In the process of conducting this research, the scholar came across areas which could prove fruitful for future investigation. More detailed and extensive studies comparing Indian mythology with British and American fantasy fiction may be undertaken. Research on C.S. Lewis's *Narnia* series and J.K. Rowling's *Harry Potter* books may be made based on children's fantasy fiction as a genre and on the theoretical foundations of children's literature. Parallel studies of the works of J.R.R. Tolkien and C.S. Lewis could also prove interesting. Rowling's novels and the works of Charles Williams in the detective fantasy sub-genre should also prove fruitful. Film and print versions of *The Lord of the Rings* and the *Harry Potter* series could be made the basis of a comparative study. A thematic study, study of the victim-victor pattern, magic realism and in-depth studies of the protagonists / antagonists also afford scope for further study.

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## Science Fiction Movies as a Matrix for Teaching Grammatical and Lexical Items

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## Science Fiction and “Edutainment”

“A picture is worth a thousand words” goes the adage. When a picture comes alive, it produces wonders. Movies with such wonderful quality provide a plethora of opportunities for teaching grammatical items and have also become one of the main concerns of the modern way of teaching. Among the various genres of movies, science fiction occupies an important place inside a classroom, on account of the fascinating nature of innovative ideas introduced through them.



Technological advancement is a boon for the teachers to use various electronic tools of communication for developing the language skills of students within the classroom.

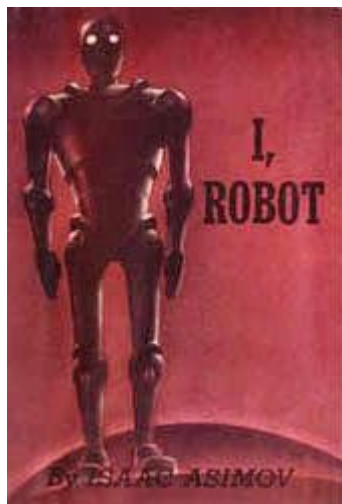
Language teaching is facilitated through the availability of many of these tools and, in turn, creates the situations, where teachers become facilitators for the students, helping them acquire the language.

Science fiction movies, originally a means of entertainment, have now turned into a source of *edutainment* with their use in the language class. The dual purpose of these types of movies makes them fit enough to be learning material, since they receive the undivided attention of students across the disciplines, apart from the educational value they possess.

### Extra-terrestrial and Language Teaching

Science fiction movies with a story line about extra-terrestrial happenings and outlandish acting performance can make an indelible impact on learners, since panoramic view of real-life situations in microcosm also find a way into the strange imaginative world depicted in the movies. They provide an opportunity for the students to identify themselves

with the characters and to think creatively, to seek a solution for the problems that their favourite character encounters in the imaginative world. The language teachers can make use of this habit of their learners by utilizing science fiction for teaching grammatical items.



The teacher can, thus, prepare the learners mentally for the ‘virtual’ life situations. The learners will be in a position to internalise the new, exploratory and imaginative world with the necessary vocabulary and spoken linguistic aspects of language, which characters employ in the movie.

### **Providing Comprehensible Inputs**



The situations in the movies provide the much needed “large amount of comprehensible inputs” which Krashen points out in his Language Acquisition Theory for gaining fluency in the target language (Richards 182). Without visuals, the input may be beyond the comprehension of some learners. The extra-terrestrial world with its strange and sometimes eerie happenings needs much time and effort on the part of the teachers to make them understand. Unlike in other movies, some hitherto unknown circumstances are seen in

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Dr. R. Saravana Selvan and B. Sivakami, M.Phil. (Eng.), Ph.D. Scholar (Full-Time)  
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these movies; new coinages of words which will gain currency later are heard owing to the imaginatively constructed world. Hence, science fiction movies are a good source of comprehensible input to the language teachers.

### **Science Fiction and Use of Authentic Language**

Several studies confirm the “use of authentic language” when movies are used in the class for language learning. Lonergan’s findings show the arousal of interest and motivation with the use of science fiction, romance and historical movies (qtd. in Tsai).

Some words came into circulation because of these movies. Not only the display of invented appliances or tools, but also the growth of language is made possible with these movies.

### **Images for the Use of Words**

These movies provide precise images and hence, learners understand what they refer to and the application of words in context. Some words are inexplicable even in the regional languages since learners are not familiar with the objects and the concepts. The learner may come across such words while reading the novels and find it difficult to conjure up images of them. So, movies facilitate the understanding of the concepts and make learning memorable.

### **Preference for Conditional Clauses**

Apart from teaching of other grammatical items, conditional clauses, especially, the rejected and imaginary conditional ones can be taught effectively with movies. The clippings or the whole movie provide the context for the target language. The context provided both visually and verbally, forms the basis for the new or unavailable twist in the story. The twist can be either teacher or student created to improve or check the language skills. To Rinvolucris, understanding the context is made easy with this linguistic and psychological technique, for learners of any age and culture.

### **Imagination Helps Grammatical Usage**

If the creation of sudden change in the story line is left to the imagination of learners, grammar will not be Greek and Latin to learners and many such interesting twists will be possible with science fiction movies. Learners who have equipped themselves with necessary

knowledge about the latest inventions, tend to imagine wildly and may learn the target structure thoroughly.

### **Teaching Narrative and Argumentative Pieces**

Teachers find using the movie clippings beneficial to teach narrative, descriptive and argumentative pieces of writing. Themes of these movies and the various issues involved are a platform for discussion.

### **Helps Reduce the Impact of Emotive Factors**

The affective filter hypothesis of Krashen emphasizes the need for lowering the affective filter, which results from learner's emotions and attitude towards learning English as a second language and slows down the acquisition of language (Richards 183). When the movies are interesting and appealing, learners will not feel the class monotonous and will be receptive to the new approach to learning and teaching.

### **Fostering Critical Thinking and Conversation**

Hit movies like "Enthiran" in Tamil, Hindi and Telugu can captivate the attention of the learners as well as encourage them to think critically, when the question is about how the situation would have been/will be if the situation presented in the movie was/is different.

The discussion can be on:

1. What would happen to the heroine, if the hero did not dismantle the robot, Chiti?
2. If you were in the place of the hero, how would you manage the situation when the robot fell in love with your lady love?
3. Imagine that you are a scientist, how would you like your version of robot to be.

### **Sentence Construction Facilitated**

These questions will enable the learner to be thorough with the particular type of sentence constructions as well as the different discourse types in the target language. Such questions also help the teachers check the comprehension of learners.

Even if science fiction movies in a regional language is chosen, it will not pose any problem since understanding the circumstances in regional language is more likely than

movies in the target language. And we can certainly use the familiar ground to practice and generate in English in our classrooms.

Above all, learners can understand well the difference between the language that is employed in a scientific or technological piece of writing and the one that is found in the fiction world – whatever the genre may be.

### **Use of Science Fiction makes Teaching Student-Centric**

Teaching becomes student-centric, individualised and more relevant to the needs of students, as enough practice in the target language can be carried out with the movies. It is all clear to everyone that student-centric teaching and practice will bring out better skills.

The movie can be edited to suit the needs of the learners in developing their language skills. The software needed for that purpose is available and known to many computer users nowadays. Hence, preplanning is necessary for the use of movies in the class.

Those students who miss watching the movie in the theatre may not find themselves unfortunate if multimodal teaching is at hand in the educational institutions. However, a lot of encouragement is needed from the concerned authorities in the educational institutions for employing these types of movies, which bring great advantage to the learners if they can be used in the class.

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## Prospects of Emerging Comprehensive Economic Cooperation Agreement between India and Thailand

P. Sundar Raj, M.A., M.Phil. and Dr. B. Ambrose

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### Abstract

In this study, the authors try to examine India's Comprehensive Economic Cooperation Agreement (CECA) with Thailand. This is an inquiry about Indo-Thailand bilateral trade relations. Time series data for the period between 1997 and 2012 has been taken for the analysis. Here the authors use the well-known Gravity model for sixteen year data analysis. This technique proved to be successful in explaining India's bilateral trade flows to Thailand. The analysis reveals that GDP

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P. Sundar Raj and Dr. B. Ambrose

Prospects of Emerging Comprehensive Economic Cooperation Agreement between India and Thailand

and Population positively influence trade volume, while distance (dummy) variable shows a negative relationship towards bilateral trade. This paper concludes that India and Thailand have greater unrealized trade potential which can be realized through comprehensive economic cooperation.

## **Introduction**

India and Thailand have a long history of cultural affinity. The geographical proximity between these two countries, commercial interest and various other issues initiate interest to study the bilateral trade between the two countries. As these two countries become independent during the mid-20<sup>th</sup> century, both have to strengthen their economies. The best way to do that is to go for successful international trade. Hence the authors have shown interest in studying the trade relation between these two countries.

## **A Brief note on Free Trade Agreements (FTAs)**

Free Trade Agreements (FTAs) play a significant role in reducing the trade barriers between different nations. Generally, FTAs have aimed at the reduction of tariff and non-tariff barriers and the creation of a more stable and transparent trading and investment environment among nations. Increasing integration of economies, primarily through trade relations, is getting accelerated through FTAs.

The role of FTA has accelerated during the period after the World War II. (Cherunilam, 2010).<sup>1</sup> It can be said that FTA was propagated among the Developing Countries (DC) to overcome the economic problems they face. This



technique was followed by Less Developed Countries (LDC) in the East Asia to ward off economic difficulties. Hence FTA becomes a more popular method of Economic Development.

Further extending the FTA, many countries in Asia and the Pacific go in for another method of extended trade called Comprehensive Economic Co-operation Agreement (CECA). In the next paragraph we show how CECA between India and Thailand came into existence.

### **Comprehensive Economic Cooperation Agreement (CECA) between India and Thailand**

In November 2001, the Prime Minister of Thailand, Dr. Thaksin Shinawatra and the Prime Minister of India had agreed to set up a Joint Working Group (JWG) to undertake feasibility study of a Free Trade Agreement (FTA) between India and Thailand. The JWG had observed that the policy regimes in both the countries were conducive to more intensive bilateral economic integration and a FTA could prove to be a building block for other sub-regional, regional and global economic integration processes of which both countries are a part. Having observed rich potential for trade expansion, the JWG concluded that the proposed FTA between India and Thailand is feasible, desirable and mutually beneficial. Accordingly, a Joint Negotiating Group (JNG) was set up to draft the Framework Agreement on India - Thailand FTA.

### **FTA between India and Thailand**

The Framework Agreement covers FTA in Goods, Services and Investment and other areas of Economic Cooperation. The Framework Agreement also provided for an Early Harvest Scheme (EHS) for elimination of tariff on a fast track basis on 82 items of export interest to both the sides. The tariff concessions on 82 items of EHS list began from September 2004 and have become zero for both sides from September 2006. The India-Thailand Trade Negotiating Committee (TNC) has been constituted to negotiate a comprehensive FTA covering Trade in Goods, Trade in Services, Investment, Rules of Origin, and Dispute Settlement Mechanism. This has led to the development of CECA.

Based on above the authors of this article tend to believe that the CECA agreement has improved the trade relation between the two countries. For this objective, the authors have made a hypothesis that Comprehensive Economic Cooperation (CECA) increases the trade relation between India and Thailand.

## **Methodology**

This study analyzes the trade relation between India and Thailand. The data has been collected from the aftermath of the Asian Financial Crisis. To be more precise, the data was collected from 1997 to 2012. Here Gravity model was used to analyze the trade relation.

“It has been known since the seminal work of Jan Tinbergen (1962) that the size of bilateral trade flows between any two countries can be approximated by a law called the “gravity equation” by analogy with the Newtonian theory of gravitation. Just as planets are mutually attracted in proportion to their sizes and proximity, countries trade in proportion to their respective GDPs and proximity”.<sup>3</sup>

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P. Sundar Raj and Dr. B. Ambrose

Prospects of Emerging Comprehensive Economic Cooperation Agreement between India and Thailand

Sixteen year time series data between 1997 and 2012 has been taken from different sources. Annual data on India's Export is taken from Department of Commerce Export Import data bank. Annual data on Gross Domestic Product (GDP) is taken to measure the economic size of the economy. Annual data on population of both the countries from World Bank Group and data on distance from [www.distancefromto.net](http://www.distancefromto.net) were also used.

Newton's law of gravitational force states that: "Every particle of matter in the universe attracts every other particle with a force that is directly proportional to the product of masses of the particles and inversely proportional to the square of the distance between them." That is:

$$GF_{ij} = GM_iM_j / D^2_{ij} \text{-----} (1)$$

Where  $GF_{ij}$  is the Force of gravity between the two particles;  $G$  is the gravitational constant for converting proportionality into equality;  $M_iM_j$  is the product of masses of the two particles;  $D^2_{ij}$  is the square of straight- line distance between the two particles.

The gravity equation derived from Newton's Law of Gravity represented by equation (2) is as follows:

$$TR_{ij} = \alpha M_iM_j / DTS_{ij} \text{-----} (2)$$

Where  $TR_{ij}$  is the trade volume between countries  $i$  and  $j$  in a particular year;  $\alpha$  is the constant for converting proportionality into equality;  $M_i M_j$  is the product of the masses of the two countries  $i$  and  $j$ ;  $DST_{ij}$  is the geographical distance between the two countries  $i$  and  $j$ .

In order to make it conform to usual regression analysis, equation (2) is usually converted into its linear form:

$$\log(TR_{ij}) = \alpha + \gamma_1 \log(M_i M_j) + \gamma_2 \log(DST_{ij}) + \mu_{ij} \text{-----}(3)$$

Masses of the economies can be represented by alternative variables which include Gross Domestic Product (GDP), population (Pop) and Distance (Dis).

The standardized form of gravity equations such as Pooled model equation (4) and Fixed Effect equation (5) employed in the current study is:

$$\log(X_{it}) = \beta_0 + \beta_1 \log(gdp_i) + \beta_2 \log(gdp_t) + \beta_3 \log(Pop_i) + \beta_4 \log(Pop_t) + \log(Dis_{it}) + \varepsilon_{it} \text{-----}(4)$$

$$\log(X_{it}) = \beta_0 + \beta_1 \log(gdp_i) + \beta_2 \log(gdp_t) + \beta_3 \log(Pop_i) + \beta_4 \log(Pop_t) + \varepsilon_{it} \text{-----}(5)$$

Where  $\beta_0$  stands for the constant of proportionality;  $\beta_1, \beta_2, \beta_3$  and  $\beta_4$  refer to coefficients to be estimated;  $\log(X_{it})$  is the natural log of total Export between India and Thailand;  $\log(gdp_i)$  is the natural log of product of GDPs of India;  $\log(gdp_t)$  is the natural log of product of GDPs of Thailand;  $\log(Pop_i)$  is the natural log of population of India;  $\log(Pop_t)$  is the natural log of population of Thailand;  $\log(Dis_{it})$  is the natural log of geographical distance between India and Thailand.

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P. Sundar Raj and Dr. B. Ambrose

Prospects of Emerging Comprehensive Economic Cooperation Agreement between India and Thailand

Distance (dummy) will assume value of 1 if the country has joined CECA and it will take the value of '1' if otherwise. " $\varepsilon_{it}$ " is the error term. The expected signs of the coefficients of variables in the above model as suggested by the economic theory are such that  $\beta_1$  and  $\beta_2$  are expected to have positive sign, as the theory proposes the GDP to be a positively influencing factor for trade volume. The variable  $\beta_3$  and  $\beta_4$  may be positive or negative while the distance is expected to be negative.

## Results of the Study

This study has analyzed the trade flow between India and Thailand. The gravity model has been used. The estimation results are presented in Table 1. The results of Ordinary Least Square (OLS) regression for the pooled model gravity equation (4) are in the second column, while the fixed effects models equation (5) are in third column. R-squared values for both the equations are 0.985 and 0.983 respectively which indicates that the overall performance of the model is really good. The coefficient of determination ( $R^2$ ) for the two models respectively suggest that ninety nine and ninety eight percent variations in the dependent variable is being explained by the explanatory variables. The estimated P value significance of both models reveals that the bilateral trade flows of India is better explained by gravity model. Further it is found to be well applicable to a single country case.

**Table 1: Regression Results of gravity equations with different effects**

Indo-Thailand Bilateral Trade		
Explanatory Variables	Pooled model	Fixed Effects
$\ln\_Y_i$	-0.181* (0.437)	0.046 * (0.369)
$\ln\_Y_t$	1.039 *** (0.359)	0.849 *** (0.301)
$\ln\_Pop_i$	0.700* (1.047)	0.368 * (0.988)
$\ln\_Pop_t$	12.830*** (3.466)	10.219*** (2.197)
$dis_{it}$	-0.139 * (0.143)	---
Constant	-55.441*** (16.894)	-42.894 *** (10.932)
R-squared	0.985	0.983
Adj R-squared	0.977	0.977
Root MSE	0.1059	0.10568

Note: \*, \*\* and \*\*\* shows statistical significance at 10% and 5% and 1% respectively.

Source: Author's estimation

### ***Result of Pooled Gravity Model***

In the estimation of Pooled gravity equation, the signs of coefficients are as predicted by the economic theory. The Result of Pooled model revealed that India's GDPs have negative and insignificant impact on bilateral trade. Its coefficient is -0.181. This can be interpreted as follows, keeping all other variables constant: a 1 percent point decrease in the India's GDPs will on average lead to increase in the bilateral trade volume of India with the concerned trade partners by 18.1 percent. It indicates that the India's GDP has deemed to impede bilateral trade between India and Thailand.

Thailand's GDPs have positive and significant impact on bilateral trade. Its coefficient is 1.039 and is significant at one percent level. This coefficient can be interpreted as follows, keeping all other variables constant: a 1 percent point increase in the Thailand's GDPs will on average lead to increase in the bilateral trade volume of India with Thailand by 103.9 percent. Hence the coefficient of Thailand's GDP is statistically significant at one percent level and it is positive. The Thailand's GDP represents a strong direct relationship with India's bilateral trade, i.e., the Thailand's GDP has deemed to promote bilateral trade between India and Thailand.

With regard to the India and Thailand Populations, the two countries' Populations have positive and significant effect on bilateral trade and the level of significance is ten percent for India and one percent for Thailand. The value of its coefficient has been estimated to be 0.700 and 12.830 with a positive sign as was expected and can be interpreted as follows, keeping all other variables constant, a 1 percent point increase in both countries' population will on average lead to increase in the bilateral trade volume of India with Thailand by 70 percent and 1283 percent. Hence the coefficients of both countries' population are statistically significant at ten percent level for India and one percent level for Thailand and these are positive. This indicates that India's population has minimal impact on the bilateral trade between India and Thailand. Thailand Population has a strong direct relationship with India's bilateral trade, i.e., Thailand population is deemed to promote bilateral trade between India and Thailand.

In this analysis, the distance variable was taken as a dummy variable. Here the dummy variable shows a negative sign. The coefficient value is -0.139 and is

found to be significant at ten percent level. Coefficient of the distance (dummy) variable can be interpreted, keeping all other variables constant. Here the distance is acting as a negative factor which can be interpreted this way: since Thailand is comparatively far away than many other countries. That this distance factor acts negatively in India and Thailand trade relation can be proved. i.e., the factor of distance presents a hindrance to trade.

### ***Result of Fixed Effect Gravity Model***

Result of Fixed effect gravity model revealed that the countries' GDPs have positive and significant impact on bilateral trade. Its coefficient is 0.046 for India's GDP and has significant at ten percent level. This coefficient can be interpreted as keeping all other variables constant, a 1 percent point increase in the product of India's GDPs will on average lead to increase the bilateral trade volume of India with Thailand by 4.6 percent. This shows India's GDPs coefficient is statistically insignificant. It indicates that the factor of India's GDP has a minimal impact on the bilateral trade.

The coefficient has 0.849 for Thailand GDP and is significant at one percent level. This can be interpreted as follows, keeping all other variables constant: a 1 percent point increase in product of the Thailand's GDPs will on average lead to increase the bilateral trade volume of India with Thailand by 84.9 percent. This shows coefficient is statistically significant and it is positive. The Thailand GDP has a strong direct relationship with bilateral trade, i.e., the Thailand GDP is deemed to promote bilateral trade.



The two countries' Populations also have positive and significant effect on bilateral trade and the level of significance is ten percent for India and one percent for Thailand. The value of its coefficient has been estimated to be 0.368 and 10.219 with a positive sign as was expected and can be interpreted as follows, keeping all other variables constant: a 1 percent point increase in both countries' population will on average lead to increase the bilateral trade volume of India with the Thailand by 36.8 percent and 1021.9 percent. This indicates that India's population has minimal impact on the bilateral trade between India and Thailand and Thailand Population has a strong direct relationship with India's bilateral trade, i.e., the India's population has minimal impact on the bilateral trade between India and Thailand and Thailand Population has a strong direct relationship with India's bilateral trade, i.e., the Thailand population is deemed to promote bilateral trade between India and Thailand.

## **Conclusion**

To conclude, it can be said that when the GDP of India increases there is no matching increase in India's export to Thailand. However, when the Thailand's GDP increases it is found out that India's export to Thailand too increases. This shows that Thailand trade is more leaning towards India. In case of India's population any fluctuation in its population is not showing any significant change in Indo-Thailand Trade. So, we can conclude that change in India's population is not having any impact in India's trade with Thailand. The distance factor which was used as a dummy variable show a negative trend which implies that the "distance" factor is acting as hindrance to Indo-Thailand Trade.

Removing the distance variable, the Indo-Thailand trade shows a different picture. This can be seen in the Fixed Effect model where India may do more trade with Thailand if its GDP or population increases. Further in case of Thailand, they do more trade with India when their GDP or population increases.

The trade analysis was made for the total trade between India and Thailand. Since 2004, Early Harvest Scheme (EHS) was in operation, and by 2006 almost 82 commodities become tariff free. The authors believe that this also made an impact in the India and Thailand trade relation. Having said that, it can be concluded that the future of India and Thailand trade will be more fruitful than expected.

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## IMPEDIMENTS IN PROMOTING COMMUNICATIVE COMPETENCE AMONG STUDENTS OF ENGLISH AS A SECOND LANGUAGE

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# CONTENTS

**CHAPTER -1**  
**COMMUNICATIVE LANGUAGE TEACHING**

**CHAPTER -2**  
**LITERATURE REVIEW**

**CHAPTER – 3**  
**FACTORS HINDERING LEARNERS IN ACHIEVING COMMUNICATIVE COMPETENCE**

**CHAPTER – 4**  
**TEACHING TECHNIQUES TO PROMOTE COMMUNICATIVE COMPETENCE**

**CHAPTER – 5**  
**CONCLUSION**

**BIBLIOGRAPHY**

**APPENDIX – A**  
**APPENDIX - B**

# CHAPTER – 1

## COMMUNICATIVE LANGUAGE TEACHING

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### Introduction

Communicative Language Teaching (CLT) views language as a tool for communication. It insists that interactional speaking activities in classrooms provide fine opportunities to create a real communicative environment. It ensures that students have sufficient exposure to the target language. Thus, application of CLT in classrooms would bring about positive outcome to the students as well as the teachers.

By introducing CLT, teachers are able to catch up with the modern development of English teaching methods in the world. They are able to realize that teaching English is not only teaching grammar, and that true mastery of language involves communicative competence.

As CLT aims at communicative competence, students will be more competent in the use of English for communication. A good level of English will help them adequately to graduate from universities; to obtain jobs, ; to read technical and scientific materials; and to study abroad.

In the ESL classrooms in Sri Lanka, students encounter certain impediments that restrict their communicative ability such as lack of exposure to English, absence of CLT approach in the classroom, lack of motivation and subject demotivating factors such as inadequate vocabulary, and difficulties in spelling, structure and listening. Hence, this volume analyzes the factors that hinder the students' communicative competence and suggest strategies for developing their communicative ability.

### Definitions of Communicative Competence

Even though the meaning of 'Communicative' is assumed to be fairly stable in modern language theory, when the use of this term by various writers in the field is considered one could find that there is no generally accepted meaning of this term. Thus each individual teacher may

develop his own sense of what ‘communicative’ implies to him based on a thorough knowledge of how it is used with different interpretations in the literature.

Various definitions of communicative competence proposed by various linguists and scholars are quoted and discussed in this section.

In the view of Stern (1992), the term ‘Communicative’ centres on involving learners in “Authentic communication” and in “real communication”. This definition attempts to separate ‘real’ language from language which is typically used to teach and learn language. In other words, the focus is not on learning specific language features but on putting the language to use as the circumstances require. Stern appears to contrast the concepts of message – oriented language and medium – oriented language in order to distinguish between language code and communicative intent. He further claimed that children learn their first language in the process of communication and continued to define communicative activities by contrasting them with classroom ones.

For Morrow (1977, as cited in Larsen-Freeman, 2000, p. 129) communicative activities have three salient features: (1) some type of information gap, (2) a degree of choice and (3) the existence of feedback. Stern went on suggesting that all of these are possible within the classroom environment. Stern’s view of communicative competence which requires authenticity can be contrasted with that of Morrow, who has no such requirement. A close look at the activities suggested by Stern reveals many instances where information gap, choice and feedback are not present. For example, when a student is asked by a teacher to open a window in a warm room and the student obeys, Stern may claim that the sequence of events was genuinely communicative. It could be recognized that Morrow would do the same but not under communicative method. It is possible to state that when Morrow presents students with contrived activities, Stern’s authenticity requirement is missing.

The New Oxford Dictionary of English (1998, p. 371) defines ‘communicative’ as “willing, eager or able to talk or impart information”. In the same source, the verb ‘communicate’ is defined as “to share or exchange information, news, or ideas” or to “impart or

pass on information, news or ideas: convey or transmit in a non-verbal way: succeed in conveying one's ideas or in evoking understanding in others".

A communicative activity is one where some or all of the available information necessary to complete the activity is accessible to a student only by that student asking another for the information (Smiley, 2005).

Pirasad (2003) maintained that when learners are able to perform the communicative functions that they need, they achieve "communicative competence" in the language.

Kathleen and Kitao (1996) commented that the basic idea of communicative competence remains the ability to use language appropriately, both receptively and productively, in real situations.

"Communicative competence refers to the underlying systems of knowledge and skill required for communication" (Canale, 1980 as cited in Beale, 2002, p. 1).

For Nunn (2007, p. 30) "Competence in communication is a holistic, global and international concept encompassing various interlocking components of usable knowledge and the skills and abilities needed to put these into practice within a variety of communities and types of community. Competence includes skills in areas related to both written and spoken language and certain adaptive skills such as the ability to negotiate meaning with people of different backgrounds."

"Competence in communication in the local partial individual context involves various interlocking components of usable knowledge and the skills and abilities needed to put these into practice both within the local community and in preparation for communication with a variety of communities and types of community. Developing competence involves developing transferable skills and creativity in areas related to both spoken and written genres" (Nunan, 2007, p. 31).



Savignon (1972, as cited in Moss, 2005) described communicative competence as being able to understand and interpret messages, understand the social contexts in which language is being used, apply the rules of grammar, and employ strategies to keep communication from breaking down.

Nadarajapillai (2002) stated that unless the learner is exposed to two sets of rules, one for grammatical competence and another for some sort of ethnography of speaking, he will not be able to correctly understand the meaning of such sentences. This overall competence may be described as communicative competence. This communicative competence includes both grammatical competence and variable rules.

Communication is not just a matter of language. When we speak, our speech is accompanied to a greater or lesser extent by so-called non – verbal communication: gestures, facial expressions, distance, body attitudes, sight etc. We furthermore transmit many signals about ourselves, via our clothing, hairstyle etc. Therefore communicative competence is extremely comprehensive and complex. The verbal part of communicative competence comprises all the so - called four skills, listening, reading, speaking and writing. It seems to emphasize this since there is a very common misunderstanding that communicative competence only refers to the ability to speak. Thus it can be claimed that communicative competence is both productive and receptive. Communicative competence no longer describes just a particular proficiency or skill, even though the word competence invites such a narrow interpretation. Communicative competence also covers conditions that affect communication and, for example, facilitate international communication (Margrethe, Iversen & Ledstrup, 1996).

Lund (1996) argued that communicative competence is not simply a matter of being orally able to keep one's end up. A too one sided emphasis on teaching this proficiency is perhaps one of the reasons why our pupils find it so difficult to fulfill the demands made on them. Communicative competence means competence in all four proficiencies – both the productive and the receptive.

Xiaohong (1994) remarked that according to the Longman Dictionary of Applied Linguistics, communicative competence includes:

- 1) Knowledge of the grammar and vocabulary of the language.
- 2) Knowledge of the rules of speaking (knowing how to begin and end conversations, what topics may be talked about in different types of speech events, which address forms should be used with different persons in different situations, etc).
- 3) Knowing how to use and respond to different types of speech acts, such as requests, apologies, thanks and invitations : and
- 4) Knowing how to use language appropriately. (p. 31)

Spitzberg and Capach (2001) claimed that communicative competence is the ability to choose a communicative behavior that is both appropriate and effective for a given situation. Interpersonal competency allows one to achieve her/his communication goals without causing the other party to lose face. Competence includes three components: 1) knowledge, 2) Skill, and 3) Motivation. Knowledge simply means what behaviour is best suited for a given situation. Skill is having the ability to apply that behaviour in the given context. Motivation is having the desire to communicate in a competent manner.

Widdowson (1989, as cited in Erton, 2007) wrote that communicative competence is not a matter of knowing rules for the composition of sentences and being able to employ such rules to assemble expressions from scratch as and when occasion requires. It is much more a matter of knowing a stock of partially pre-assembled patterns, formulaic frameworks, and a kit of rules, so to speak, and being able to apply the rules to make whatever adjustments are necessary according to contextual demands. Communicative competence in this view is essentially a matter of adaptation, and rules are not generative but regulative and subservient.

According to Canale and Swain (1980,p.5 as cited in Erton, 2007), it is common to find the term ‘communicative competence’ used to refer exclusively to knowledge or capability relating to the rules of language use and the term “grammatical (or linguistic) competence used to refer to the reciprocal rules of grammar”. They find the rules of language useless since the

language user is unaware of the rules of language use. In other words, there is reciprocity between the language rules and the rules of language. To be brief, Canale and Swain consider the term ‘Communicative competence’ as a mediator which refers to the relationship between grammatical competence (the knowledge of the rules of language) and the sociolinguistic competence (the knowledge of the rules of language use)

### **Linguistic Competence and Communicative Competence**

Linguistic competence is defined “as a speaker-hearer’s ability to speak and understand language in a grammatically - correct manner” (Ottenheimer, 2006, p. 95). Linguistic competence is an area of study in the field of intercultural communication founded by the linguistic grammarian Noam Chomsky. Linguistic competence is the use of grammatical use of a language, whereas communicative competence is the use of social language rules. Chomsky founded the idea of communication with the understanding of grammatically correct expressions. Chomsky chose more of a text - book approach to analyze language than a real world use of the language. Chomsky claimed that language should consist of an undiversified speaker – hearer environment. He felt that it is difficult for a speaker – hearer to exercise their linguistic competence in real – world situations. According to Ottenheimer (2006), Chomsky thought of real situations as “distractions”. Chomsky believed that the linguistic competence of people gets affected by “distractions” such as social norms. The interference caused by social norms in communication forces the speaker to develop communication competence. A linguistically competent person may use perfect grammar and a communicatively competent speaker would take into consideration the appropriateness of the situation.

### **Adopting Communicative Language Teaching at the University of Jaffna**

Jaffna had a distinct past history of English education and Gunesequera (2005) rightly remarked about it.

“The most prestigious, however, was the American Mission’s Jaffna College (1879), the former Batticotta Seminary, which prepared students for London examinations and higher

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

degrees in India and trained students in a wide range of subjects in an atmosphere of liberal discussion and freedom-----The Missionaries learnt Tamil, translated texts, produced a Tamil-English dictionary and gave priority to the teaching of English; as a result, the levels of English education were higher in Jaffna than in the rest of the country” (Jayewardene, 2003:205 as cited in Gunsekera, 2005:38)

But presently, due to the inevitable changes in the sociolinguistic and political arena in Jaffna, English language proficiency has declined. Thus, it is imperative to adopt measures to implement the CLT approach successfully in schools and in the tertiary level educational institutions in Jaffna in order to maintain the functional use of English for academic as well as administrative purposes.

Despite the popularity of the use of communicative language teaching approaches in schools in some parts of Asian countries, communicative language teaching approaches are not yielding full effect in elementary and secondary classrooms in government schools in Jaffna and many teachers remain uncertain about the effectiveness of communicative language teaching and are unsure about how to implement it in classrooms. While most teachers prefer to be following a communicative approach, in practice they are following more traditional approaches. Despite the theoretical development of communicative language teaching, understanding among teachers remains limited. Classrooms in which communicative language teaching is effectively used are rare.

Several reasons have been put forward for the unsuccessful CLT classes in some cases. While there is general agreement about some of the characteristics of communicative language teaching, other aspects lack consensus or even clear definition. Harmer (2003, p. 289) has stated that the “Problem with communicative language teaching is that the term has always meant a multitude of different things to different people”.

Savignon (2002) maintained that teacher education in the use of communicative language teaching approaches has not received the attention it warrants and that teachers have not been given the necessary tools for using communicative language teaching by teacher

educators. The needs of teachers have not been thoroughly studied and communicative language teaching approaches have not been disseminated in ways teachers face in local programmes and classrooms. A notion put forward by Bartels (2005, p. 748) that “Researchers and teachers have different ways of validating ideas in journal articles and have different knowledge” is related to this idea of dissemination of information about communicative language teaching approaches. He pointed out that appropriate (or appropriately designed) experiences may provide better assistance to teachers to transfer knowledge about communicative language teaching approaches into actual practices.

It’s worth mentioning the comments made by Sunthareswaran (2004:183) in this context. “From observation in classrooms and discussions carried out with teachers of English, one fact has emerged that a good number of teachers of English do not know much about what is meant by communicative approach to language teaching. Many of them still use the Grammar Translation Method. Some use the Structural Method getting the students to repeat the sentences with the teacher and memorize them.”

The negative assessment of teachers’ knowledge and use of communicative language teaching may also have arisen because, as a study indicates (Mangubhai et al, 2007), teachers probably use a mixture of communicative language teaching and non communicative language teaching features in what they call communicative language teaching approaches.

The general situation pertaining to English language teaching and learning in Government schools in Sri Lanka is discussed below briefly.

Though students may have obtained higher grades for English in the GCE (O.L) and GCE (A.L) examinations, they are unable to communicate in English. They achieve the linguistic competence while they are far behind in their knowledge of the communicative competence. In other words, students’ knowledge of the structure (Grammar) of the language may be satisfactory whereas they fail to master the functional aspects of the language. The teaching methods followed by teachers fail to promote the students’ communicative ability. The evaluation system too is designed to test the students’ knowledge of the linguistic structure of the language alone.

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

By the time students enter the university, their English language proficiency is disappointingly low. There are certain reasons for the low level language proficiency of the students.

- Most of the GCE (A.L) students concentrate on the main subjects and neglect learning English as their immediate objective is to enter the university.
- In case of the undergraduates following courses in the Faculty of Arts of the University of Jaffna, majority of them are from rural areas where there are schools that suffer for the want of teachers of English.
- In the Jaffna peninsula, there are schools where unqualified teachers who don't have any training or experience in the field of teaching have been appointed.
- Teachers of English do not have access to attend seminars or workshops to receive appropriate knowledge or practice to teach English for communicative purposes.
- Students are not sufficiently exposed to English. It is their mother tongue, Tamil that they use in the family circle, in the society, among their peers, and in the school.
- The motivation to learn English is purely instrumental. That is, they do not intend to use English for social integration, but for pragmatic needs, specially for getting through examinations. There are frequent instances where students show interest in following English classes to pass international examinations like IELTS and TOEFL for migration purposes and for admission to foreign universities.

### **Shortcomings of 'Situational Language Teaching'**

In the situational presentation the teacher demonstrates meaning by reference to objects or events actually present or enacted in the classroom. These objects and events represent the situation. For example, the teacher holds up a pencil, points to it and says: This is a pencil. This is a well organized English sentence, which is an instance of correct usage. The question arising here is whether it is an instance of appropriate use. The situation created by the teacher does not normally require him to make use of such a sentence. The pupils know that a pencil is an object. What they may not know is what this object is called in English. This sentence would be appropriate only if it were necessary to identify an object: the sentence would normally function as an identification. But the learners do not require the identification of the object as a pencil, but

they need to have it named as ‘a pencil’. Hence the correct form of the sentence in order to demonstrate use is as follows.

The English word for this is ‘pencil’ or this is called ‘a pencil’ in English. However it should be noticed, that a structure similar to “This is a pencil.’ may entail an appropriate communicative function in another situation. For example, in a science laboratory a teacher may have to identify a particular instrument or a substance to students when conducting an experiment. During the course of the experiment he may hold a bottle of nitric acid and say: This is nitric acid.

Here he is not merely demonstrating a structure but using the language for a required communicative purpose.

Here is another example in which the limitations of the situational presentation can be observed. To demonstrate the present continuous tense the teacher performs some activities like writing on the blackboard or touching the wall and says:

I am writing on the blackboard.

I am touching the wall.

The situation devised by the teacher makes his sentence inappropriate in terms of use. Since all pupils in the class very well know his actions of writing on the black board and touching the wall, there is no need for him to announce what he is doing.

However there are situations in which sentences similar to the above would be appropriate as an instance of use. For example a person to whom the teacher is not visible wants to know what the teacher is not doing. In such situation the above sentences are appropriate as an instance of use as they represent communicative functions.

The sentence patterns of the kind exemplified by:

I am walking to the window.

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

He is walking to the window.

It can be an instance of use if the speaker of such a sentence performs an act of communication like explaining something or giving a commentary. With regard to explanation, the speaker makes clear what he/she is doing or what someone else is doing, on the assumption that this is not self evident. In the case of a commentary, the speaker relates to someone else who is not present at the scene going on. There are certain contextual conditions represented by explanation or commentary which determine the state of the sentences of the form in question as actual instances of use and not simply instances of usage.

But when considering the teacher saying a sentence of this kind while performing the activity, the following conclusion can be reached. It is self evident of what he is doing and no explanation is required for his actions and since everybody can watch what he is doing, no commentary is called for either. The language is being manifested but it does not represent any communicative behaviour.

### **Effective Classroom Activities**

This section discusses how this distinction could be applied to certain language teaching procedures. In the early stages of English courses, the following sentences are of quite common occurrence.

This is a book.

This is my mouth, etc.

By presenting sentences like this in a classroom demonstration either by pointing to a part of his own anatomy or by using a picture, the teacher might provide practice in manipulating these structures enabling his pupils to take part in question and answer series as illustrated below.

Teacher : What's this?

Pupils : It's a hand.

Teacher : What's this?

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*



Pupils : It's an eye and so on.

This type of practice can be effective in teaching the signification of structures and a wide range of vocabulary items which can be introduced into the sentences. However it is to be noted that sentences like 'This is a hand' are rarely used in actual communication. To this effect the value of such sentences as use is low. Furthermore, the question of the teacher doesn't resemble the normal question, but it, of course is a prompt for the pupils to come out with required instance of usage. The exchange between the teacher and the pupils doesn't represent a normal instance of language use, but it only serves as a teaching device that instills the signification of a certain structure and vocabulary in the minds of pupils.

The situation above is an exchange as question and answer between the teacher and pupils, and this indicates the kind of meaning called signification. However it is possible to conceive of situations in which similar exchange of question and answer achieves value and thus becomes instance of use.

For example imagine the situation of someone trying to work out what a rather obscure picture is intended to represent. The interrogative sentence that is used to identify a figure in this context and the answer has high value here and hence became an instance of use.

It is recommended that portions from other subjects on the school curriculum can be the area of use for teaching a foreign language. Language teachers usually suggest that the language they are teaching should be associated with situations outside the class. But the fact to be stressed here is that school is also a part of the child's real world where familiar experience is formalized and extended into new concepts. Subjects like history, geography, general science and so on harmonize with the child's own experience and hence a foreign language may relate to the outside world indirectly through these subjects.

When a foreign language is associated with areas of use represented by other subjects on the school curriculum, there is the possibility for a link with reality and the pupils' own experience and for providing the means of teaching the language as communication as use, rather

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

than merely as usage. The presentation of language use in the classroom should essentially be the same as the methodological techniques used for introducing the topics in the subjects from which they are drawn. To this effect, it may be argued that the language teacher should be familiar with the subjects taught by his colleagues and it would be an additional burden upon him. It should be admitted that he is to familiarize himself with the topics drawn from other subjects. Besides he must possess knowledge of something other than the language he is teaching. It is obvious that this knowledge refers to the culture and literature associated with the language in question. Hence the suggestion is that the language teacher should possess some basic knowledge of the subjects which his colleagues teach.

It's appropriate to mention two other advantages in the above approach of language teaching. One can be aware of the practical relevance of the foreign language one learns, as a means of communication, since he can use the foreign language to deal with topics which he is concerned with in his other lessons. He need not learn the foreign language to pursue his studies but it is presented to him as a means of practical usefulness. It's also a point that some pupils may intend to follow further studies in the medium of foreign language which they learn as academic institutions in many countries require proficiency of a foreign language for higher education. For those aiming for higher education in such countries, the proposed approach would be of particular relevance. Even in countries where foreign language proficiency is not required for higher education, the learners have had an experience of language as communication. One can find it easier to extend his knowledge of use into new situations.

“The other advantage associated with the subject – oriented approach of language teaching is about the transfer from the learner's own experience. That is, the topics dealt with in the language class are dealt with in other lessons through the medium of learner's mother tongue. This condition will induce the learners to make use of translation in learning the foreign language. Many teachers pose an argument against this. They comment that the use of mother tongue may distract the learners' attention from the ways in which foreign language expresses its meaning. It will be true only when the translation operates at the level of usage. But as the proposed approach is concerned, translation operates at the level of use: the learner will realize

that the acts of communication are expressed in the foreign language in one way and in his own language in another way” (Widdowson, 1978, p. 18).

### **Structural and Functional Views of Language**

Littlewood (1981) observed that the structural view of language is concerned with the grammatical system and it describes how linguistic items can be combined. For example, it may explain the operations of forming the passive “A parcel has been sent’ rather than the active, ‘somebody has sent a parcel’ or describe the word order rules to interpret the difference between the two sentences, ‘The man hit the woman’ and “The woman hit the man”.

The structural view of language and the functional view of language are separate aspects. However the mere consideration of structure alone cannot determine the communicative functions of language. For example, let’s consider the sentence “Why don’t you buy that book? From a structural viewpoint, it is unambiguously an interrogative. But from a functional view point it is ambiguous. It may be a question in certain circumstances. The speaker may genuinely want to know why his companion hasn’t bought that book. In other circumstances, it may function as a command. It may be the case of a teacher who addressed it to a student who hadn’t bought that book. In yet other situations, it could be a plea, a suggestion or a complaint. It can be said that while the structure of the sentence is stable and straight forward, its communicative function varies and depends on specific situational and social factors.

As a single linguistic form expresses more than one function, a single communicative function can be expressed by a number of linguistic forms. For example, a speaker who expects someone to buy him a lunch parcel has many linguistic options such as “Buy me a lunch parcel, please’, ‘Could you please buy me a lunch parcel?’ ‘Would you mind buying me a lunch parcel?’ or ‘Excuse me, could I trouble you to buy me a lunch parcel?’ Among these forms, some might perform this directive function in the context of certain social relationships. For example ‘You’ve failed to buy me a lunch parcel.’ could be a directive from boss to peon but not from boss to an officer in a superior position. Other forms may depend on shared situational knowledge for their correct interpretation (e.g. ‘It’s lunch time, isn’t it?’)

The most efficient communication in a foreign language can't always be achieved by manipulating its structures. But successful communication often depends on the skillful processing of the complete situation with the involvement of the speaker and the hearer, taking account of the knowledge already shared between them and selecting items that may communicate the message effectively. Foreign language learners should be provided with sufficient opportunities to develop these skills by being exposed to situations where the emphasis is on using their available resources to communicate meaning efficiently and economically.

Similarly for better comprehension, both a repertoire of linguistic items and a repertoire of strategies for using them in a concrete situation are necessary for the learner.

### **Intercultural Communication**

Culture which is an integral aspect of language learning sometimes fades into the background in the language classes in Sri Lanka.

Several researchers (e.g. Alptekin, 1993; Coffey, 1999) have stressed on the importance of cultural information in language teaching. According to them communication is an interrelationship between a language and its people and if cultural information is not taught as a part of communicative competence, complete communication cannot happen. As English has emerged as the chief medium of international communication in Sri Lanka, there is an inevitable need for proficiency in English to communicate with people of other countries. Whenever two people from different cultures meet and use English to communicate with each other, they will use it in culturally distinct ways. Hence it is clear that teaching intercultural interaction competence in English may well be among the most significant understandings of the future. It implies that culture should be integrated into the teaching of all language skills so that learners can learn to speak, but also write, in culturally appropriate ways for specific purposes.

### **Concept of Intercultural Communication**

The term *intercultural communication* refers to communication between people from different cultures (Damen, 1987). More precisely it refers to “symbolic exchange processes whereby individuals from two (or more) different cultural communities negotiate shared

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

meaning in an interactive situation”. (Ting-Toomey, 1999, p. 16) In the symbolic exchange process people from cultural communities encode and decode the verbal and nonverbal messages into comprehensive meaning. This definition obviously emphasizes the influence of cultural variability and diversity on communication. It is obvious that two or more people of different cultural backgrounds engage in communication, cultural barriers to communication often arise due to the differences in their life patterns, social style, customs, world view, religion, philosophy and so on. This is often the case when the communicators share a foreign language.

Presently the role of intercultural communication is very important partly because English assumes the role of an international language which is used by millions of people outside its original geographic boundaries to convey national and international perceptions of reality which may be quite different from those of English speaking cultures. As the role of English as an international language gets expanded further and further, the number of L2 users of English will continue to grow, much surpassing the number of native speakers of English. English is the main link language across cultures today. Thus the goal of learning English shifts to enable learners to communicate their ideas and culture with not only the speakers of English but also those of other cultures.

The term *intercultural communicative competence* maintains a link with recent traditions in foreign language teaching, but extends the concept of communicative competence in significant ways. Generally it has been described as the ability to interact with people from another country and culture in a foreign language. More precisely, it is defined as the overall internal capacity of an individual to manage key challenging features of intercultural communicative competence to efficiently negotiate a mode of communication and interaction by ability to use and adapt language use appropriately in culturally different contexts. “The distinct features of intercultural communicative competence are cultural differences, unfamiliarity and incompatibility between interactants. Teachers and learners encounter many challenges because of this status of English as a means of international and intercultural communication. It justifies that successful communication is not merely about acquiring a linguistic code; it also concerns different cultural values reflected in language use. It lays out the philosophical base for a growing awareness that communicative competence should be conceived as intercultural

communicative competence including not only the knowledge of basic values and norms; verbal and non-verbal interactional competence in using English in intercultural communication; competence in using language as social action; competence in creating and interpreting linguistic aspects of social reality, but also the cognitive, affective and behavioural adaptability of an individual's internal system in all intercultural contexts" (Schinitzer, 1995, p. 38). L<sub>2</sub> learners intending to perform intercultural interactions effectively must possess these abilities to cope with the dynamics of cultural differences on account of the inseparable link between foreign language learning and intercultural communication.

It is apparent that if a teacher determines to maximize students' communicative effectiveness when interacting with members of other cultures, the students should be offered an opportunity to receive cultural awareness training as an integral part of their English courses. It is also to be borne in mind that teaching cross – cultural awareness in the English language classroom is not an easy task.

Teaching a L2 devoid of focus on its speakers' culture won't be fruitful. In a similar vein, promoting communicative competence without considering the different views and perspectives of people in different cultures which may enhance or even inhibit communication. After all communication requires understanding and understanding requires the acquaintance with the culture of the foreigner while always putting the target culture in relation with one's own.

Certain language difficulties Sri Lankan students encounter due to cultural variation between native speakers of English and Sri Lankans are quite apparent in many instances. For example, the expression, 'going to bed' referring to the act of sleeping, by native speakers of English may cause some extent of confusion or embarrassment particularly among students from rural areas in Jaffna, as they often lie down on mats or on bare floor, to sleep. Likewise the expressions such as 'warm welcome', 'warm reception' etc. may suggest pleasantness or cordiality for the English whereas the word 'warm' implies discomfort for Sri Lankans because of climatic variation between the western regions and Sri Lanka and the corresponding meaning associated with this word. Another interesting example is the usage of the word 'owl' by the

English in a particular context. For the English, owl is a symbol of wisdom while the presence and the cry of this bird are regarded as a bad omen or misfortune by Jaffna Tamils.

In such instances, it's the role of the teacher to explain the cultural variation between languages concerned.

## CHAPTER- 2

### LITERATURE REVIEW

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This chapter deals with the findings of various research studies carried out by various researchers, which are partially related to the current topic.. This chapter runs into four different sections. The first section comprises research views which maintain that the main objective of L<sub>2</sub> teaching is to develop the learners' communicative competence. The views in the second section are concerned with the claim that communicative competence can be effectively achieved through teaching in real world contexts. The third section presents negative views about communicative language teaching, held by scholars and the author's justifications in favour of the adoption of CLT approach in the classroom. The fourth section deals with how tasks can be effectively exploited in communicative language classes and how computer mediated lessons be successfully taught to develop communicative ability among students

#### **Main Objective of L<sub>2</sub> Teaching**

Mangubhai, Marland and Dashwood (2007) stated that Communicative Language Teaching (CLT) as an approach to teaching secondary languages in elementary and secondary schools has been in practice since the early 1970s, as a result of a greater focus on communication in second language education. This approach recommends extensive interaction in the second language between students and teachers and among students, with advocacy of this method resting on a number of key assumptions such as the following: learning a second language can be facilitated through using the language for communication purposes; such communication should be both authentic and meaningful; a greater emphasis should be placed on language use rather than language knowledge; learner autonomy in language use and learner risk – taking should be encouraged; and fluency and appropriacy in the use of the second language should take precedence over structural correctness. Therefore, CLT incorporates several different techniques and does not insist on the structural set of procedures that teachers should follow.

Canale (1983) noted that communication entails meaning negotiation and continual evaluation on the part of the participants. The characterization of meaning provided by Canale verified the fact that communication constitutes a complex, multidimensional phenomenon.

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*



Moreover, from a methodological stance it represents a starting point towards the comprehension of the varied factors at play in teaching L<sub>2</sub> students to efficiently communicate in L2 –which is the ultimate goal of the communicative approach. Unlike previous language teaching methods which focused on grammatical structures and vocabulary, the communicative approach advocates developing the ability to use language in specific communicative contexts. Thus, pursuant of the premises of the communicative approach, the main objective of L<sub>2</sub> teaching is to foster the capacity to communicate in L2, as opposed to guaranteeing the assimilation of L<sub>2</sub> structures (Luchini and Garcia, 2007).

Raheem and Ratwatte(N.D, p.23) have stated about the steps taken by the educational authorities in Sri Lanka to promote the communicative competence of students in government schools

“In the school system, a new course in English proficiency, the ‘General English’ course was established in 1999 for the G.C.E (A.L) examination. This course unlike its parallel counterpart, focuses on competence in language skills rather than on an ability to deal with English literature.”

According to Widdowson (1984), the mere utilization of real texts in the classroom does not guarantee that students will learn how to use language to fulfill their communicative needs. He established a contrast between the teaching of language as communication and the teaching of language for communication. He maintained that the goal of L<sub>2</sub> class is to teach language for communication. In other words, it is to promote the communicative abilities which are necessary for coping with real-life situations. Communication is not a simple matter of acquiring knowledge of language items, however they are labeled. It must involve the use of procedures for negotiating meaning within predictable routines.

Widdowson (1972) held the view that the root of the problem, the learners’ deficiency in the ability to use the language lies in the approach itself.

According to Littlewood (1981), many aspects of language learning can take place only through natural processes which operate when a person is involved using the language for communication and the learners' ultimate goal is to communicate with others. Therefore the research designs to adopt CLT approach to improve students' communicative competence.

Cumaranatunge (N.D) observed that curriculum change leads to a greater focus on in-service programmes. Today, in Sri Lanka, all aspects of ESL teaching materials, methods, evaluation and teacher education are introduced. However, it is doubtful if the intended objectives of the language planners, curriculum developers and text book writers are realized in the schools. Usually in Sri Lanka curriculum change is implemented through a method called 'Cascade Model.' NIE takes the responsibility of training a small group of personnel at provincial level and then the members of this group brief the proposals to the regions through seminars. But drawbacks of this model are reported as the information regarding the proposals gets diluted and distorted in transmission. Those who are involved in the process of curriculum change are not the people who implement change at grassroots level. In order to effect change at this level more 'teacher-driven' strategies based on collaboration and problem solving which will give teachers a sense of 'ownership' are needed. Even though the current text books including the G.C.E (A.L) General English course book are intended to develop the students' communicative competence, due to the reason as discussed here, teachers fail to handle the text materials properly to reach the intended goal.

Krashen (1988) conveyed that  $L_2$  acquisition is the unconscious process of using language, not directly obtained by conscious learning. Thus the major task for a teacher is to create an environment or a setting for students to acquire English by using it through activities in class. Whether a person is a good language learner or a poor one depends largely on his/her understanding of language. To be regarded as successful language learners, students need to get the information from reading and listening, and express themselves clearly.

However the problem is how to make full use of the limited time in class to improve students' overall language competence by communicating in class. Widdowson (1978) pointed out that overemphasis on grammar would lead to prevent the learners from developing their

communicative competence. In grammar- translation classes teachers' detailed explanations and exercises of grammar might be a waste of time. In these classes, there is little chance for students to communicate with language.

According to Snow (1996), students learn effectively about language, when they take part actively in the communication with language rather than only passive accepting only what the teacher said. Brown (1991) noted that a language learner can and must take control of his/her own language learning and assume responsibility for his/her success or failure.

Littlewood (1981) described several distinguishing features of CLT. As communicative competence is the desired goal in CLT, meaning is paramount. In socio-cognitive perspectives, language is viewed as a vehicle of conveying meaning, and knowledge is transmitted through communication involving two parts, for example, speakers and listeners, and writes and readers, but is constructed through negotiation. As a consequence, communication is not only a matter of following conventions but also of negotiating through and about conventions themselves. It is a convention –creating as well as convention following activity.

Therefore there are three elements involved in the underlying learning theory: communication principle, task- based principle, and meaningfulness principle. Based on this perception, when applied to language learning, functional activities and social interaction activities are consequently selected according to how well they engage the learner in meaning and authentic language use; learning is interpersonal to learn to communicate; attempt to communicate may be encouraged from the very beginning; dialogues, if used, centre around communicative functions and not normally memorized; and contextualization is basic premise; drilling may occur, but peripherally; any device that helps to communicate and understand is acceptable. To some extent, that is to say, students do not simply learn the linguistic structures and grammar rules. Rather they should be actively making meaning through activities such as collaborative problem solving, writing for a purpose, discussion of topics of genuine interest, and reading, viewing and responding to authentic materials.

Brumfit and Johnson (1979, p.118) claimed: “.....the ability to compose sentences is not the ability we need to communicate. Communication only takes place when we make use of sentences to perform a variety of different acts of an essentially social nature. Thus we do not communicate by composing sentences, but by using sentences to make statements of different kinds, to describe, to record, to classify and so on, or to ask questions, make requests, give orders etc. Knowing what is involved in putting sentences together correctly is only one part of what we mean by knowing a language, and it has very little value on its own; it has to be supplemented by a knowledge of what sentences count as in their normal use as a means of communicating.”

Canagaraja (1992:12) observed, “Presently with the sociolinguistic revolution, language teaching has further shifted emphasis from(grammatical) accuracy to (communicative) fluency. While constant practice and over-learning were encouraged by behaviourist approaches to stamp out errors, the contemporary aim is to get students to meaningfully interact with their contexts to get their communicative goals achieved with the available grammar.”

Allwright (1979, p.167) claimed: “It has been accepted for many years that ‘communication’ is the proper aim for language teaching. More recently increasing attention has been paid to what this might mean if taken seriously. The implied charge that only lip-service has normally been paid to the aim of communication is difficult to prove, but perhaps not so difficult to accept, given that it does seem generally accepted that language teaching globally, has not led to a satisfactory level of communicative skill in the vast majority of cases. Inspection of text books and national syllabuses (as well as of actual teaching) suggests that this failure could be blamed on the apparent failure to ensure that communicative skill is adequately represented in language courses. Text books and national syllabuses, typically and for obvious reasons, present an analysis of language rather than of communicative skill. To put the position very simply, ‘communication’ has become fully accepted as an essential and major component of the ‘product’ of language teaching, but it has not yet been given more than a token place, as an essential and major component of the ‘process’. A logical extension of the argument would suggest that if communication is the aim, then it should be the major element in the process.”

Canale and Swain (1980) remarked that communicative competence was understood as the underlying system of knowledge and skill required for communication (e.g. knowledge of vocabulary and skill in using the sociolinguistic conventions for a given language) Furthermore a distinction was drawn between communicative competence and what is here labeled actual communication – the realization of knowledge and skill under limiting psychological and environmental conditions such as memory and perceptual constraints, fatigue, nervousness, distractions and interfering noises. The term actual communication is preferred here. Canale and Swain emphasized that communicative competence is an essential part of actual communication but is reflected only indirectly, and sometimes imperfectly (e.g. in random and in advertent slips of the tongue, mixing of registers) due to general limiting conditions such as those mentioned above.

Allen and Widdowson (1979) stated that in recent years English language teaching overseas has taken on a new character. Previously, it was usual to talk about the aims of English learning in terms of the so – called ‘language skills of speaking, understanding speech, reading and writing, and these aims were seen as relating to general education at the primary and secondary levels. Recently, however a need has arisen to specify the aims of English learning more precisely as the language has increasingly been required to take on an auxiliary role at the tertiary level of education. English teaching has been called upon to provide students with the basic ability to use the language, to receive and to convey information associated with their specialist studies. This is particularly so in the developing countries where essential teaching material is not available in the vernacular languages. Thus whereas one talked previously in general terms of ELT, in the 2<sup>nd</sup> half of the 20<sup>th</sup> century we had such acronymic variants as ESP (English for special Purposes and EST (English for Science and Technology).

Moss (2005) remarked that notions about how best to teach adult English language learner have changed over the years and have been influenced by research in how second languages are learned. Today perhaps the most accepted instructional framework in adult ESL programme is communicative language teaching. The goal of CLT is to increase communicative competence, which means being able to understand and interpret messages, understand the social contexts in which language is being used, apply the rules of grammar and employ strategies to

keep communication from breaking down. With CLT, instructional emphasis shifted from grammar translation, memorization of dialogues and drills and practice of structural patterns to using language in real life contexts for meaningful purposes. Grammar practice with drills can be appropriate at certain times, but CLT demands authentic use of language, which means people interacting with other people.

The primary principle underlying CLT is that language learners need opportunities to use the language in authentic conversations. After all, daily life requires people to communicate in a wide range of contexts for many diverse purposes. This interactive view of language teaching has its roots in second language acquisition research studies that have examined how interactions contribute to second language acquisition. Studies report how negotiation of meaning an exchange between a speaker and listener to solve a comprehension problem affects what learners produce. Researchers have studied interactions between native speakers and language learners as well as interactions exclusively between language learners. They have also examined social interaction between individual and interaction that occurs in our mind (e.g. the interaction among our knowledge of the first and second languages, the context and context of a message, and our background knowledge).

Khan (2007) stressed that the purpose of any second or foreign language learning should be to enable the learner to acquire communicative competence in the target language so that he can employ the target language for performing the same functions which it performs for the members of the target speech community in everyday life. Language ability involves more than just learning grammar. Grammar and other aspects of language need to be used suitably and meaningfully for different communicative purpose. Thus the focus on learning and teaching should be on learning to use language and not on the knowledge of the language. CLT helps the learner to learn to communicate by communicating. To elaborate the difference between the focus of traditional approach and CLT an analogy of learning driving can be presented. Detailed explanations and description of various parts of the engine of a vehicle can not help a learner to drive a car unless he is actually put to driving the car by using these various parts of the engine, and coordinating the functions of all parts of the engine. The goal of CLT is to develop communicative competence of the learner by doing the following.

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

It helps learner in developing skills for the spontaneous and flexible use of the linguistic system of the target language to express his meanings. It helps him in distinguishing and mastering the communicative functions of the linguistic forms of the target language. Learner develops skills and strategies for effective communication of his meanings. Learner learns the social meaning of the language forms of the target language and can put his language to appropriate use.

Thus learners in learning language through CLT, learns the meaning, functionality and use of the target language and these are the aspects which play an important part in using the language as an instrument for social interaction and functions. To realize this goal of developing learner's communicative competence CLT works on the following principles:

**Communication principle:** This principle holds that learner's participation in activities which involve real communication assists learning of the target language. The implication for the classroom practice is that everything done in the classroom should involve some kind of communication leading to the use of language. This can be realized by involving learners in activities like role – play, games and problem – solving tasks. To be truly communicative, these activities should have the quality of information gap, choice and feedback. These qualities generate the need for communication for the learners and brings into play the abilities and skills which can ultimately culminate in the development of the communicative competence in the target language.

Erton (2007) emphasized that in order to communicate successfully in the target language, the pragmatic competence of the language learner must be well developed. Thus the grammar of the target language should not be taught in isolation with its use. In this respect, it may be important to remember that grammatical competence is to recognize and produce grammar structures and rules for effective and meaningful communication. The learner should have the ability to put the knowledge of the language into practice. Such an experience can take place in different communicative settings and situations. That is to say that the language course



should be designed to provide learners the opportunity to learn and practice different functions of language.

This simply reflects the idea that form and function go hand in hand in language teaching. The functional study of language means, studying how language is used. For instance, trying to find out what the specific purposes that language serves for us, and how the members of a language community achieve and react to these purposes through speaking, reading, writing and listening. Therefore in order to structure a good pragmatic competence, functional study of the target language should be one of the vital goals of the language curriculum. In this way, however, the language learner not only learns to participate according in classroom discussions, but also experiences the ways of interaction in natural settings.

May (1993) observes that it is possible to distil a number of activities that are useful for pragmatic development for the foreign language teaching. Some of these have already been mentioned, however, activities aimed at raising students' pragmatic awareness should also be taken into account. The term awareness raising is used for activities which require the development of socio pragmatic and pragma – linguistic knowledge of the language learner, a variety of tasks could be assigned to students for practice. To illustrate, students can be assigned to observe the particular pragmatic features in the spoken, written or audiovisual sources.

In this case, open observations (observing the education in a village, observing the ways of interaction at a train station) provide the opportunity to experience different context and discourse factors in the target language. Such observations enable the language learner develop his / her socio – pragmatic competence. On the other hand studying the contexts in which different functions of language are used to enable to study a combination of socio pragmatic and pragmalinguistic aspects in the target language. By focusing on what the student has learned from those observations help learners to establish the connection between pragmatic functions and linguistic forms. Such a study also enables the way to experience different social contexts and cultural meanings. Linguistic behaviour is social behaviour. People talk because they want to socialize in the widest possible sense of the world: either for fun or to express themselves to other humans or for some serious purposes, such as building a house, closing a deal, solving a



problem and so on. Thus language is a tool for human beings to express themselves as social creatures and the language used in that particular context is important in terms of linguistic interaction that takes place. Such a context naturally presupposes the existence of a particular society, with its implicit and explicit values, norms, rules and laws and with all its particular conditions of life. However the actual development of the pragmatic competence is to learn to communicate meaning appropriately in the target language.

Harlow (1990) maintained that most importantly both teachers and text books alike need to emphasize to the learner that language is composed of not just linguistic and lexical elements; rather, language reflects also the social context, taking into account situational and social factors in the act of communication. Since pragmatic competence is a combination of these factors, the development of the pragmatic ability should be accepted as one of the primary teaching goals. If considered carefully, the students find the opportunity to experience language in different social contexts; they practice functions of language in a variety of interactional patterns, by using the right utterance at the right time; they learn how to be socially responsible language learners. Moreover the study of different communicative patterns not only helps students to be the active participants in the classroom but also encourage them to think critically and creatively in foreign language. In sum, language learning is a socio – cultural process which requires the application of linguistic rules in a variety of contexts, audiences and purposes. The development of the pragmatic competence is with all its aspects helps the language learners to broaden their education and shape their world views.

If the language learner does not achieve most of these goals through the language learning process, the result will absolutely be a pragmatic failure. In other words, it is the misunderstanding or the lack of the ability to understand the message uttered by the speaker. Although an utterance is grammatically well formed it may be functionally confusing or contextually inappropriate. Therefore the message conveyed by the speaker can be grammatically accurate but because of the contextual factors the message might sound inappropriate. The reason of this inappropriateness can result from social factors (traditions, customs, values, etc.), the lack of interpersonal skills, cultural differentiations, lack of critical and creative thinking etc. Therefore, it should be borne in mind that the development of the

pragmatic competence in language learning and teaching today is very indispensable, because pragmatic competence not only shapes the world view of the individual through language but also provides teachers the opportunity to better understand their students by keeping in mind the necessary interactional, psychological, social and cultural factors in language teaching pedagogy.

Sunthareswaran (2004:169) noted the negligence in the part of teachers in adopting proper methods in the classroom in Jaffna schools. “For school students, school text books are used and for the others Head Way series, Oxford English Course and Grammars books of different types are used. Some of their own materials in these classes are mostly based on traditional methods of teaching.”

Krishnaswamy, Verma and Nagarajan (1992, pp. 20 – 21) argued that grammatical knowledge alone is not enough to help us participate effectively in communicative situations. In addition to knowing the forms of a language, one must know the following in order to communicate appropriately.

The socio-cultural situation: the attitudes, values, conventions, prejudices and preferences of the people who use the language.

The nature of the participants: the relationship between the speaker / speakers, and the hearer / hearers, their occupation, interests, socio – economic status, etc.

The role of the participants : the relationship in the social network , like father – son, teacher – student, boss – subordinate, doctor – patient etc.

The nature and function of the speech event: whether it is a face – to – face talk for persuasion, confrontation etc or a casual conversation, or a request in a formal situation or a telephonic conversation, etc.

The mode (medium) of communication: spoken or written or reading from a written script or unprepared speech, etc.

Chomsky's notion of linguistic competence does not capture all the factors mentioned above. Even as late as 1980, Chomsky claimed:

“By ‘grammatical competence’ I mean the cognitive state that encompasses all these aspects of form and meaning and their relation including underlying structures that enter into that relation which are properly assigned to the subsystem of the human mind that relates representations of form and meaning .... Pragmatic competence underlies the ability to use such knowledge along with the conceptual system to achieve certain ends or purposes ..... I assume that it is possible in principle for a person to have full grammatical competence and no pragmatic competence, hence no ability to use a language appropriately though its syntax and semantics are intact.” (Chomsky, 1980. p.59 as cited in Krishnaswamy, Verma and Nagarajan, 1992, p. 21).

Hymes (1971, as cited in Krishnaswamy, Verma and Nagarajan, 1992. p.21) on the other hand said that one who studies language should be able

“... to account for the fact that a normal child acquires knowledge of sentences, not only as grammatical, but also as appropriate. He or she acquires competence as to when to speak, when not, and as to what to talk about with whom, when, where, in what manner. In short, a child becomes able to accomplish a repertoire of speech acts, to take part in speech events and to evaluate their accomplishment by others.”

Sunthareswaran (2004) explained about certain drawbacks in the Sri Lankan educational system which inhibits the promotion of communicative competence among students. The text series ‘Let’s learn English’ used in the primary classes in Sri Lankan schools aims to promote communicative skills. In the foreword to these series it is stated “This new series of text books-Let’s learn English will promote formal learning of English by strengthening the communicative abilities of the pupils.” Yet sometimes these text books do not reach students in time and in most schools there is a dearth of competent English teachers and in some schools the methods employed and the approaches to teaching of English have been found to be unsuccessful.

## **Teaching / Learning in Real World Contexts**

Engaging students in activities which are closely related to their day – to – day experience may be effective means to develop their communicative competence. Such activities may provide exposure as well as motivation for interaction among them and between the teacher and them. Learning environment which is relevant to the familiar experience of students will make them actively take part in the classroom sessions. It is believed that it will enable them to communicate in the target language outside the classroom with confidence and fluency. In this section, some views of linguists which endorse the notion that teaching / learning in real world context would give ample opportunities for learners to use the language meaningfully and appropriately sociolinguistically, are presented.

Palmer (n.d. as cited in Rivers, 1983) suggested what he called communication practice drills. In communication practice drills, the students find pleasure in a response that is not only linguistically acceptable, but also conveys information personally relevant to himself and other people. He maintained that the most powerful technique at the teacher's disposal is his ability to verbally create situations which could be relevant to the students' own life and then to force the students to think about the meanings and consequences of what he would say in such situations.

Khan (2005) claimed that CLT theory proposes a focus on learning; it holds that learning is likely to happen when classroom practices are made real and meaningful to learners. CLT sets the goal of language learning to use the language effectively for learners' real communication needs. This goal is consistent with the long – term goal if not the immediate goal, of English language instruction in many contexts of the world. Thus while teachers in many parts of the world may reject the CLT techniques transferred from the west, it is doubtful that they reject the spirit of CLT.

Newmark (1968 as cited in Brumfit and Johnson, 1979, p. 163) stressed that since the actual classroom is only one small piece of the world in which we expect the learner to use the language, artificial means must be used to transform it into variety of other pieces; the obvious

means for performing this transformation is drama – imaginative play which has always been a powerful educational device both for children and adults. By creating a dramatic situation in a classroom in part simply by acting out dialogues, but also in part by relabeling objects and people in the room to perform for imaginative role-playing – the teacher can expand the classroom indefinitely and provide imaginatively natural contexts of the language being used.

Rivers (1983) wrote that in recent writings on second language teaching, there has been increasing emphasis on communication and what have been called communication skills. Participation in the drill can be innovation: providing for practice in the repetition and variation of language segments, but with simultaneous practice in selection, as students express their own meanings and not those of a text book writer. Practice in selection should not be considered a separate activity for advanced classes: it can and should be included in class work from the very first lesson. The more students are interested in an activity in the target language, the more they feel the desire to communicate in the language and this is the first and the most vital step in learning to use language forms spontaneously.

Unlike activities in traditional settings, communicative activities are meaningful (Nunan, 1991). They incorporate many features of authentic communication such as information gap, choice and feedback. They enable learners to negotiate the meaning, to nominate a topic and to follow up as opposed to mechanical drills which allow learners little more than responding.

Group work and pair work are maintained to maximize students' involvement in practicing genuine communication as well as to increase student – talk time (Long, 1977).

Larsen Freeman (2000) pointed out that in the communicative language classroom, the learner is more than a passive recipient : she/he is an active participant. The communicative teacher, in turn is an initiator of situations which engage learners in language production: a facilitator of the process of communication as well as its participant.

Chaudron (1977) illustrated that the new roles for teachers and students consequently create a new classroom atmosphere drastically distinguished from that existing in the traditional

setting. CLT promotes a cooperative learning environment where teachers and learners support each other, and work together. In this environment, students have no fear of failure and they feel free to communicate. This also means that errors in communicative language classroom are treated differently. The traditional way of correcting learners' every single error immediately doesn't let them understand their mistakes. Moreover, it suppresses learners' motivation to speak out. On the other hand, error correction in the communicative language instruction facilitates language acquisition by taking the form of clarifications confirmations.

Allwright (1979) held the view that in contrast to the grammar – based methodology in which primary emphasis is on mastering grammatical rules, the main concern of the communicative approach is how to use those grammatical rules to produce a meaningful language. Put simply, communicative competence is on target. This shift in a focus from form to function has brought a lot of changes in language classroom instruction. In the classroom where the set goal is to develop learners' abilities to monitor the language, opportunities are provided to engage students in using real communication. That is to say, communicative activities are promoted.

### **Negative Views about CLT**

Several studies have pointed out some problems in implementing CLT, including lack of proper teacher training, teachers' traditional perceptions of the English language teaching, lack of appropriate teaching and learning materials as well as teaching equipment, grammar based examinations and syllabuses, lack of teachers' contribution to designing an innovation, learners' resistance to new methodologies, teachers' low English proficiency, large classes and needs for the English language.

Duquette (1995) noted that despite the use of CLT approaches in schools for over three decades, claims are still being made that CLT approaches are not effective in elementary and secondary classrooms and that many teachers remain uncertain about the concept of CLT and about implementing it in classroom. Such claims have been indeed a constant refrain in the CLT literature over the last twenty years. Communicative classrooms are rare and that while

most teachers profess to be following a communicative approach, in practice, they are following more traditional approaches. In a parallel line of thought, Thornbury (1998) claimed that “from a communicative approach, CLT (in classroom usage) is not only weak but very weak” (p. 110), a judgment based on his observation of EFL classrooms in elementary and secondary schools and pre- and in-service teacher education courses over 20 years. A similar comment surfaced again in 2002: “Despite the theoretical development of communicative language teaching, understanding among practitioners remains limited. Moreover a growing number of studies indicate that classrooms in which CLT is effectively used are rare” (Sato, 2002, p.41).

Misconception about CLT or the pessimistic attitude toward CLT is a purely owing to the failure in educational policies in organizing necessary training for teachers to adopt CLT approach in ESL classrooms, making CLT based teaching materials and student work books available and a lack of clear perception about the actual objective of CLT among teachers.

Further, as far as the schools in the Jaffna district are concerned, educational authorities are not interested in conducting periodical monitoring to find out which type of teaching method is followed by teachers of English. Hence teachers take the liberty of having their own choice of methodology. In fact, communicative language teaching would be thoroughly successful if proper and regular training in handling CLT classes is provided to teachers, carefully and thematically designed text books are made available to teachers in time, and seminars and workshops are periodically arranged to enable teachers to attain a better understanding and rationale behind CLT approach.

There is another argument put forward by Grenfell and Harris (1999) who have claimed that CLT describes competence or proficiency or what it consists of, but is not, itself, a means to acquiring it. They argue that statements of the type “Using skills is the means to learning them and learning is the means to their use” (p. 28), are circular. Their circularity makes them devoid of any meaning that can be used practically by teachers in classrooms.

In the view of the author, the above argument that CLT fails to enable students to acquire the language, becomes invalid. In fact, CLT approach recommends the introduction of

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

real life situations in the ESL classrooms with the sole intention of motivating the students to use the second language in a natural environment as they use their first language.

A third reason for the alleged drawback of CLT is associated with the contexts in which it has been used. In some Asian context, there has been only a partial acceptance by the teachers of the legitimacy of CLT, which is a predominantly Euro – centric approach to language teaching. Anderson (1993) and Chowdhury (2003) opposed the practice of CLT, stating that it challenges traditional cultural beliefs and values and is at odds with traditional relationships between teachers and students.

The above deficiency of the CLT may be accepted. In order to overcome this issue, the author suggests that native cultural elements and conventional models need to be incorporated into the syllabus of CLT to be adopted in the local context. In this manner, the possible culture shock the students may suffer in the language class due to the cultural variation between the natives and foreigners could be eliminated.

Stern (1992) argued that despite outstanding characteristics, CLT needs appropriate vocabulary for functional language use but it gives little guidance about how to handle vocabulary. However it has been realized that more exposure to language and practice with functional communication will not ensure the proficiency in language learning.

Therefore the best way to handle the ESL classes is to include an effectively worked out selection of vocabulary, according to frequency and an instruction methodology that encourages a meaningful engagement with words.

### **Tasks in the CLT**

The growing interest in tasks originates largely from the communicative approach to language teaching. Almost everything that is performed in the classroom is underpinned by beliefs about nature of language and about language learning. Dramatic shifts in attitude towards both language and learning can be observed in recent times. This has sometimes resulted in contradictory messages in teaching profession which in turn has created confusion.

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*



It has been acknowledged that language is more than simply a system of rules. Language is regarded as a fertile source for the creation of the meaning. In the process of learning, one is expected to understand clearly the distinction between “learning what” and “knowing how”. In other words, one should distinguish between knowing various grammatical rules and have the ability to use the rules effectively and appropriately when communicating.

Pedagogically, task based language teaching has strengthened the following principles and practices.

- A need – based approach to content selection.
- An emphasis on leaning to communicate through interaction in the target language.
- The introduction of authentic texts into the learning situation.
- The provision of opportunities for learners to focus, not only on language, but also on the learning process itself.
- An enhancement of the learners’ own personal experiences as important contribution elements to classroom learning.
- The linking of classroom language learning with language use outside the classroom.

(Nunan, 2006, p. 3)

Such task-based language teaching is believed to develop language acquisition by (a) providing learners with opportunities to make the language input they receive more comprehensible, (b) furnishing contexts in which others can understand and (c) making the classroom closer to real-life situations.

### **Definition of Tasks**

Tasks have been defined in various ways. Nunan (2004) drew a basic distinction between real world or target tasks and pedagogical tasks. Target tasks refer to uses of language in the world beyond the classroom. Pedagogical tasks are those that occur in the classroom.

The following is another definition of pedagogical task.

“... any structured language learning endeavour which has a particular objective, appropriate content, a specified working procedure, and a range of outcomes for those who undertake the task. ‘Task’ is therefore assumed to refer to a range of work plans which have the overall purposes of facilitating language learning – from the simple and brief exercise type, to more complex and lengthy activities such as group problem – solving or simulations and decision – making” (Breen, 1987, p.23).

This definition appears to be very broad and it implies that just about anything the learner does in the classroom qualifies as a task. In fact, it can be used to justify any procedure at all as ‘task – based’, and as such, is not particularly helpful.

Ellis (2003, p. 16) defined task thus.

“A task is a work plan that requires learners to process language pragmatically in order to achieve an outcome that can be evaluated in terms of whether the correct or appropriate propositional content has been conveyed. To this end, it requires them to give primary attention to meaning and to make use of their own linguistic resources, although the design of the task may predispose them to choose particular forms. A task is intended to result in language use that bears a resemblance, direct or indirect, to the way language is used in the real world. Like other language activities, a task can engage productive or receptive, and oral or written skills and also various cognitive processes”.

Nunan (2006, p. 5) defined task in the following manner:

“A task is a piece of classroom work that involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is focused on mobilizing their grammatical knowledge in order to express meaning, and in which the attention is to convey meaning rather than to manipulate form. The task should also have a sense of completeness, being able to

stand alone as a communicative act in its own right with a beginning, middle and an end”.

Lambert (2004, p. 18) maintained that “Communicative tasks are some pedagogical tasks which are effected through a planned diversion in the information held by learners, and which usually approximate to some extent to a real world task which learners will encounter outside the classroom. The need to share information requires learners to communicate functionally in a second language and the link with the real world enables them to acquire task specific language and skills.”

### **TBLT and CLT**

TBLT is based on the development of CLT, input and interactionist theory and learning theory. Its focus is on both learning by doing things meaningfully. The chief aim of TBLT is to integrate all four skills and to provide learners with opportunities to experiment with and explore both spoken and written language through learning activities designed to engage learners in the authentic, practical and functional use of language meaningfully to develop learners’ communicative competence and in this process, a variety of tasks offers immense flexibility and the teachers will be able to design communicative tasks and lead to more motivating activities for the learners, as well. Teaching becomes a process of fulfilling tasks by using the target language under the communicative task design. Thus, how to design appropriate communicative tasks becomes a major problem in implementing this approach.

In the task-based language teaching, content of the syllabus and instructional processes are selected in relation to communicative tasks which learners will need to engage in outside the classroom and also in relation to theoretical and empirical insights into those social and psycholinguistic processes which facilitate language acquisition. This approach to language teaching includes the ideas of learning theories of Piaget’s cognitive theory and Vygotsky’s social constructivist theory (WANG, 2006, p. 11).

Piaget explained that overall development is the result of children's interaction with their environment, with a complementary interaction between their developing perceptual cognitive capacities and their linguistic experience.

Piaget laid emphasis on the constructive nature of the learning processes. That is individuals are actively involved in constructing personal meaning right from birth, which is their personal understanding from their experiences. Another cognitive psychologist, Vygotsky affirmed that cognitive development and learning originate in a social context (Vygotsky, 1978). He assumed that higher psychological functions such as learning develop in interaction between individuals. He hypothesized the existence of a zone of proximal development (ZPD) where functions learnt in a social dimension are transferred to a cognitive dimension. This theory implies that a learner learns under the guidance of an expert who provides assistance and support by adjusting the difficulty of the task. Since a language classroom can also be considered as a social environment, the phenomena of interaction taking place there can be studied in the light of this theory.

Vygotsky (1978) agreed with many of Piaget's ideas about how children learn, but he emphasized more on the social context of learning. Piaget's cognitive theories have been used as the foundation for designing learning models in which the teacher's role is limited. In Vygotsky's theories, teachers as well as older or more experienced children play very important roles in learning. Much overlap between cognitive constructivism and Vygotsky's social constructivist theory is found. However, Vygotsky's constructivist theory, which paves the way for an active, involved teacher. According to Vygotsky, the culture offers the child the cognitive tools needed for his development. The type and quality of these tools determine, to a much great extent than they do in Piaget's theory, the pattern and role of the development. Adults like parents and teachers are conduits for the tools of the culture, including language. The tools of the culture provided to a child include cultural history, social context and language. Currently they also include electronic forms of information access.

Vygotsky's concept, the 'zone of Proximal Development' is supposed to be best known. It maintains that students with the help from adults or more advanced children, can master

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

concepts and ideas which they can't understand on their own. No individual is able to achieve the full extent of his / her learning potential, but people can continue to develop their cognitive capacity throughout their lives and their social interaction. A social constructive model of the teaching – learning process, supported by social – interactive and constructive theory has come into being. It emphasizes the dynamic nature of the interplay between teachers, learners and tasks, and provides a view of learning as arising from interactions with others. In this model, learner is an active meaning – maker and problem solver and tasks involve input in the form of a piece of text or language. Activities which are the cognitive process needed in order to carry out the activities which are incorporated to them. Together with the other two key factors, teachers and context, they interact as part of a dynamic ongoing process.

In the view of Ellis (1999, as cited in WANG, 2006), the Input and Interactionist Theory is the theoretical base of task – based approach. The explanation of Input and Interactionist Theory which Krashen emphasizes refers to using language to learn and then learning to use language. Krashen and other L2 acquisition theorists stress that language learning comes about through using language communicatively, rather than through practicing language skills. In other words, one acquires a language mostly as the result of using language in the process of communicative activities, not the result of conscious language drilling.

In the view of Krashen (N.D., as cited in WANG, 2006, p. 13), one acquires a language through subconscious acquisition process not our conscious learning process. Language acquirers are consciously unaware of the grammatical rules of the language, but rather develop a sense for correctness. In a plain sense, acquisition is “picking – up” a language. On the other hand, language learning refers to the conscious knowledge of a foreign language, knowing the rules, being aware of them and being able to talk about them.

Krashen also claims that students must receive comprehensible input to acquire a language. According to the hypothesis, a language acquirer who is at level “I” must receive comprehensible input that is at level “i+1”. In other words, one acquirer only when one understands language that contains structures that is ‘a little beyond’ where one is now. This

understanding is possible due to using the cultural background of the language one hears or reads and one's knowledge of the world.

Some deficiencies of Krashen's comprehensible input theory have been brought out by critics. They disagree with that more exposure to input, even if comprehensible can promote language learning. Learners do not have the access to interact with the source of language when reading a book, watching a T.V. programme or listening to a radio broadcast. In these instances, communication is one-sided. They do not have any means to express that they haven't understood the message, to seek clarification or repetitions. On such grounds, Long (1983), while accepting the comprehensible input theory, intended to study how input is made comprehensible. His research findings are evidence of how native speakers consistently modify their speech when they interact with non – native speakers. Most native speakers naturally adapt their speech to the needs of the non – native speakers, for sake of facilitating communication.

In the view of Long (1983, pp. 177-193) only “Conversational interaction” promotes language acquisition. He also believes that the necessary language acquisition device is “modified interaction” which concerns (1) the modified interaction may make the input comprehensible; (2) the comprehensible input is good for language acquisition; (3) modified interaction benefits language acquisition. Hence, in ELT, the activity should be designed with the modified interaction (task) so that learners can naturally acquire language through the conversational interaction.

The great advantage in the task-based language teaching is that language learning in classrooms is made parallel to the natural route and higher rate of language acquisition can be reached as it provides learners with a clear communicative goal, interaction is needed to reach the goal, and comprehensive input can occur, and then language acquisition is facilitated.

Shavelson and Stern (1981, p.478 as cited in WANG, 2006, p. 21) suggested that tasks design should incorporate the following elements:

1. Content – the subject matter to be taught.

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

2. Materials - the things that learners can observe / manipulate.
3. Activities - the things the learners and teacher will be doing during the lesson.
4. Goals - the teacher's general aim for the task (they are much more general and vague than objectives).
5. Students - their abilities, needs and interests are important.
6. Social community - the class as a whole and its sense of "groupness".

According to Wright (1987), tasks minimally include two elements, one the input data provided by materials, teachers or learners, and an initiating question instructing learners on what to do with the data.

Candlin (1987) maintained that tasks should include input, role, settings, actions, monitoring, outcomes and feedback. Input is the data provided to learners to work on. Roles refer to the relationship between participants in a task. Setting refers to the classroom out – of – class arrangements decided in the task. Actions are procedures and sub – tasks which the learners are to perform. Monitoring is the supervision of the task in progress. Outcomes are the goals of the task and feedback denotes the task assessment.

Nunan's publication, *Designing Tasks for the communicative classroom*, was brought out in 1989. This manual is treated as a milestone of task – based approach to language teaching. In this work, Nunan has produced a framework for analyzing communicative tasks and tasks are analyzed based on their goals, input data, activities, settings and roles.

Two principal aspects of communicative tasks, (1) the distribution of task – essential information and (2) the goal orientation of learners are discussed by Long (1983). With regard to distribution of task-essential information, "one-way" tasks and "two-way tasks" are discussed by Long. In "one-way" tasks, one learner holds all task-essential information and communicates it to the others and in "two-way" tasks, task-essential information is distributed between learners, requiring them to share and integrate it. As with goal orientation, there is the reference to "open"

task in which learners know that there is no correct solution to the task and “closed” task in which learners know that there is only one or a small range of solutions.

Yule (N.D, as cited in WANG, 2006) provided a second typology of communication tasks. He proposed three task types, i.e., descriptive, instructional and narrative and argued that discourse skills necessary for descriptive tasks are included in instructional tasks and that the skills for both are entailed in narrative tasks. The typology of Pica et al (as cited in WANG, 2006) demonstrated how learners need to interact on individual tasks and Yule’s typology provided a basis for sequencing tasks developmentally. The typology of Pica et al and Yule are representative of current practice in foreign language instruction.

Lambert (2004) introduced an approach for planning sequences of communicative tasks in which learners become personally involved. By drawing on their own ideas and experience, as a product of earlier tasks in a given sequence, learners generate the content and resource material on which subsequent tasks operate. Lambert, through this approach, believes to increase understanding of the potential of tasks as a planning tool in foreign language or second language teaching and offer some practical examples for teachers and material designers.

Breen (1984, pp. 52-53) proposed a syllabus based on processes rather than products. In his opinion, “an alternative to the listing of linguistic components would be to: prioritize the route itself; a focus upon the means towards the learning of a new language. To this effect, the learner would give priority to the changing process of learning and the potential of the classroom – to the psychological and social resources applied to a new language by learners in the classroom context – a greater concern with capacity for communication rather than repertoire of communication, with the activity of learning a language viewed as important as the language itself and with a focus upon means rather than predetermined objectives, all indicate priority of process over product”.

Breen (1984) opined that with regard to communication at the center of curriculum, the goal of that curriculum (individuals who are capable of using the target language to communicate



with others) and the means (classroom activities which develop this capability) begin to merge; the syllabus must take account of both the goals and the means.

Subsequent to the introduction of CLT, the place of grammar in the curriculum was not firm. Teaching of grammar was felt to be unimportant by some linguists in the beginning. They also believed that if the learners paid much concentration on meaning in using the language to communicate, their ability to use a L2 would develop naturally. Recently their assumption has suffered criticism and nowadays, there is emphasis on tasks that prompt learners to focus on form. It is also widely accepted that knowledge of grammar gains significance using language for communicative purposes.

Littlewood (1981) stated that the following skills are essential in CLT. The learner should reach a good level of linguistic competence. He must have the ability to manipulate the linguistic system of the target language to use it spontaneously and flexibly so as to bring out what he intends.

The learner must have the ability to distinguish between the forms he has mastered as part of his linguistic competence and the communicative functions that such forms are to perform.

The learner should practice necessary skills to use language for communicating meanings effectively in real situations.

The learner must inform himself of the social meaning of language forms. Hence the learner will achieve the ability to choose the socially acceptable forms and get rid of offensive expressions.

Thus it is understood that any comprehensive curriculum is to entail both means and goals and consider both product and process.

Undoubtedly CLT has had a tremendous impact on both methodology and syllabus design, and has promoted the status of learning “task” in the curriculum and TBLT contributes to the perfection of CLT approach.

As discussed above, Nunan (2006) suggested that learners should focus more on meaning rather than on form. CLT has been generally blamed for giving priority to fluency and not accuracy. This result seems to be the result of the fact that when learners communicate in the classroom, their performance is assessed according to their communicative effectiveness. The definition of Nunan may be considered to reinforce the misunderstanding about the role of fluency and accuracy in CLT. In fact, Nunan’s definition emphasizes the need of a non – linguistic purpose of the task and it doesn’t mean that form can be ignored in the learner’s language.

The issue whether the focus should be on form or on meaning has been under discussion. According to most applied linguists, both are important. However they do not fail to stress that grammar should not be presented out of context. In fact, effective language use involves achieving harmony between form and function. Learners should be made to realize that different forms could be used to express different meanings in different circumstances. At the same time, when a task or an activity is designed, a good guidance to each task, even a subtask is usually shown during teaching or learning so that learners understand and use language effectively in the communicative activity, through a series of sound task practice.

Learners can perform better if their attention is drawn to some typical features of language form.

Language data can be of two categories, 1) authentic data and 2) non – authentic data. Authentic data include the speaker and written language specifically prepared for the purpose of language teaching. Authentic data are genuine English expression. They are the result of real communication between two or more individuals. Non-authentic data entail the speaker and written texts and other samples language specially intended for the classroom use.

Non-authentic data becomes a good source that provides learners with examples of target grammar and vocabulary in text that would enable learners to understand and process the language. Thus they serve as fine means for learners particularly in the beginning of learning.

It is equally important for the learners to make use of the authentic data also. In the authentic data, target language items in contexts where they naturally occur are presented to learners. If learners do not have the access to authentic materials in the classroom, they will have to encounter many difficulties when they involve in real communication outside the classroom. When a task is designed, the relevance of the authenticity with the contents of the text should be taken into account so as to enable the learners to practice a language in an authentic language situation.

### **Input**

It is generally accepted in second language theories that pertaining to the learning of a modern language learners must be exposed to sufficient language input either in artificial or natural teaching settings. Ellis (1999) stated that input refers to the language that is addressed to the FL learner either by a native speaker or by another F.L. learner. Input also means the language that the students hear or read. It should contain some new information that the learners have not known. In other words, the input should be at a higher level that the student is capable of using, but at a level he is capable of understanding. It is called “rough – tuning” and compared to the way adults talk to children. Students can acquire language on their own if they are provided with a great deal of comprehensible input.

Two different types of input are termed as roughly-tuned input and finely-tuned input. The roughly-tuned input refers to a language at a level a little above the learners’ abilities and finely-tuned input is language to be selected precisely to be at exactly the learners’ level. In the current context, finely – tuned input is considered to mean the language selected for conscious learning and teaching.

### **Communication through Listening Activities**

Most of the learners will be interested in spending more time to listen to the L2 than to produce it. They must understand what they listen during face-to-face interaction. Also they will have to silently receive messages channeled to them from radio, television, seminars etc. In the view of some, listening is a passive skill. This is misleading since listening involves active involvement of the hearer. The hearer must possess both linguistic and nonlinguistic knowledge to understand the speaker's intended meaning. During the course of an interaction, he may have the access to many clues to receive the message. However he should be made aware that all clues are not equally relevant to the message. Thus even if he misses a portion of language, he need not bother about it as other clues will be helpful to him to know the message. It is also to be borne in mind that knowing the whole message may depend on this particular missed item. This won't affect the general point being made here since the learner will soon realize his own misunderstanding if he keeps himself involved in the communication rather than allowing himself demotivated due to a sense of failure (Maley & Duff, 1978).

In order to make listening to be active, the learner must be motivated by a communicative purpose. This purpose will determine what meanings he must listen for and which parts of the spoken text are most important to him. For example, there may be parts on which he need not focus attention for every detail, but only listen for the general gist. There may be other parts which require him to listen for more detailed information. There are even other causes where he must listen for specific pieces of information out of the text.

The most popular and familiar activity for providing a purpose for listening is by means of questions which prompt learners to listen for specific information or to make inferences from what they hear.

Following are some activities through which learners can develop their listening skills (Littlewood, 1981, pp. 68-73).

1. Performing physical tasks (e.g. selecting pictures)
2. Transferring information (e.g. tabular form)
3. Reformulating and evaluating information.

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

In these activities, the main focus is on listening for functional information. Some techniques applied in these activities can be used to motivate learners to listen for social meanings also.

### **Choosing Course Content**

A communicative approach does not abandon the inclusion of structural aspects to its course content. Mastery of the structural system is still considered the basic requirement for using language to communicate one's own meanings. Yet, a communicative approach stresses the idea of going beyond structures and taking account of other aspects of communication. Thus it enables us to relate the content more closely with the actual communicative uses. For example,

When deciding which linguistic forms should be emphasized within a limited time, the teacher can give priority to those which seem to offer the greatest value in broadening the learners' communicative capacity. For example, 'can + infinitive' can be used to express several important communicative functions. Hence the teacher may focus more on this pattern. Whereas the teacher need not emphasize much on the distinction between 'I will' and 'I shall', since it is not so important for effective communication.

When designing creative activities, the teacher may take learners' probable needs into consideration. For example, in discussions and problems – solving activities, topics related to learners' interests can be incorporated. In role – playing activities, situations and topics which the learner will encounter outside the classroom can be included (Littlewood, 1981, p. 77).

In this section we have discussed how communicative approach can be used to make the content of a course to reflect not only the structural demands of the L2, but also the communicative demands of learners. However it should be noted that the exact nature of these demands cannot be predicted since they depend on the uncertainties of day – to – day life and communication. The learner should have the ability to negotiate these uncertainties and this ability partly depends on whether we have exposed him to particular portions of relevant

language. In addition, it depends on his creative ability for using the L2 grammatical system to communicate new meanings in unpredicted situations.

### **Organizing Course Content**

This section deals with the possibilities of organizing the course content based on the aspects of language use other than the structure of the language.

### **Functional – Structural Organization**

Shaw (1977) held that it is important to organize a course into units based on necessary communicative functions while retaining the structural aspect of the language to be taught. Then the learners will be able to follow the course from function to function rather than from structural pattern to structural pattern. With regard to functional – structural form of organization, the teacher can recycle functions, introducing each time a more complex language to suit the learners' developing linguistic competence. For example, when dealing with 'asking directions' can be first expressed by 'where's the church, please?' later by 'Can you tell me the way to the church, please?' and later still by 'Excuse me, I wonder if you could direct me to the church?' Learners also become aware of the social meaning of alternative forms.

### **Functional Organization**

In a class consisting of learners who have already acquired knowledge of the basic structures of the language, the teacher can decide on a form of organization that represents the communicative uses of the L2. It can be done by relating the course units to communicative functions.

This type of organization implies the functions of English. Each teaching unit relates to a set of communicative functions such as 'offering', 'asking permission' and 'giving reasons' and each function is represented by a series of linguistic forms. Language of widely varying grammatical complexity is thus grouped together for functional purposes. For example, 'asking permission' can be expressed by the simple form 'I'd like to leave early' and the complex 'I hope you don't mind, but would it be at all possible for me to leave early?'

## **Topic-Based Organization**

The course – units can be organized on basis of topics. The teacher can select an area of meaning which he believes useful to learners such as literature or history. He may provide useful language within this area and make learners involve in a variety of practice activities. The activities may include reading, listening, comprehension, discussion and role – playing.

## **The Teacher's Part**

The development of communicative ability occurs through processes inside the learner. The teacher should decide on the kinds of stimulus and experience these processes require and provide them to students. But he shouldn't exercise direct control over them. It is found that even though the teacher applies techniques to influence the course of development, the learner will follow the learning process determined by him. If the environment in which the learning takes place provides necessary stimulus and experience, the learning process can occur without the presence of the teacher. The teacher, further to his role as an 'instructor' is a facilitator of learning. Stevic (1976) summarized the various roles the teacher should assume in the classroom.

As general overseer of his students' learning, he must aim to coordinate the activities so that they can progress toward greater communicative ability.

As classroom manager, he must take the responsibility of organizing activities into lessons satisfactorily at the practical level.

There may be many activities where he must perform the familiar role of language instructor: he must present new language, exercise direct control over the learners' performance, evaluate and correct it and so on.

In other activities, once the teacher has initiated the proceedings, he will not intervene, but will let learning take place through independent activity.

When students are involved in independent activity, he must act as consultant or adviser, giving his help where necessary. He can also move around the classroom to monitor the strengths and weaknesses of the learners as a basis for planning future activities.

There may be occasions when he wishes to participate as ‘co-communicator’ with the learners in an activity. In this role, he can stimulate and present new language.

### **Computer Mediated Communication (CMC): The Use of CMC to Develop Communicative Competence**

Schumin (1997) illustrated that in addition to greater level of exposure to the target language, learners can have more opportunities to participate in the social and cultural context of the target language and learn the pragmatic knowledge, which is very difficult to be achieved in EFL cultures. For example, by using e-mails to send photos, audio or video attachments, learners can introduce their families, countries and cultures to their e pals; by using microphones and web cameras, learners have the opportunities to participate in online communications that is almost similar to the traditional face – to – face conversations although the interaction cannot be as immediate as real – life communications due to transmission time. Nevertheless audio and video communications help learners to obtain both verbal (e.g. intonation) and non – verbal (e.g. facial expression) cues that are essential factors to develop social competency.

### **Use of CMC tools in Language Learning**

By integrating CMC into language learning, learners can be exposed to as much language input as possible and motivated to learn with more interest. In order to maximize the efficiency of CMC in language learning, teachers have to focus on designing learning tasks, monitoring learners’ learning process and evaluating their language progress (Robertson, 2003).

To transform the learned knowledge into competence, adequate opportunities to put the learned knowledge into use is essential. Hence, teachers should design learning tasks with clear objectives and decide on the learning tasks or materials for learners to acquire both the target linguistic and pragmatic knowledge.



A careful planning on the design of learning tasks would create motivation to learn, among learners. Teachers can involve learners in doing a collaborative project with another learner; for example, the project may be to involve learners in writing a story journal together online. By using the features of blocks, learners can exploit their imagination, exchange ideas online to maintain a story journal together. With motivation, learners will have higher level of enthusiasm in taking part in the discussion and engaging in learning.

Through learning task with a clear objective, it is possible to control the learners' learning progress. If there is no such control, learners may be lost in the process of learning. For example, if a task is not designed to achieve (e.g. to know more about your friend and introduce him/her to the class), learners will get confused about what is needed to be discussed, learned and achieved. They may also face unpredictable difficulties during the interaction which was not taught prior to the task.

In the psychological perspective, when a learner learns a new word, or phrase, initially it is registered in his short term memory and when the learner is exposed to the same term several times, he / she is able to acquire it and store it into his / her long term memory (Moras & Carlos, 2001).

What it implies is that involving learners in a single task will not develop acquisition and competence of the target new language. Therefore it is essential for the teacher to plan several different tasks with the same goal; different tasks with similar goals would provide learners with more exposure and practice and lead them to acquire the target knowledge.

The use of CMC in language learning creates an environment where learners interact between them. In addition to one-on-one e-mail interactions, constructing a discussion board to extend classroom discussion is another way to help develop the learners' ability to express learners' agreement or disagreement with others' opinions. When learners engage in a group discussion on a classroom discussion board, the teacher acts as the key figure to encourage online opinion exchange and help learners when communication breakdown takes place (Campbell, 2004).

Although the discussion board should be student centred, teachers continue to have great responsibility to monitor learners' interaction and learning progress. For example, when the teacher finds a learner speaking less or not responding to others' opinions, the teacher should induce him to respond to comments (Campbell, 2004).

Whether CMC tools can fully develop learners' communicative competence depends on further research. Nevertheless, the use of CMC tools both inside and outside of the classroom can certainly contribute to the success of learning and develop communicative competence of learners to a considerable extent.

## **Conclusion**

All the above stated views in sections 1, 2 and 3 collectively stress the fact that the main objective of CLT approach is to develop the communicative competence of learners. Proponents of CLT regard CLT as an innovation with many specific features. CLT views language as a tool for communication. It insists that interactional speaking activities in classrooms can be excellent instances of real communication. It also concerns the coordination of the language skills, viz. speaking, writing, reading and listening in order to achieve the communicative competence in a sound manner. It ensures that students have sufficient exposure to the target language. Thus it recommends real world contexts for teaching the language to provide students with proper and adequate exposure. Therefore the application of CLT in classrooms would result in a positive effect on the part of teachers, students and the government. It is also noted that there are some negative views about CLT approach but the implied notions in such negative views emphasize that the grammar is the means through which linguistic creativity is ultimately achieved and an inadequate knowledge of grammar would lead to a serious limitation on the capacity for communication. There is therefore no question that grammar needs to be imparted to target language learners.

### CHAPTER – 3

## FACTORS HINDERING LEARNERS IN ACHIEVING COMMUNICATIVE ABILITY

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### Introduction

In the initial part of this chapter, the current status of English and the historical background of ESL teaching in government schools in Sri Lanka are briefly stated. The decline of English language proficiency among the Jaffna Tamils at present and the reasons for this are specially focused on since the data analysis which follows has been carried out with subjects from the University of Jaffna, Sri Lanka. Then a theoretical foundation for the data analysis has been presented. The theoretical foundation deals with the impact of the main factors: motivation, attitude and exposure to English in achieving communicative ability. The data analysis is aimed at identifying the factors that impede the development of communicative competence of the undergraduates of the University of Jaffna, Sri Lanka.

Teaching ESL in government schools in Sri Lanka, irrespective of the socioeconomic and geographical background of students has been a vital concern of successive governments since the early 1950s. Since the 1990s, much emphasis has been laid on ESL teaching in view of solving the Sinhala – Tamil ethnic conflict adversely affecting the economic and social development of the country. In addition, it has been felt that providing students with necessary knowledge and technical skills which the modern employment market demands is crucial. To achieve this objective also, a good knowledge of English is felt essential. Despite the efforts taken by the governments with regard to the school ESL programmes, the overall unsatisfactory performance of students in English in the G.C.E (O/L) and (A.L) examinations and the poor performance of youths in job interviews are evidence of the inefficiency of the programme.

British colonial rule which lasted from 1796 to 1948 in Sri Lanka had a great influence on the status and function of English in this island. The British founded some schools namely the ‘Superior Schools’ that imparted education in the English medium (Jayasuriya, 1976). Only the economically privileged Sri Lankan natives could afford to receive education in these schools by

paying a fee. The poor lower class Sri Lankans were deprived of the facility of English medium education which lowered their standard of living.

Gunasekera (2005) remarked, “ From 1796 to 1956, English was the official language of the country. In 1948, when we gained independence from the British, English remained the only official language of the new dominion. In July, 1987 Indo-Sri Lanka Accord, Sinhala, Tamil and English are declared official languages of Sri Lanka. In November, 1987, 13<sup>th</sup> Amendment to the Constitution, English is the link language and Sinhala and Tamil are the official languages of Sri Lanka.” (p.14)

The link between the English language and the economic status resulted in making English language proficiency a necessary requirement for upward social mobility in the country. This is still the case in contemporary Sri Lanka. In post – independent Sri Lanka, the British education system was subject to many changes.

The local politicians were very much concerned about providing equal opportunities to people of all strata of society. Free education in the vernacular for all in government schools has been prominent among these changes. English instead of being the medium of instruction became one of the subjects in the wider school curriculum; i.e. the second language. Though English has been replaced by the students’ mother tongue as the medium of instruction, the role of English in social life in Sri Lanka is unchallengeable.

Raheem and Ratwatte (2004 as cited in Vignaraja ,2005) remarked that in Sri Lanka the national language policy has quite recently been ignored at the institutional level- in the field of higher education and some of the then existing faculties continue to teach in English. They continue to discuss the influence of the invisible or unplanned forces on language policy and implementation and in Sri Lanka it appears to be moving away from the dictation of the planners to the choice of the individuals. “This is essentially true of the University of Jaffna, in spite of the great hue and cry for a monolingual State, English persists to play the dominant role in most of the academic affairs.” (Vignaraja, 2005:5)

There were different factors that contributed to the influence of English in Sri Lanka. Some members of the middle class used English as the means of establishing their distinct identity among the people with whom they lived. Another factor considered sociopolitical is associated with the presence of the separate ethnic groups, the Sinhalese speakers and the Tamil speakers. English became the effective lingua franca between these two communities. The third factor known as 'reactive' was determined by external realities. Here the participants have a keen inclination toward the language of power. As Sri Lanka is considered, it's interesting to note that that the keenness to cultivate English by certain section of people emerged at a time when the language of power was Sinhala and not English.

Samarakkody (N.D:39) stated, “ The position privilege and status occupied by English continued even during the period of post independence nationalism, since the elitism bilinguals of the national bourgeoisie had no desire to do away with the language that had brought them to these positions of power and privilege.”

In Sri Lanka, the direct method and subsequently the grammar translation method had been in practice since English as a second language was included to the school curriculum. The direct method recommends the target language itself as the medium of instruction while the target language is taught in the students' mother tongue in the grammar translation method. These methods are found to have been unsuccessful in promoting the students' English language proficiency. Thus the Communicative Language Teaching has been adopted in schools since the late 1980s.

### **Decline of English Language use in Jaffna, Sri Lanka**

During British colonial rule in Sri Lanka (1796-1948), the Governor took the initiative in persuading the American Missionaries to function in Jaffna. The main objective of the Missionaries was to propagate their religious faith. Yet their contribution to the educational development of the Jaffna Tamils was tremendous. Vast employment opportunities and better prospects in life were available for the natives who had English language proficiency. The

American Missionary realizing the need of the hour established several schools in various parts of Jaffna.

Kailasapathy (1986:86 as cited in Sunthareswaran,2004:21) commented, “There was something unique in the educational facilities available in Jaffna during the middle of the last century(19<sup>th</sup> century) that have an important bearing on the relation between Tamil and Western scholarship ----- . Due to a number of factors, some of which were fortuitous and others intrinsically historical, Jaffna was in the forefront of this renaissance. The educational contribution of some of the Christian Missionaries in Jaffna, to this efflorescence cannot be exaggerated.”

A predominantly Tamil monolingual situation in Jaffna today leads to the lesser extent of the use of English in this region. In the government departments and state corporations, the verbal communication among the employees, pertaining to both official and unofficial dealings is entirely in Tamil. Cases of code – switching and code – mixing may be observed but only to a very limited extent. Most of the circulars and notices dispatched are found in Tamil, owing to the state language policy. The 1978 constitution of Sri Lanka declared through its 16<sup>th</sup> amendment passed in 1988 that “Sinhala and Tamil be the languages of administration of all the provinces in Sri Lanka, other than the Northern and Eastern provinces where Tamil shall be so used, etc. All laws and subordinate legislation shall be enacted or made and published in Sinhala and Tamil together with a translation thereof in English. Sinhala shall be used as the language of courts situated in all the areas of Sri Lanka except those in any areas where Tamil is the language of administration” (Thirumalai, 2002). Department meetings and discussions are held mostly in Tamil. In the case of the private sector, the employees of the Colombo based commercial organizations like Brown & Co.Ltd, Singer Co. Ltd, Commercial Bank of Ceylon Ltd etc. and some insurance companies may use English to some extent since they have to communicate with their counterparts in the south in English.

Saravanapava Iyar (2001:149) stated, “In Jaffna, the use of English in the family and friendship domains has been limited to the English educated elite from the British rule. One

rarely observes English being used in these spheres by the rural communities, whether agricultural, and fishing groups or sub groups.”

“In the total Jaffna English speech community, a small minority of these people use English for all communicative purposes.” (Saravanapava Iyar,2001:81)

No public forums or seminars are addressed in English. Even the periodical get – together and meetings of major clubs such as the YMCA, the Lions Club and the Rotary Club are held mostly in Tamil. Very few people read in English. No English Newspapers or magazines are published in Jaffna. Only a few members of Jaffna society subscribe to English newspapers like the Daily News brought from Colombo. People rarely show interest in viewing English T.V.programmes or listening to English programmes on the radio.

Sunthareswaran (2004:80- 82) observed, “English magazines, journals or periodicals are not published in Jaffna since the English reading population is very small now. People in Jaffna do not take much interest in English programmes broadcast by SLBC. On the whole, the use of English in the family domain in Jaffna is very much restricted.”

When commenting on the post-independence status of English, Suseendraraja (1997, as cited in Sunthareswaran, 2004:74) noted, “English became socially restrictive and did not meet the need for popular participation. The day to day use of English in the Jaffna society was reduced.----- even among the older generation who had their education through English, the need for the use of English has declined considerably. They have given up using English in their conversations and writings as they did earlier because the younger generation is not in a position to respond in English. In fact, the percentage of people who read in English too has become very low. Among the Jaffna Tamil population the regional and national newspapers command the highest circulation as against the national English newspapers published in Jaffna at present.”

Even the teachers of English serving in government schools are not suitably qualified and although they complete courses in training Colleges and Colleges of Education, their competence in English is not satisfactory.

Professional courses like Accountancy, CIMA etc. which are conducted in the English medium are not available in Jaffna presently for want of qualified resource persons in English. But a good number of avenues are open to follow courses in information technology and computer literacy in the English medium. Youngsters show much keenness in following these programmes with the hope of finding job opportunities. Such pursuits of youngsters have undoubtedly led to the progress of English knowledge of youngsters considerably.

Suntharesan (2009) observed that teachers serving in government schools should have a moral consciousness in performing their duties with perfection by covering the syllabus in time, strictly following the instructional guidelines to handle the text books, attending seminars to update their knowledge etc.

Sunthareswaran (2004:176) noted the decline of English language proficiency of the undergraduates of the University of Jaffna. “----the overall performance of the students has not been very encouraging in the recent years according to the Instructors and the Head of the ELTC of the University of Jaffna.”

### **The Impact of Social Stratification on Students’ Proficiency in English in Jaffna**

Proficiency in English among school students varies depending on the area or location in which the schools are situated. Classroom conditions and facilities, teaching methods and teachers’ proficiency levels also vary considerably. Although one can assume that an average student after certain years of study, acquires knowledge of basic structures of English, however, it would be a misconception to assume that an average student across different villages, towns and cities knows equally the structures of the language. The following remarks by Thorat (2007, p.2) are worth mentioning in this context. “It is clear to all of us that the standard of English in rural areas in India, Pakistan, Bangladesh, Sri Lanka and Nepal is very poor when compared with the skills students in the urban areas demonstrate. Generally the learners in rural areas are poor with not many facilities to improve their performance in studies”



Since the undergraduates of the University of Jaffna are students from schools situated in different locations and surroundings, their proficiency levels in English are found to vary by the time they enter the university. Their proficiency still varies even during their course of studies in the university due to certain factors which are dealt with later in this section.

People assume various statuses in the social strata and their social roles also vary. The markers of people's identity include occupation, education, economic status, gender, age, colour, caste, social rank etc. Linguistic correlation of all these markers can be found at all levels.

The organization of people into hierarchically ordered social groups or classes becomes one of the sources of sociolinguistic identity. Classes made up of people with similar socioeconomic variables in social stratification can be stated in terms of urban versus female etc. Proficiency levels in English found to vary across these variables in turn may lead to students' different attitudes, different levels of motivation and different levels of exposure to English. Besides, the teaching materials used and the teaching methods adopted in the university influence the English proficiency of the undergraduates of the University of Jaffna.

### **Urban versus Rural**

When compared with the students from rural areas, students from urban areas have better proficiency. Among the students of the Faculty of Arts and the Faculty of Management Studies & Commerce of the University of Jaffna, the students from the urban areas who have secured A grade in ESL are 18% whereas the students from rural areas who have secured the same grade in ESL are only 3%. (See Section- 3 in Appendix-A) Some urban students listen to and view English programmes on the radio and television. They also read English newspapers and magazines. Some of their parents subscribe to English newspapers. The author's discussion with students shows that 45% of the students from urban areas have a considerable exposure to English in the family surroundings. In short, the urban students have the opportunity to use English outside the classroom. In some urban families, students have their personal computers and they are able to learn and use English words and vocabulary items related to information technology. These facilities enable them to have higher proficiency levels in comparison with students from a rural background. It should be noted that in case of the undergraduates of the

Faculty of Arts of the University of Jaffna, the majority are from rural surroundings. According to the survey conducted by the author, 60% of the students are from rural areas. (See Section-1 in appendix-A). Canagaraja(1992:15) endorsed it with his observation.

“More of the arts students come from remote rural schools(where English was never taught),their families are uneducated, poorly employed, unexposed to English.”

Perera (N.D:88) observed, “ ----- in considering the attitudes toward the second language we find two extremes. Where the urban class is concerned the majority have positive attitudes. They are both instrumentally and integratively motivated. Most children have English speaking parents with positive attitudes towards the second language.”

On the other hand, in the rural sector the attitude toward the second language is self evident by the term given to it-“Kaduwa.” The Youth Commission Report (1991:91 as cited in Perera, N.D:88) stated, “The notion of ‘Kaduwa’ has two components. The first refers to the pervasive discrimination in all spheres of life, especially employment, directed against monolingual Sinhala and Tamil speaking youth. The second aspect of ‘Kaduwa’ relates to question of social mobility.”

### **Rich versus Poor**

It’s a usual feature that economically privileged students perform better than economically underprivileged ones across the towns and villages. However, inevitably there are a few exceptions in all areas. But as per observation, students from the upper class are more proficient in English than the middle and lower class students and the middle class students are more proficient than the lower class. McPortland (1991, p.2) supported this notion thus. “The different capacities of poor and wealthy homes to support students’ learning activities continue through the elementary, middle and high school grades. Students from deprived backgrounds may not have a quiet place and home to study while well – to – do students will often have not only a quiet place but also home libraries and computers to support their learning activities. While parents who are not well educated can give strong emotional support in the education of

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

their children, they will not have the academic strengths to help with homework as students progress through the grade levels to more challenging courses.”

Another notable phenomenon of family lineage is education. Particularly the students whose parents are educated, have more opportunity to use English in their family environment. This situation enables them to develop their English proficiency and they do better than the students whose parents are not educated. The author’s informal discussion with the students revealed that 85% of the students whose parents are educated have passed ESL in the University.

The above discussion by no means, implies that all poor students will perform worse than the rich students.

### **Male versus Female**

General perception is that women are better at language than men. Many female students are found to be more proficient in English than the male students. The survey indicates that among the students of the Faculty of Arts and the Faculty of Management Studies & Commerce of the University of Jaffna, while the female students who have secured A grade in ESL are 13%, the male students who have got the same grade are only 5%. (See Section-4 in Appendix –A) While 84% of the female students have passed in ESL, 77% of the male students have passed the same test. (See Section -5 in Appendix-A) It should be noted that the female students who are the most proficient in English do better than some male students in other subjects as well. The author’s discussion with the students reveals that 85% of the female students who have secured either A grade or B grade in ESL have better performance in other subjects than males. That is gender as a social variable has very limited influence on English language proficiency in the University of Jaffna.

Sunthareswaran (2004) stated that Jaffna society was traditionally a male- dominated one .Education and employment were considered as the sole concern of the men folk. But due to the influence of Missionaries, females had avenues for English education.

“English education for women prospered earlier and better in Jaffna than in the South--- ‘The Jaffna female Seminary’ a model of women’s education in 1864 provided a complete English education that included French, drawing, Music, Needle work and the making of artificial flowers.” (Gooneratne, 1968 as cited in Sunthareswaran, 2004:23)

The above comments are evidence of the keenness of females of Jaffna society to be proficient in English.

### **Theoretical Foundation of Data Analysis**

The issue that some students perform well in a subject while others though with similar background, academic preparation and experience encounter more difficulties in learning it, baffles most teachers. In the case of the subject being language instruction whether in a native or a second language, a series of factors are involved. One set of factors contributing to the success in language classroom are the attitudes and motivation of both students and teachers. Even though these factors are not only ones that account for differences in classroom processes and student outcomes, it is undeniable that they influence the environment for instruction, teachers’ individual roles and students’ efforts significantly.

According to McKay and Hornberger (1996), there are clear indications that the relationship between a person’s prior linguistic and academic experience, the social context of instruction, and the result of formal language instruction has complex and reciprocal correlation with each other. Positive attitudes about language and language learning may be as much the result of success as the cause. However, it should be borne in mind that students with positive general attitudes are not linked with effective strategies that enable them to take advantage of instructional opportunities presented to them. In addition, there are still other factors such as the attitudes and examples of the peers, teachers and parents with respect to language study and social and institutional language policies as reflected in, for example, required courses of language study, both first and second, in schools which affect students. The language study depends also on the social status of the language. The report of McKay and Hornberger (1996,

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

p.19) rightly fits into this context. “Learners of English as a second language are in a rather different situation: their level of comprehension of the standard or any dialect is influenced by amount of exposure to the language. As learners increase in second language proficiency, typically but not always after ever – longer periods of residence in an environment in which the second language is widely used, they become more knowledgeable about and sensitive to dialectal and contextual variation in language.”

### **Definition of Motivation**

Theorists find it difficult to reach a consensus on a single definition for motivation. In the view of Gardner (1985,p.10) the term motivation in a second language learning context is found as ‘referring to the extent to which the individual works or strives to learn the language because of a desire to do so and the satisfaction experienced in this activity.’

According to Keller (1983), motivation is the degree of the choices people make and the degree of effort they will exert.

Oxford and Shearin (1994) stated that motivation is a desire to achieve a goal combined with the energy to work toward that goal.

Motivation was defined as the impetus to create and sustain intentions and goal seeking acts, by Ames and Ames (1989).

Motivation plays an important role in learning and teaching English as a second language. In the task of encouraging slow learners to work harder, creating an attractive learning atmosphere or rewarding the hardworking students, the role of motivation is felt.

Since motivation is one of the key factors in language learning, the low motivated learners experience difficulties to learn English as a second language. Dornyei (1990) clearly stated that motivation is one of the main determinants of second / foreign language learning.

Oxford and Shearin (1994, as cited in Qashoa, 2006 ; 5) analyzed a total of 12 motivational theories or models including those from socio psychology, cognitive development, and socio-cultural psychology and identified six factors that impact motivation in language learning.

1. Attitudes (i.e., sentiments toward the learning community and the target language),
2. Beliefs about self (i.e. expectations about one's attitudes to succeed self – efficacy and anxiety),
3. Goals (i.e. perceived clarity and relevance of learning goals as reasons for learning),
4. Involvement (i.e. extent to which the learner actively and consciously participates in the language learning process),
5. Environmental support (i.e. extent of teacher and peer support, and the integration of cultural and outside – of – class support into learning experience)
6. Personal attributes (i.e. aptitude, age, sex, and previous language learning experience).

## **Integrative and Instrumental Motivation**

### ***Integrative Motivation***

Falk (1978, as cited in Norris-Holt, 2001) believed that the most successful learners of a target language are those who like the people who speak the language, admire the culture and have a desire to become familiar with or even integrate into the society in which the language is used. This form of motivation is known as integrative motivation. When someone becomes a resident in a new community that uses the target language in its social interactions, integrative motivation is a key component in assisting the learner to develop some level of proficiency in the language. It becomes a necessity in order to function socially in the community and become one of its members. It is also theorized that “integrative motivation typically underlies successful acquisition of a wide range of registers and a native like pronunciation” (Finegan, 1999, P.568, as cited in Norris-Holt, 2001).

As far as integrative motivation is concerned, as noted in the previous section, only 2% of the students express clues regarding their integrative orientation. However, it should be borne in

mind that the true assessment of the integrative motivation among students in the Jaffna peninsula is impossible owing to the closed avenues for the English oriented programmes and the visit of English speaking Westerners to Jaffna at present. The fact to be recognized in this context is that a genuine assessment of any project is possible only in an environment where all the needed facilities are made available to achieve a target in the project under question. The same is applicable to the assessment of the integrative motivation of the students in Jaffna.

Subsequent to the recent end of the civil conflict in the beginning of the year 2009 and the restoration of normalcy in Jaffna, transport services and communication modes have been fast developed. Considerable trade investments and the arrival of experts in various fields including academics, politicians and business magnates in Jaffna are witnessed. Professional courses like CIMA and computer programmes have been introduced and the natives of Jaffna show great interest in being proficient in these fields. Meetings and panel discussions between Southern and Northern authorities are held frequently. The newly transformed situation compelling the need of a lingua franca seems to restore and revive the English environment gradually in Jaffna. Such situation is expected to promote the integrative motivation among students of English as a second language, in Jaffna, in course of time.

### ***Instrumental Motivation***

In contrast to integrative motivation, is the form of motivation referred to as instrumental motivation. This is generally characterized by the desire to obtain something practical or concrete from the study of a second language. (Hudson, 2000). With instrumental motivation, the purpose of language acquisition becomes more utilitarian, such as meeting the requirements for school or university graduation, applying for a job, reading technical material, translation work or achieving high social status. Instrumental motivation is often characteristic of second language acquisition, where little or no social integration of the learner into a community using the target language takes place or in some instances is even desired.

### **The Sample and Procedure of Data Collection**

In this investigation, 300 undergraduates including 100 students from the Faculty of Management Studies and Commerce and 200 students from the Faculty of Arts of the University of Jaffna were selected as a representative sample for the study. The formal investigation was

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

carried out by distributing questionnaires. The informal investigation included observation and discussion with students.

The questionnaire was developed into three sections.(See Appendix - B) Section – A involves 10 questions relating to the respondents’ exposure to English and their motivation for and attitude to the use of English at home. Section – B consists of 4 questions mainly relating to the respondents’ attitude and exposure to English in the University. The four questions in Section – C are intended to gather data relating to the respondents’ use of English and their attitude to the use of English outside their family and the University.

The data analysis focused on the factors that hinder undergraduates from independently producing language in its written and spoken form. Several problems which the undergrads encounter in communication have been identified.

## **Data Analysis**

### **Positive Correlation between Exposure and Language Proficiency**

The data elicited from the undergraduates through the distribution of questionnaires establish the positive correlation between the undergraduates’ exposure to English and their English language proficiency.

The students’ responses to items 3(a) and 3(b) in section B of the questionnaire reflect their proficiency levels of English when they entered the university. In response to item 3(a) (When you entered the university, were you able to express yourself in English?) 61 students answered in the affirmative, 229 students answered in the negative and 10 students did not respond.

In response to item 3(b) (To what extent, were you able to express yourself in English?), out of the 61 students 7 students were able to speak fluently, 42 moderately and 12 fairly well.

The author’s discussion with the students revealed that the aforesaid 61 students are from families with a considerable extent of English exposure and sound economic status.

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*



Learners generally do not have sufficient access to the target language outside of the classroom and practice what they have learnt in the classroom. Learners usually step into the real world using their mother tongue soon after they leave the classroom. In classrooms, although teachers now have gradually adopted approaches that focus on meaning and language use, due to the linear mode of face – to – face interaction, the learning outcome is still not efficient enough. Teachers now urgently need a solution to increase exposure and use of the target knowledge both inside and outside of the classroom.

Factors of learners' different personalities, learning and response pace, motivation and language proficiency can all lead to individual inequality to speak up in class or in groups. For example, learners who are shy, slow or afraid of making errors may choose to speak less in the classroom or group discussions. Insufficient access to the target language both inside and outside of the classroom certainly is an obstacle to foster learners' language proficiency.

Sometimes learners' previous language knowledge may help communication to some extent but they have to learn how to use this effectively in real life situation. As long as they make progress in communication, adjustment becomes easier. Language learning means learning to communicate i.e. learning to use language appropriately for the communication of meaning in social contexts.

The students' responses to item 2 in section B (What grade have you obtained for General English in the G.C.E (A/L) examination?) reveal their attainment levels. The details of their performance in this examination clearly indicate their dissatisfied English language knowledge by the time they enter the university. It should also be observed that General English course book is specially designed to develop students' communicative ability whereas they are found to be far behind in this ability when they admitted to the university.

<i>Grade</i>	<i>Number of Students</i>
A	Nil

B	Nil
C	3
S	9
F	288

**Table 3.1:** Students' attainment levels in General English in the G.C.E (A/L) examination.

The table represents the very high percentage of failures in English which indicates the huge decline of students' language proficiency.

The following comments are worth mentioning here. “ Even after 8 to 9 years of study which includes primary and secondary level of education, when they come to tertiary level they are not proficient enough in English to follow their higher studies in English.” ( Sunthareswaran, 2004:151)

Sunthareswaran (2004:174) made his observation regarding the students' lack of keenness in learning the subject General English. “Some students do not bother to prepare themselves for this subject at the examination and the number of students obtaining pass has not been very encouraging over the years.”

During the author's discussion with the students regarding the high percentage of failures in English, the students came out with various reasons including the lack of General English classes in schools, irregular conducting of classes and what is taught in the class not always corresponding to the questions in the General English paper in the G.C.E (A/L) examination.

The author's discussion with teachers of English in schools revealed that no instruction or expert guidance with regard to the use of General English course material in the class is provided. Civil disturbances and the prevailing transport difficulties are additional constraints that prevent teachers from attending seminars or conferences for teachers of English in other parts of the island. Also specialists who can serve as resource persons to deal with the subject of new trends in ESL teaching are not available in Jaffna.

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## **Extent of the Students' Use of English**

The choice of methodology in the language class depends on the extent of the use of the language of the students in everyday life or outside the classroom. In a monolingual language situation like in Jaffna, students have very limited scope to use English in everyday life. However, owing to the influence of globalization, some students have access to internet, satellite television, mobile phone etc. which provide them knowledge in information communication technology. These students have an opportunity to use English on occasion. This opportunity is not available to all the people across towns and villages. Differences between the urban and rural surroundings and the economically advantaged and the economically disadvantaged people can be observed always.

Vignaraja (2005) commented that though the vernaculars were developed languages, they grew insignificant before the presence of English and they couldn't be the source of modern learning. Though English is declared as a link language its role in domains such as education and law is high. "This could be better evidenced in the University of Jaffna where English dominates in the areas of education and law and plays the minimal role or rather a negligible role as a link language. This may be due to the fact that the region where the Institute is established is predominantly monolingual." (Vignaraja, 2005:2-3)

Nowadays there is a growing tendency of abandoning the 'focus on form' teaching approach such as Grammar Translation and Audiolingualism as more language teachers have observed the failure of form focusing approach in developing learners' communicative ability in real life situations and shifted to adopt the Communicative Language Teaching (CLT). The CLT approach highlights learners' communicative competence which is defined as learners' ability to efficiently express what they mean in the target language and successfully achieve communication in real life situations. (Hymes, 1972 as cited in Chen, 2005). In order to do so learners are expected not only to acquire the linguistic but pragmatic knowledge of the target language (Hedgecock, 2002). It is suggested that competence, both linguistic and pragmatic, is the knowledge developed and acquired through exposure and use (Kasper, 1997). It has been

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admitted that without sufficient exposure which is essential for learners to notice and acquire the language input and chances to use the knowledge, communicative competence can't be promoted (Chen, 2005)

### **Extent of Students' use of English in the Classroom in the University**

In response to item 1(a) in section B (Which language do you use when you interact with your lecturer in the English class in the university?), almost all the students ticked the option, 'English and Tamil'.

Wang (2006,p.51) said, "In class where all or a number of the learners share the same mother tongue, they may tend to use it; because it is easier, because it feels unnatural to speak to one another in a foreign language and because they feel less 'exposed' if they are speaking their mother tongue."

Many research findings show that students are verbally more comfortable in the bilingual instruction class. Cummins (2004) claimed that when students continue to develop their abilities in two or more languages they gain a deeper understanding of language and how to use it effectively. They have more practice in processing language, especially when they develop literacy in both, and they are able to compare and contrast the ways in which their two languages organize reality. Bilingual students develop more flexibility in their thinking as a result of processing information through two different languages (Cummins, 2004).

Suseendiraraja (1997:11 as cited in Sunthareswaran,2004:164) stated, "We must note that a good section of students have begun to feel that they could study in Tamil, work, earn and prosper in life comfortably. Today the pattern of life in our society is such that only a very few learn English for intellectual satisfaction."

While English can be reserved for certain functions like lecturing, the students' mother tongue can be used for other functions including explaining grammar to students particularly when the grammatical concepts in the target language do not occur in students' first language,

explaining tasks to the students, explaining a particular methodology used in class, explaining aims of a lesson, checking students' comprehension etc.

### **Extent of the Students' Use of English in Real Situations**

When considering the responses of students to item 5 (Are your parents fluent speakers of English?) and item 7 (Do they communicate with you in English?) in section A of the questionnaire collectively, 64 students answered in the affirmative and 236 students answered in the negative. Thus these 64 students can be assumed to have some exposure to English at home. The following chart represents the students' exposure to English in their household.

Figure 3.2: Students' Exposure to English

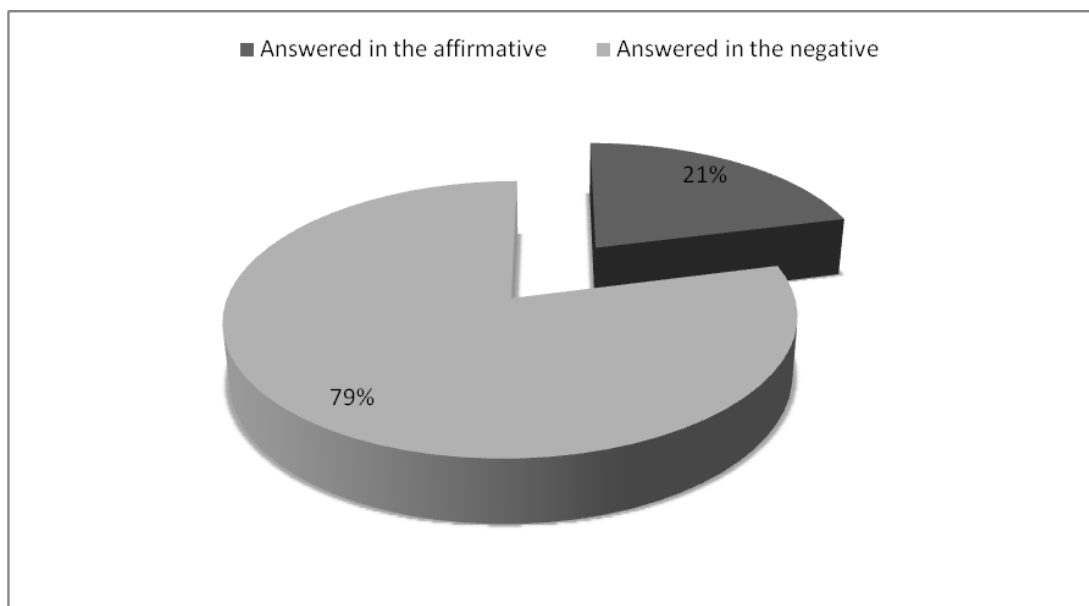
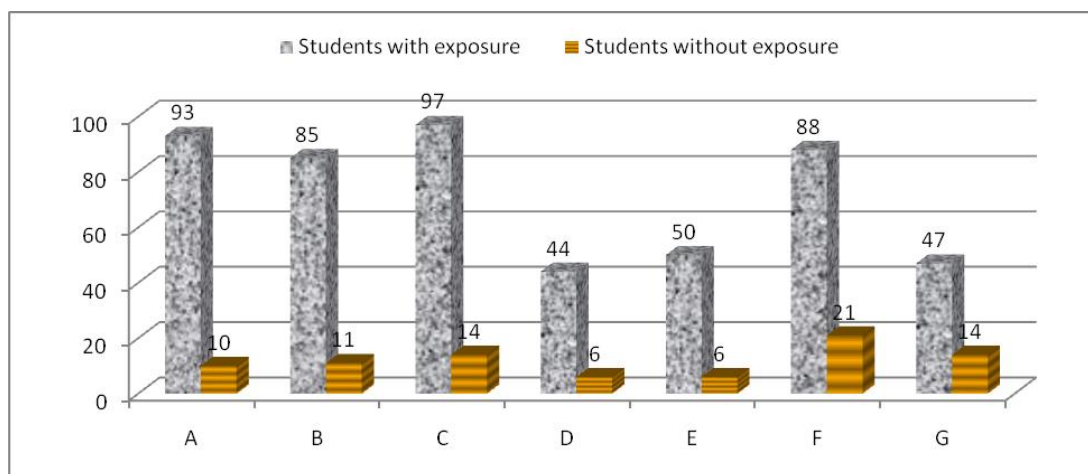


Figure 3.3: Students' use of English in real life situations



- A Use of English in the family environment
- B Listen to or watch radio / TV programme
- C Read in English
- D Communicate in English in community center and places of entertainment
- E Communicate in English in clubs and playground
- F Visit public libraries to read in English
- G Talk to friends in English

The figure 3.3 projects the students with exposure use English to a greater extent than the students without exposure.

The following remarks by scholars to stress the importance of learners' exposure to the target language to achieve communicative ability in real life situations are appropriate to be quoted here.

“Learners’ whole learning system is greatly marked by constraints caused by culture and also lack of institutional supports. Thus language learning becomes incomplete if it lacks the practice in real communication” (Khan, 2005, p.7)

According to Wang (2006) facilities should be made to offer learners sufficient exposure to a considerable amount of language input either in natural or artificial teaching settings. Ellis (1999 as cited in WANG, 2006) considered that input is a term used to refer to the language that

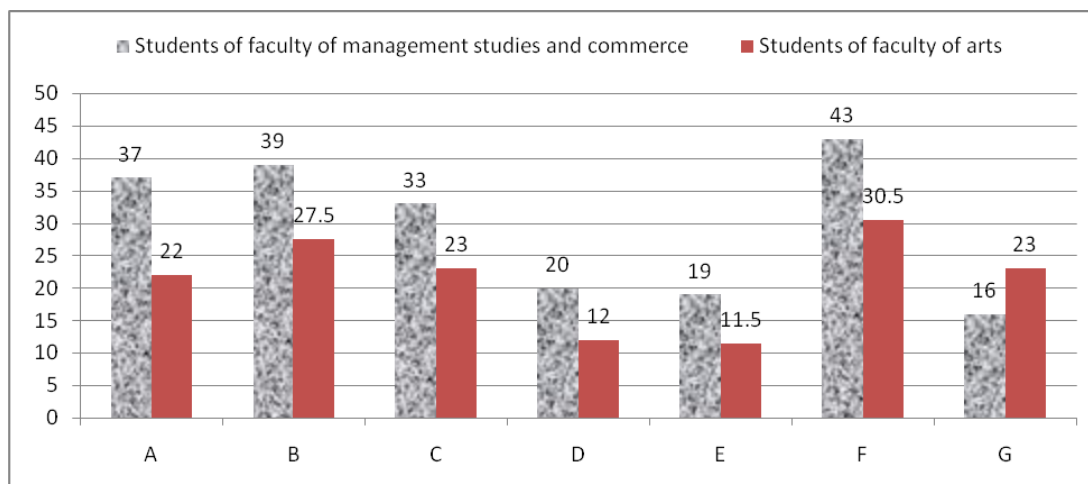
is addressed to the foreign language learner either by a native speaker or another foreign language learner. Input also means the language that the students hear or read.

Speaking requires some degree of real time exposure to an audience. Learners are often found to be ashamed about what they are expressing in a foreign language in front of other students in a classroom; worried about making mistakes, fearful criticism or losing face or simply shy of attention that their speech attracts.” (WANG, 2006, p. 50)

Based on the above collective data and the other scholars’ views, the author sums up that as far as classroom teaching is concerned, bilingual instruction is beneficial in the English language class as students are found to be more comfortable and at ease in following the class. Further, certain teaching items necessarily and inevitably require the use of students’ mother tongue for explanation. Use of mother tongue creates a tension free environment that induces students to interact with the teacher and the other students independently. Nevertheless, an adequate exposure to English outside the classroom is recognized as a strong factor that influences the students’ use of English in real life situations.

The chart below indicates to what extent the students of the two different streams i.e. the students of the Faculty of Management Studies & Commerce and the students of the Faculty of Arts of the University of Jaffna use English in real life situations. (Number mentioned against each item indicates the percentage of students who ticked the item)

Figure 3.4: Students’ use of English in real life situation.



- A Use of English in the family environment
- B Listen to or watch radio / TV programme
- C Read in English
- D Communicate in English in community center and places of entertainment
- E Communicate in English in clubs and playground
- F Visit public libraries to read in English
- G Talk to friends in English

The figure 3.4 reveals that the students of the Faculty of the Man. Studies and Com. who have greater exposure to English as the medium of instruction in their faculty is English use English for real communication to a higher extent than the students of the Faculty of Arts.

Although difference in the ability of individual adults to learn a second language exists, if enough time and enough opportunity are provided to any adult of reasonable abilities, he can learn to communicate in any language. But the extent of fluency achieved will differ considerably from individual to individual. Motivation is another important factor in language learning and societies that recognize the value of multilingualism will increase the motivation level of learners and thus increase the success of second language learning in general.

Among various methods, the most important tools for adult language learners include exposure.



The views of O'Brien (2002, p.16) are in further support of the importance of exposure in the development of second language learning. "In order to proceed along the 'natural order' of language, a L2 learner needs exposure to L2. The input hypothesis states that this progression occurs when the language "input" is one step beyond the current level of competence. The formula " $i + 1$ " has been used to represent this idea; with "I" signifying the stage the language learner is at and " $i + 1$ " is the level where acquisition would take place."

When considering the formula " $I + 1$ ", in the context of the students of the Faculty of Management Studies and Commerce of the University of Jaffna, learning ESL, "i" may be the exposure to English they receive as they follow their main course of studies in the English medium.

### **Attitude of Students, Teachers and Parents to English**

In response to item 1(c) in section B (Are you happy in following the English class in the English medium?), almost all the students ticked the option 'yes', thereby indicating their positive attitude to English in the classroom.

In response to item 4(a)) in section C (When others discuss anything in English with you, what is your reaction?), almost all the students expressed a positive attitude to the use of English outside home and the university by saying that they keenly participate in the discussion.

The above two sets of data collectively reflect the fact that the entire student population in the University of Jaffna have a positive attitude to the use of English in the classroom and outside the classroom, as well.

Saravanapava Iyar (2001:68), "Even monolingual speakers of Jaffna society had a positive attitude towards English language during the British period. They were not prejudiced against the English language."

According to the Youth Commission Report (1991, as cited in Perera, N.D.:88), “The liberalization of trade, access to Middle East job market, tourism, mass and electronic media led to a need for English among potential job seekers. This in turn, it is presumed will result at least in instrumental motivation to learn English which once again will create positive attitudes towards the language and its users.”

Sunthareswaran (2004:148) observed, “The teacher of English has a favourable attitude towards the use of English not merely as a subject in the school but also outside the school. It goes unstated that the teacher of English realizes the importance of English as a global language and a medium of higher education better than a teacher of any other subject.”

Sunthareswaran (2004) noted that in Jaffna, parents feel that opportunities are rare for students pursuing their higher degrees in their M.T. which is Tamil. So every parent wants the child to study English earnestly. Despite the cry for posterity and development in their native Tamil language, parents encourage students to study English.

Perera (N.D:94) stated, “---- the most important factor in attitude formation toward the second language is the teacher and the learning situation. Therefore second language teachers have a major role in developing positive attitude in their students toward the target language and thereby facilitating acquisition of the language.”

Perera (N.D:84) remarked, “In spite of nearly a half a century of English for all, 15% of those who sit the G.C.E. (O.L) examination receive zero marks in English. Cumaranatunge (1983:3, as cited in Perera, N.D:84) referring to the second language learner in Sri Lanka stated, “The presence of negative attitude may be one reason why students otherwise competent, reveal low attainment of English.”

Hence the author is of the opinion that the attitude of the learner, the teacher, and the society toward the target language and the community that uses that language as well plays a great role in learning that language, In case of the undergraduates of the University of Jaffna, they all have a positive attitude toward English, as data proves it. They thoroughly realize the

recognition English receives in the international arena, the value assigned to it in the job market and its role as a lingua franca among various communities in the world. Yet the major reason that hinders them from communicating in it is the lack of exposure to English.

### **Correlation between Exposure and Attitude**

In response to item 7 in section A, (Do they – parents communicate with you in English?), 51 students ticked the option ‘Yes’ and 249 students ticked the option ‘No’. Hence these 51 students could be assumed to have exposure to English in the household.

In response to item 8 in Section A (What is your reaction when they – parents use English?), out of the 51 students 48 students showed positive attitude and 3 students did not respond.

The above set of data reflects the positive correlation between students’ exposure and their attitude to English.

Despite the data reflecting the positive attitude of the entire students toward the use of English in the classroom and outside the classroom, the author’s discussion with the students revealed that the weaker students have prejudice against English.

Thorat (2007, pp.4-5) summarized the attitudes of the weaker learners in rural areas as follows.

1. English language is considered as an imposition as it is a compulsory subject in the school curriculum.
2. They think since they are not native speakers of English, they may never succeed in mastering it. Thus they lack confidence and joy in learning it.
3. They believe that only intelligent learners can understand English. So they consider that the study of English is beyond their reach.
4. Many learners do not attend English classes as they label these as boring.
5. Many, anyhow, memorize the materials in English and reproduce the answers.
6. Many do not know even the very basic grammatical rules because they never have had an opportunity to use full and complete sentences in English. Their functional contexts do not require or encourage them to use English. If they try to use English, they will be ridiculed by their peers.

7. They are deprived of the opportunities like seminars, group discussions and other similar activities because of their negative approach to the language.

Almost all what is outlined above is applicable to the weak learners of English of the undergraduates of the University of Jaffna, also.

Saravanapawa Iyar (2001:114) observed, “In Sri Lanka at present, the learning/teaching of English differs from the situation during the British period. Now the teaching of English is almost confined to the classroom with the limited time and using reinforcement and exposure to English outside the classroom is minimal or nil. On the other hand, M.T. dominates among peer interaction, family affairs and other social domains. In the English classroom also the usage of M.T. is very high. It is true even in the University of Jaffna English language classroom.”

### **Language Exposure and Learning Difficulties**

In response to item 1(d) in Section B (Do you have any difficulties in following English classes in the English medium?), out of the 100 students of the Faculty of Management Studies & Commerce, 29 students ticked the option ‘yes’ and 71 students ticked the option ‘No’. Out of the 200 students of the Faculty of Arts, 84 students ticked the option ‘yes’ and 116 students ticked the option ‘No’. It can be maintained from this information that greater numbers of students who complain of learning difficulties are from the Faculty of Arts, perhaps partly due to their less exposure to English, compared to the students of the Faculty of Management Studies & Commerce.

In response to item (1e) in Section B (If yes, what are the difficulties?), out of the 29 students of the Faculty of Management Studies and Commerce, 14 have the difficulty in expressing ideas on their own, 6 students have the difficulty in understanding the meaning of words, 5 students have the difficulty in understanding the meaning of sentences and 4 students have all the above said difficulties.

Out of the 84 students of the Faculty of Arts, 52 students have the difficulty in expressing ideas on their own, 14 students have the difficulty in understanding the meaning of sentences, 6

students have the difficulty in understanding the meaning of words and 12 students have all the above said difficulties.

The above sets of data reveal that in both cases, i.e in the Faculty of Management Studies & Commerce and the Faculty of Arts, the majority of students have the difficulty in expressing ideas on their own. This difficulty relates to the lack of speech skill of the students.

In the opinion of the author, students' lack of speech skill can be attributed to the lack of opportunities for them to use English. In plain terms, in Jaffna there are no situations that demand them to function in English. For instance, it is their mother tongue, Tamil that is used in work places, shopping activities, domestic circles, entertainment etc. If there is any context that may compel them to use English, they would themselves attempt to use it for satisfying their needs. For example, if they work in an organization where there are employees for whom Tamil is not their mother tongue, English will naturally serve as the link language.

### **Teaching Materials used in the ESL Classroom in the University**

The English Language Teaching Centre of the University of Jaffna does not prescribe any text books to be used in the ESL classes. However, the Lecturers / Instructors in English use certain recommended materials as supplementary readers. These materials including American Kernel Lessons, Changing Times Changing Tenses, Developing Writing and Reading Sampler series do not incorporate elements in their contents to teach communicative competence.

### **Teaching Methods**

Cumaranatunge (N.D) reported that hitherto the favoured method of developing the teachers' professional skills has been the "pull out" model. NIE, The Zonal Directorate or Universities design and conduct courses for teachers. The course-based model is still the widely recognized approach to the development of teachers. These courses come under several categories. The long, award-bearing courses such as the Dip. in TESL or the B.Ed. in TESL are intended to enhance the teachers' qualifications. Other courses of shorter duration are to further develop the teachers' existing skills, such as the course in 'ELT Materials and Techniques.'

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

conducted by the NIE. In addition, there are remedial courses intended to assist teachers in areas in which they face difficulties, and the course in ‘Second Language Testing and Evaluation’ is of such type. Still there are courses to meet the specific needs of teachers required to take on new responsibilities. For example, the course in ‘Supervision and Observation for Prospective Teacher Educators’, conducted by the NIE in 1999 can be mentioned. Yet these courses are, of course not considered to fulfill participants’ needs and such courses conducted in Sri Lanka are based on what course designers perceive as being the needs of teachers. Instead of considering the actual needs of teachers, courses are based on what providers have the expertise to provide.

The above discussion reveals a part of the reason why students’ performance is unsatisfactory in the public examinations. Furthermore, all the teachers of English do not have the access to follow the above mentioned course programmes. Besides, these course programmes do not aim to develop learners, communicative ability.

There is no recommended teaching method for teaching ESL in the university. Lecturers / Instructors choose methods which they find appropriate, according to the proficiency level of students and the classroom context. Hence a uniformity in the choice of teaching method is lost.

### **Informal Discussion with Students**

An informal discussion with 100 undergraduates in the 2<sup>nd</sup> year of the University of Jaffna was arranged by the author to gather further information on certain demotivating factors which operate in achieving communicative competence by students. This discussion was held in two separate sessions the duration of each being one hour and the number of participants in each session 50 including 25 students from the Faculty of Management Studies and Commerce and 25 students from the Faculty of Arts.

The discussion sessions were held in a very casual, flexible and pleasant atmosphere so that the participants could respond genuinely and independently to the researcher’s questions.

Before the discussion, students were assured that their performance in the discussion have no any affiliation with their ESL course programme in the university and the purpose of the

discussion was also revealed to them so as to encourage them to behave and respond confidently during the course of the discussion.

The following questions mainly in English were posed by the author. When the author found students having difficulties in understanding the questions, he switched to Tamil, the students' MT. Except the first two questions which had already been prepared, the rest of the questions were developed on the basis of their responses as the discussion progressed.

1. How can you benefit from following the English classes in the University?
2. What are your difficulties in learning English?
3. How do you learn the meanings of new words?
4. Do you refer to the dictionary to find out the meaning?
5. Do you ask your lecturer for the meaning?
6. Do you memorize the meanings?
7. Do you try to guess the meaning from the context?
8. How do you find the English grammar? Is it interesting to learn?
9. Which is the most difficult portion in grammar?
10. Why do you say that English tenses are the most difficult?
11. What are the difficulties in writing a composition in English?
12. Do you listen to or watch English programmes on the radio or TV?
13. What difficulties are there in following the listening classes in the University?
14. Do your lecturers bring audio/visual equipment to the classroom?
15. Are your English classes conducted entirely in the English medium?
16. Is it easier to follow the classes if more Tamil is used by your lecturer in the class?
17. How many of you are interested in following the classes if they are conducted entirely in English?
18. What grade have you got for ESL in the last semester exam?
19. What grades have you got for the other subjects in the last

semester exam.?

The findings of the discussion are summarized below.

### **Undergraduates' Instrumental and Integrative Orientations**

With the view of enhancing or instilling motivation for learning L2, the educational policy makers and syllabus designers usually identify the L2 learners' needs and goals. Besides, the identification of the L2 learners' needs and goals would enable the teacher to adopt teaching methodologies and strategies to meet and satisfy the students' needs. This perceived relevance between personal needs and learning activities could be a prerequisite for sustaining motivation to learn. According to Dornyei and Oxford and Shearin (1994 ; 1994 as cited in Qashoa, 2006,p.30), the following list of needs for learning a L2 has been produced.

- getting a better job, getting access to target language media or conducting business with the target language country (the instrumental orientation)
- traveling to other countries (the instrumental motivational subsystem)
- friendship, or in Dornyei's term, Xenophobia (the integrative motivational subsystem)
- broadening one's view and avoiding provincialism (the knowledge orientation)
- interests in foreign language culture, and people or satisfying curiosity about cultural secrets (the socio cultural orientation)
- seeking new intellectual stimulation and personal challenge;
- enjoying the elitism of taking a difficult language (e.g. American High School students learning Japanese);
- showing off to friends, parents and society.

In fact, the afore-stated needs are by no means universally applicable or exhaustive. It should be borne in mind that not all language learners have the same motives and needs on account of their different learning contexts. Nevertheless, the above list could be treated as general information which language teacher can take as a starting point to lead to the more specific needs in the individual context.



The context of the undergraduates of the University of Jaffna can't be an exception since the findings of the discussion in this study represented the students' instrumentality and integrativeness. Regarding the instrumental motivation, improving future career, getting a good job, becoming a knowledgeable person as well as continuing a higher education inside the country and abroad are some of the most common instrumental orientation for learning English. In case of the undergraduates of the Faculty of Management Studies and Commerce, more than 90% of the respondents are keen to study English for getting a good job since high – paying jobs are offered for those who know English by the labour market and knowledge of English is a prerequisite for getting jobs particularly in the private sector. Besides job advertisements are rarely found without requirements related to English proficiency.

Yet, almost all the undergraduates reported that they seriously concentrated on learning English in order to pass English since a pass in English is compulsory in the university. The administrative practice of withholding the degree results of the candidate who hasn't completed the ESL requirement in the examination poses a great threat upon the candidate and compels him or her to be more serious with learning the subject. Further, the Sri Lankan students seeking scholarships or higher educational prospects in foreign countries, particularly English speaking countries are in need of English.

However instrumental motivation is strongly goal oriented and doesn't seem to involve any identification or feeling of closeness with the other language group (Gardner, 2001). L2 learners might apply instrumental motivation, operating whereby they persuade themselves to enjoy in L2 learning even though they have no liking for the language and culture. (Zimmerman, 1989) Instrumental motivation will be found more prominent in situations where there are utilitarian benefits.

With regard to the integrative orientation of the undergraduates, only six students reported about their interest in understanding and appreciating the British and American literature. The non-existence of the English speaking people in Jaffna is the sole reason for the absence of the integrative motivation among the undergraduates. Further, in the ESL classes in the university, only the linguistic features of the language are taught. Moreover some students

stated that they hate watching English films and plays as most of them include events contradicting with the values and beliefs of their native culture.

The value of the integrative orientation should be duly recognized in view of the foreseen instability of the instrumental motivation as it can be such as the economic and political changes. Those who focus on learning English only for the purpose of getting a good job or because English is the dominant language of technology and economy ought to realize the fact that the supremacy of English won't last forever and the rise of a super power might change the situation. Greater emphasis on instrumental motivation and the negligence of the integrative motivation might tend to affect the learners' general motivation for learning L2. For example, most of the respondents in this study learn English for getting jobs, passing the examinations and or applying for foreign scholarships. This follows that after fulfilling these purposes, instrumental motivation has run its course for most of the learners. So the strength of the integrative motivation lies in the stability of its goals. Compared to the instrumental language goals related to career or passing examinations, the goals of integrative language are more stable.

### **Demotivating Factors**

Demotivation related to some subject aspects (Vocabulary, spelling and structural difficulties) was referred to by most undergraduates. Other types of demotivating factors including the lecturer's personality and teaching methods and reduced self confidence were also stated by the undergraduates. The subject demotivating factors are taken for discussion first since they are the most frequent and social factors in addition to the lecturers as demotivators as they affect largely the language learning and acquisition.

#### **Subject demotivating Factors**

##### ***Vocabulary***

The discussion with the undergraduates indicates that most of them feel demotivated to learn English because of the large number of English words which they have to memorize. Vocabulary plays such an important role in learning a foreign language and it is one element that links the four skills of speaking, listening, reading and writing all together. For communicating well in English, students should acquire an adequate number of words and should know how to

use them accurately. Although the undergraduates realize the value of vocabulary, most of them learn vocabulary passively due to many factors. First the testing system of ESL in the university requires undergraduates to memorize long lists of vocabulary by heart. Students are still following the traditional ways of learning and memorizing vocabulary. Practice of memorizing long lists of new words with the meaning in the native language without any real context lays heavy burden on the learners and spoils their motivation for learning. In the view of Nation (2000, p.6) words should not be learnt separately or by memorization without understanding. Further, “learning new words is a cumulative process with words enriched and established as they are met again.” The author is of the opinion that the learning context in the university (evaluation system, teaching methods and learning strategies) can be partly blamed for demotivation among students in learning vocabulary.

### **Structure Difficulties**

For most ESL students in the university, learning grammar is tedious and they complain about the difficulty of structures. A misconception among the undergraduates is that without the mastery of English grammatical rules, they won't be able to communicate in English. The negligence of other major skills as listening and speaking and extra concentration on structural rules of learners are the reasons for these misconceptions.

Being a lecturer and in the light of the discussion with the undergraduates, the author believes that the difficulty of English structures the students experience stems from the difference in the grammatical and syntactical structures between Tamil and English.

The tenses in English are considered one of the most difficult structural points facing the Tamil students learning English since there is a difference in the number of tenses in English and Tamil. Khuwaileh and Shoumali (2000) conducted a study to investigate the Jordanian students' writing errors and they found tense errors are the most frequent ones committed by the Arab learners since Arabic like Tamil, has 3 tenses only.

According to en.wikipedia.org/wiki(N.D.:8), Tamil is a constantly head-final language. The verb occurs at the end of the clause and the typical word order, Subject Object Verb (SOV)

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

is found. However Tamil also exhibits extensive word order variations and as a result surface permutations of the SOV order are possible with different pragmatic effects.

Tamil is a null subject language. Not all Tamil sentences have subjects, verbs and objects. One can find valid sentences that have only a verb – such as ‘mudintuviddatu’ (completed)- or only a subject and object, without a verb such as *atu en vi:du* (That my house). Tamil does not have a copula (a linking verb equivalent to the word *is*). Whereas, the word order in a sentence in English is Subject-Verb-Object (SVO).

e.g. *avan coru unkiran.* (He rice eats.)

The English equivalent of the above sentence is as follows.

He eats rice.

While the sentence structure “*coru unkiran avan.*” (rice eats he.) is recognized as an accepted form in Tamil, the corresponding word order in English, “rice eats he.” is totally incorrect.

Saravanapava Iyar (2001) illustrated that in Jaffna English, speakers use the past perfect tense very frequently instead of the past tense. For example, I have no work to continue today. I had finished it yesterday.

In the above example, Simple Past tense can be used, but Jaffna English speakers use the Past Perfect.” (Saravanapava Iyar, 2001:91)

Further, Saravanapava Iyar (2001) stated that some verbs such as appear, feel, seem, look etc. which cannot be used in the Present Continuous tense are used by the Jaffna English speakers to construct sentences in the same tense.

“I am hoping to see you.

I am believing you.

It is appearing to be a planned affair.” (p.90)

### ***Spelling Errors***

One of the handicaps the undergraduates have in writing paragraphs and compositions is their fear of making a lot of spelling mistakes. English spelling seems to be difficult for many Tamil ESL learners for several reasons. First, students perceive English as not representing the pronunciation of words; silent letters are there and there are many ways to spell one sound. Second, some learners have the difficulty in identifying pronunciation distinctly enough to spell words. Some sounds such as /f/, /g/, /z/ and /b/ have no equivalents in Tamil. Some consonants with phonic alternation as “c” in cow and pencil or “g” in green and ginger become a challenge for the learners with regard to spelling.

Being unaware of the reasons for difficulties in mastering English spelling the learners are haunted by the fear of making mistakes in spelling. This fear affects negatively their writing skill, makes students learn in an insecure atmosphere and reduces their motivation for learning English.

### ***Listening***

As per the findings, 53% of the respondents are demotivated when they encounter difficulties in understanding the recorded materials in the listening classroom.

The importance of listening as a basic language skill is widely recognized and many researchers emphasize the influence of listening on the other language skills and on the learners' schemata. In the view of Rost (1990), listening is the most broadly used language skill and it is the primary vehicle for learning language as it is a medium through which people gather tremendous information and understanding of the world. Furthermore, listening being a receptive skill paves the way for productive skills and communicative competence. Thus the need for finding measures to increase the students' motivation toward listening texts and exercises and to identify the demotivating factors so as to reduce the anxiety about the difficulty of recorded texts.

In the listening classes in the university, for most students understanding the accent of the native speakers is hard since they are familiar with only the speech of their lecturer who is a nonnative speaker of English.

Seliger (1995) stated that a loss of respect for the natural patterns of the language in English teaching for many years has been observed; teachers have got in the way of accepting all sorts of artificial or adapted tests. Hence the researcher views that authentic teaching material which provides a true representation of real speech should be used in the listening classes in order to motivate learners to cope with real life situations.

### ***Infrequent use of Technology***

Students will be more interested in following the English classes if technological devices such as T.V, video, computer etc. are used in the classroom. The discussion revealed that 25% of the respondents feel demotivated to learning English as their Instructors / Lecturers rarely use technology in conducting the English classes. To increase motivation, several types of technology can be used. Marshal (2002) claimed that what an experienced teacher does naturally can be complemented by educational technology and expands students experience beyond the classroom. With ever expanding content and technology choices from video to multimedia to the internet, Marshal suggests that a need arises to understand the recipe for success involving the learner, the teacher, the content and the environment in which technology is used.

It is urgent for the English Instructor / Lecturer in the university to appreciate the benefits that can be derived from the use of technology in motivating the learners and enriching the teaching and learning process. The use of technology in classes leads to positive change in the educational process. For example, the teachers' perceptions of their students' capabilities can shift dramatically when technology is integrated into the classroom. Also when technology is in use, teachers frequently find themselves acting more as coaches and less as teachers. Further the use of technology would foster collaboration among students which in turn would create a positive effect on students' attainment levels.

Also it is to be noted that using technology has other advantages such as preparing students for today's information society. Since web technology has become a part of today's social fabric, computer technologies and the internet can be considered powerful tools to be used in language classes. Besides language learners can now learn through writing e – mail and conducting online research. (WANG, 2005)

It's notable that utilizing technology in the university is correlated with other variables such as teachers' training, curriculum, cost effectiveness and teacher – students ratio. For example, unless the teachers are familiar with the technology to be used in teaching students won't be able to benefit from it. Instructors/Lecturers in English should be provided with adequate support in using technology. Lack of acquaintance with technology prevents the teacher from using it. Wenglinsky (1998) found that teachers who have received professional development with computers are more likely to use computers in effective ways than those who have not participated in such training.

### ***Infrequent Use of Tamil***

The use of students' mother tongue in second language classes still remains a controversial issue and a lot of arguments and counter arguments have been taking place among linguists regarding the impact of such issue on 2<sup>nd</sup> language acquisition. Students are expected to have maximum meaningful input of the target language for communicating in the target language. For the acquisition of any language, both maximum "input" (Krashen, 1987) and "output" (Swain, 1985) are felt to be very important. Yet, the findings of some studies maintain that some extent of the use of students' mother tongue in the second language classroom is important (Atkinson, 1987, Guthrie, 1984).

In the discussion, 18% of the respondents feel demotivated because their Instructors / Lecturers rarely use Tamil in English classes.

During the discussion, 10% of the students expressed that they lose interest in following the English classes because their Instructors / Lecturers overuse Tamil in English classes.

The above two types of information by different students clearly indicate that the teacher's rare use of Tamil in English classes is viewed as motivating and demotivating at the same time by different students. Those who referred to the rare use of Tamil as a demotivating factor may be satisfied with temporary achievements such as passing the examination whereas for some other students in the same classes, it is a motivating factor since they want to communicate fluently in English.

Under such circumstances, the Instructors / Lecturers are in a difficult situation because on one hand they are expected to maximize the use of English and on the other hand they need to ensure that the less proficient students in their classes are able to pick up what they say. It is understood that the choice of language can be determined by the consideration of the realistic classroom situations.

## **Conclusion**

Widdowson (1984) has rightly claimed that the aim of L2 class is to teach language for communication. However, a distinction between aims and procedure is indispensable. If the goal of ESL teaching is to get students to communicate effectively in L2, the procedures through which the goal is to be attained should exhibit a balanced combination of both the teaching of language as and for communication. Exposition to real texts is not enough to achieve this goal; but it remains as an essential component of ESL programme. The findings of the data analysis show that most of the university students lack exposure to English at home, in the university and outside. It is also evident that greater the level of exposure to English of the students higher their use of English in real life situations.

With regard to the attitude, the majority of the undergraduates of the university have a positive attitude to the use of English in the household, university and outside. Yet some students have developed a negative attitude to the language due to certain misconceptions of the language and lack of facilities for learning it.

Instrumental motivation is found to be common among the students.



Hence the findings emphasize the necessity to provide students with adequate exposure to English. Introduction of real life situations in the ESL classroom is a good practice to achieve communicative competence among students.

## CHAPTER - 4

### TEACHING TECHNIQUES TO PROMOTE COMMUNICATIVE COMPETENCE

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In this chapter, two types of teaching techniques namely (1) Task Based Language Teaching (TBLT) and (2) Teaching through Language Activities, to develop students' communicative competence are under discussion.

TBLT which has been popular since its introduction in the 1980s basically reflects communicative teaching and learning. It refers to a type of language teaching which includes “tasks” as its prime units for designing and implementing L2 instruction.

Language activities are intended to provide students with adequate practice for expressing meaning effectively and appropriately as social context requires so that the students' communicative competence could be developed in a natural manner.

In chapter III, it has been observed that a major factor hindering students to achieve communicative competence is the lack of exposure to language. Hence the techniques to be discussed in this chapter are believed to overcome this problem by providing necessary exposure to students, particularly through real world experience.

### **Task – based Pedagogy – A Brief Review**

In 1976, the British Applied linguist Wilkins (1976, p.2 as cited in Nunan, 2006) made a basic distinction between what he called 'Synthetic approaches' to syllabus design and 'analytical approaches'. According to him, all syllabuses fitted one or other of these approaches.

In synthetic approaches, "Different parts of the language are taught separately and step by step so that acquisition is a process of gradual accumulation of parts until the whole structure of language has been built up" (Wilkins, 1976, p.2 as cited in Nunan, 2006, p. 2)

Such approaches are based on the traditional way of organizing the syllabus and reflect the idea that the central role of instruction is to simplify the learning challenges for the student. One way to simplify learning is to break the content down into its constituent parts and to introduce each part separately and step by step. A related concept that was popular in the 1960s was that of mastery learning. In mastery learning, the subject matter was broken down and sequenced from easy to difficult and each content item was introduced to the learner in a serial fashion, and a new item was not supposed to be introduced until the correct item had been thoroughly mastered.

The dominant approach to language teaching in Asia and most of the rest of the world has been a synthetic one. Teachers who have learned their own language through a synthetic approach consider it as the normal and logical way of learning language.

In the book titled *Notional Syllabus*, written by him, Wilkins (as cited in Nunan, 2006) offered an alternative to synthetic approaches. These approaches are known as analytical approaches as the learners are presented with holistic chunks of language and are required to analyze them or break them down into their constituent parts.

“Prior analysis of the total language system into a set of discrete pieces of language that is a necessary precondition for the adoption of a synthetic approach is largely superfluous. Such approaches are organized in terms of the purposes of which people are learning language and the kinds of language that are necessary to meet these purposes” (Wilkins, 1976, p. 13 as cited in Nunan, 2006, p. 2).

All syllabus proposals that do not depend on a prior analysis of the language belong to this second category. In addition to task – based syllabuses, they all have one thing in common – they do not rely on prior analysis of the language into its discrete points. Then, Task – based language teaching grew out of this alternative approach to language pedagogy. Since then the concept of task has become an important element in syllabus design, classroom teaching and learner assessment.

Prabhu has been the pioneer to apply TBLT in teaching programmes. He conducted his studies in Bangalore of Southern India in 1979 to put his theories into practice. He believed that students may learn more effectively when they concentrate on tasks rather than on the language they are using.

### **Definitions of Task**

Tasks have been defined in various ways. Nunan (2004) drew a basic distinction between real world or target tasks and pedagogical tasks. Target tasks refer to uses of language in the world beyond the classroom. Pedagogical tasks are those that occur in the classroom.

According to Long (1985, p. 89) “A task is a piece of work undertaken for oneself or for others freely or for some reward. Thus examples of tasks include painting a fence, dressing a child, filling out a form, buying a pair of shoes, making an airline reservation, borrowing a

library book, taking a driving test, typing a letter, weighing a patient, sorting letters, writing a cheque, finding a street destination and helping someone across a road. In other words, by ‘task’ is meant, the hundred and one things people do in everyday life, at work, at play and in between” This definition is non – technical and non – linguistic. It describes the sorts of things that the person in the street would say if asked what they were doing.

Here is a definition of a pedagogical task.

“... an activity or action which is carried out as the result of processing or understanding language. (i.e. as a response). For example, drawing a map while listening to a tape, listening to an instruction while performing a command may be referred to as tasks. Tasks may or may not involve the production of language. A task usually requires the teacher to specify what will be regarded as successful completion of task. The use of a variety of different kinds of tasks in language teaching is said to make language teaching more communicative .... since it provides a purpose for a classroom activity which goes beyond the practice of language for its own sake.” (Richards, Platt and Webber, 1986, p. 289).

In this definition, the authors take a pedagogical perspective. Tasks are defined in terms of what the learners will do in class rather than in the world outside the classroom.

Those who advocate TBLT have stressed the importance of incorporating authentic data into the classroom while it has been pointed out that authenticity is lost when a piece of language is shifted from the communicative context in which it occurred and taken to the classroom. However, it is to be borne in mind that if learners are exposed only to contrived dialogues and texts, learning the language will be meaningless.

The above discussion endorses the fact that tasks should be related to learners’ real experience of daily life. Hence learners need authentic data to make learning meaningful. Tasks can be made authentic via following means.

#### **a. Through genuine task purposes**

Willis (1998) asserted that one of the prime aspects of task authenticity is whether real communication takes place. In order to make tasks authentic, it is necessary to find out a genuine

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

purpose for the language to be learned; unless there is a purpose, real meaningful communication will be impossible. When there is a genuine communicative purpose, students will find the chance to interact naturally. Communicative purpose in turn, will lead to increased fluency and natural acquisition.

**b. Through real world targets**

Long and Crookes (1992) argued that pedagogic tasks must be related to real – world target tasks. Examples given by them include buying a train ticket, renting an apartment, reporting a chemistry experiment, taking lecture notes and so on. Classroom – based pedagogic tasks may not be similar to the target tasks. However they can be regarded as authentic if they have a clear relationship with real – world needs.

**c. Through classroom interactions**

A classroom is a typical environment in which students and teachers work toward for a common goal. Classroom interactions make pedagogic tasks to be authentic. Teachers should have the ability to look for the potential authenticity of the learning environment in classroom. Learning tasks, the materials to be selected and worked on and the actual needs and interests of all people who have gathered in the classroom provide adequate authentic potential for communication.

**d. Learners' engagement**

Whether the task is relevant to the learners is another important aspect to be considered. When designing a task, it is necessary to take learners engagement into account, so as to make tasks more authentic. While some tasks may be authentic to some learners, they may not be so to others. Therefore by engaging students in the tasks, tasks can be made authentic to a good extent.

**Task Types**

Ellis (1999) held that there are two main types of task, i.e. (1) Unfocused tasks and (2) focused tasks. Unfocussed tasks are further categorized into (a) pedagogic tasks and (b) real world tasks.

### **Pedagogic Unfocussed Task**

An example of a pedagogic unfocussed task is shown below.

A group of four students is formed and each of the four students has one picture and describes it to the rest of the class.

Students from the rest of the class ask the four students questions about their pictures.

One student from the class tries to tell the story.

If necessary step 2 and 3 are repeated.

### **Real – world Unfocussed Task**

An example of a real – world unfocused task is shown below.

The following instruction is given to students to try the exercise.

Look at the e-mail message below. Listen to Mr. Joy's instructions on the tape. Make notes if you want to. Then write a suitable reply to Ranjan.

Dear Mr. Joy!

Please send flight number, date and time of arrival and I will arrange for someone to meet you at the airport.

*Ranjan*

### **Focussed Task**

An example of a focused task is as follows.

You are the Director of a private language institute and have advertised for a new English teacher. Below are summaries of the CVs of two applicants. Discuss each applicant and then decide which one to offer the job to.

Nimal, aged 30.

B.A. in Social studies.

Has spent a year working his way round the world.

Has spent six years teaching economics in government schools.

Has written a highly successful novel about teachers.

Has been married twice – now divorced, two children.

Has been running local youth group for three years.

Betty, aged 45.

Has been married for 24 years, three children.

Has not worked most of the time.

Has done evening courses in youth guidance.

Has spent the last year teaching pupils privately.

Has been constantly active in local government.

Has been elected to local Council twice.

It is hoped that the above discussions will enlighten the teachers to easily understand the basic procedures and advantages of TBLT; the teachers may also find some practical principles to apply them to their communicative task design.

### **Components of Communicative Tasks**

Nunan (1989) stressed that communicative tasks will incorporate a goal, input, activities, settings and rules. Task goals are to develop students' communicative competence. Tasks include some form of input data that may be verbal, for example, a dialogue or reading passage or non-verbal, for example, a picture sequence. Activity refers to tasks not exercises. An activity is derived from the input and sets out what the learners are expected to do in relation to the input.

There are many sources from which input can be derived. These sources include the teacher talking to students, the reading passage, a listening text on tape etc. The necessity of providing students sufficient reading and listening materials is felt, since one of the main aims of input is to teach students how to read and listen to English. For example, students may be required to read a text to extract some specific information. The same can be applicable in listening activities also. Adequate practice in reading and listening activities will lead them to perform well.

### **Approaches of input**

In communicative classroom, the approaches of input include listening to extract specific information and reading to extract specific information. These two main approaches are discussed in the following sections.

#### **a) Listening to extract specific information.**

Teaching listening involves the training of students to understand what is being said in such conversations and to enable them to disregard redundancy, hesitation and ungrammaticality. Since they practice it in their own language, we can optimistically assume that they can be trained to practice it in English also. After they listen to the text, they can be allowed to go through the transcript of conversations quickly to check the information they have extracted during listening and again the tape can be played.

#### **b) Reading to extract specific information**

It is generally hard for a teacher to convince students of ESL that texts in English can be understood even though they contain vocabulary items and structure which may be new to students. Students may not be able to understand the whole text but it is possible to extract specific information.

It is important to train students in skills such as the ability to understand what is important even though the reader is unable to understand everything as they may well have to comprehend reading in just a situation in real life. The same is true for listening. Anyhow as the reading text is static, students have the tendency to read slowly with the greater focus on the



meaning of each word of their interest. If they go on reading in this manner, they will encounter difficulties in quickly scanning a text for information. Therefore the teacher should stress on the comprehension task being carried out in a limited time frame.

### **Activities**

Activities are the participants' behaviour in relation to the input. Nunan (1989 / 2000) suggested three ways of characterizing activities.

1. rehearsal for the real world;
2. skills use;
3. fluency and accuracy.

Speaking is considered the most important activity, of all the four skills, i.e. listening, speaking, reading and writing. Speaking activities are regarded important in a language course as they are means used to promote the learners' ability to express themselves. Designing speaking activities of course involves strategic efforts. Learners encounter some problems when they take part in speaking activities. It's the responsibility of the teachers to work out effective speaking activities to cope with the learners' problems.

### **Activity Types**

Researchers have shown great interest in exploring activity types that stimulate interactive language use in real situations or classrooms. Pirabhu (1987) proposed one of the most general classifications, and these types are based on three principal activity types including information gap, reasoning gap and opinion gap activities. On the other hand, various findings are put forward, related to the most effective activity in facilitating L2 learning. Pica and Doughty (1985, as cited in Jeon and Hahn, 2006) illustrated that the two – way information gap games (e.g. all learners in a group discussion have unique information to contribute) stimulated more modified interactions than one – way information gap activities. (e.g. One member of the group possesses all the relevant information). Role – plays can be effectively used to add variety to the kinds of activities students are to perform by encouraging them to develop and practice new language and by creating the motivation and involvement required for real learning. Grellet (1981, as cited in Jeon and Hahn, 2006) devised some method in which learners may develop

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

flexible communication strategies through matching activities based on inferring the meaning of unknown elements. Here each activity type manifested its effectiveness in promoting language learning, thereby encouraging learners to develop their own strategies.

### **Classroom Setting**

Jeon and Hahn (2006) spoke about classroom setting as another component of task. Classroom setting refers to a kind of environment in which tasks are performed. There can be different arrangements by which learners can be grouped physically based on individual, pair, small group and whole class mode. Many researchers favour the effectiveness of group work in comparison to individual work for general pedagogic reasons. Group work is believed to increase the cooperation and cohesiveness among learners. Group work promotes a linguistic environment which may assist L2 learning. In contrast, in the view of Li and Adamson (1992), advanced students preferred individual work to group work or whole class work, on their belief that group activities would not improve their academic grades. The research findings regarding classroom settings are found to represent some mixed results. Therefore the classroom arrangement should be flexible rather than fixed. Depending on the learning situations, different settings are arranged for task participants and the rules for the teacher should be dynamic in order to control class modes.

### **Summary**

TBLT provided learner with the opportunity for ‘natural’ learning inside the classroom. It emphasizes meaning over form, but can also cater for learning form.

It is intrinsically motivating. It is compatible with a learner – centred educational philosophy but also allows for teacher input and direction.

It caters to the development of communicative fluency while not neglecting accuracy. It can be used alongside a more traditional approach.



## CHAPTER – 5

### CONCLUSION

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#### Issues

The major issues regarding students' impediments in developing their communicative competence in ESL are summarized here.

The English language proficiency of the undergraduates of the University of Jaffna is very low when they enter the University. Most of them have failed in General English in the G.C.E. (A/L) examination. It is found that no training or expert guidance with regard to the use of General English course material is provided to teachers in Jaffna. Specialists or qualified resource persons to guide teachers of English to handle this course material are not available in Jaffna. In some schools in the remote areas of the Jaffna district, English classes are not held in the G.C.E. (A/L) classes since no teachers of English have been appointed in these schools.

The ELTC of the University of Jaffna does not prescribe any textbooks designed for teaching communicative competence in the ESL classes. Certain recommended materials used as supplementary readers only in the first year of the ESL course do not incorporate elements to teach communicative competence. Materials produced by the ELTC staff panel to be used in the classes are based on the traditional methods of language teaching.

Since there is no fixed teaching method for teaching ESL in the University of Jaffna, Lecturers /Instructors in English have the freedom of choosing their own method which they find appropriate according to the proficiency level of students and the classroom context. CLT approach is almost neglected.

Majority of the undergraduates lack exposure to English at home, in the University and in the social surrounding. It is also discovered that students with greater extent of exposure to English, use this language to a higher extent in real life situations.

Most undergraduates are found to hold a positive attitude toward English. Yet a very small number of undergraduates have a negative attitude due to certain misconception about the language and lack of facilities for learning it.

Almost all the undergrads have instrumental motivation to learn English. Their concern mainly involves the fulfillment of ESL requirement of obtaining a pass in English. Subsequently they do not have the urge to develop their communicative competence.

Demotivating factors related to some subject aspects such as vocabulary, structural difficulties, spelling and listening and rare use of technology are stated by the undergraduates.

Most undergraduates feel demotivated to learn English because of the large number of English words which they have to memorize. For effective communication, students should have an adequate stock of vocabulary and should know how to use them appropriately. Although the students have a clear understanding of the value of vocabulary, most of them have the tendency to learn it passively due to some factors. First the testing system of ESL in the University compels the students to memorize a long list of vocabulary by heart. Students haven't yet moved away from the traditional ways of learning vocabulary. They practice of memorizing several new words at a time with their meaning in Tamil, without any context. It lays heavy burden in the learners and their interest for learning is lost. The evaluation system, teaching materials and learning strategies are factors that demotivate learners from learning vocabulary.

Grammar is a boring portion for most of the ESL students in the University and they complain about the structural difficulties of the language. The undergrads also have a misconception that they won't be able to communicate in English without the mastery of its grammatical rules. The difficulty of English structures is mainly due to the difference in the grammatical and syntactical structures between Tamil and English. As there is a difference in the number of tenses in English and Tamil, the tenses in English are believed to be the most difficult structural point for Tamil students learning English.

The undergraduates have a great handicap in writing paragraphs and compositions because of their fear of making spelling mistakes frequently. English spelling system is difficult for many Tamil ESL learners for various reasons. First, students believe that they do not find a regular correlation between spelling and pronunciation in English as they find the presence of silent letters and of many ways to spell one sound. Second, some learners have the difficulty in identifying pronunciation distinctly enough to spell words. They are not aware of the reasons for difficulties in mastering English spelling. Their fear of making spelling mistakes grows further. This fear adversely affects their writing skill and makes them learn in an insecure environment and ultimately reduces their motivation for learning English.

As per the findings, nearly half the number of undergrads has difficulties in understanding the recorded materials in the listening classroom. Most students in the listening classes find it hard to understand the accent of the native speakers since they are familiar with only the speech of their lecturer who is a nonnative speaker of English.

Twenty five percent of the undergrads feel demotivated to learn English as their lecturers rarely use technology in the English classes.

## **Solutions**

The author wishes to make the following recommendations in order to overcome the difficulties the students face in following the ESL classes and develop their communicative competence which is the aim of language teaching and learning.

### **(i) English Language Proficiency at School Level**

Pertaining to the low level English language proficiency of new entrants to the university, ministerial instructions should be given to educational zones to arrange for seminars and training programmes to guide teachers of English in handling the General English course material in school. Teachers' participation in such programmes should be made compulsory. Further, the schools which have a dearth of teachers of English or which do not have teachers of English at all should be identified and immediate steps should be taken to effect teaching appointments in these schools. These measures are supposed to increase the quality of teaching, which may, in

turn, lead to the development of English language proficiency among students. Hence, the students will have achieved a satisfactory level of L<sub>2</sub> proficiency before they enter the university.

## **(ii) Text Book and Teaching Methodology**

Appropriate text books and teaching materials should be introduced to meet the English language needs of the country and to fulfill the expectation of the nation – expectation of different parties – the government, the students, the guardians and the employers. The use of traditional text books that focus only on form should be replaced by specially designed text books that focus on meaning. Again, these materials should be used as they are intended to be used. That is, teachers and students should possess a clear idea of how to use them. Both teachers and students should be trained for this purpose.

Teachers should be aware that students need English to use it in real communication. To ensure that students are learning English with the aim that they will use it, the teaching methodology and the testing format must be modified. CLT approach is generally approved to achieve this aim.

## **(iii) Exposure**

To provide adequate exposure of language to students, the teacher should introduce task – oriented activities which can make learners use the target language to persuade and negotiate their way to desired results. This process involves the productive and receptive skills simultaneously. During these activities, students can have the opportunity to use language in a non-stressful way, after learning and practicing new vocabulary. For example, while playing games, the learners' attention is on the message, not on the language. Most participants will do all they can to win, rather than pay attention to the correctness of linguistic forms. Also it will ease the fear of negative evaluation, the concern of being negatively judged in public which is one of the main factors inhibiting language learners from using target language in front of others. During the course of these activities, anxiety is eliminated, speech fluency is generated and thus the communicative competence is achieved.

Activities selected should be motivating also. Games which are motivating, for example, introduce an element of competition which may provide valuable impetus to a purposeful use of language. In other words, these activities create a meaningful context for language use. The competitive ambiance also makes learners concentrate and think intensively during the learning process which enable the learner to unconsciously acquire a good amount of inputs.

In sum, the activities to be introduced in the class should have the following characteristics:

They should be learner centered.

They should promote communicative competence.

They should create a meaningful context for language use.

They should increase language motivation.

They should reduce learning anxiety.

They should integrate various linguistic skills.

They should encourage creative and spontaneous use of language.

They should construct a cooperative learning environment.

They should foster participatory attitudes of the students.

#### **(iv) Vocabulary**

Lack of vocabulary is a great handicap of students in achieving the communicative competence.

Communication becomes impossible without mastery of words. It is mainly the words that convey our feelings and thoughts to others. A second or foreign language learner of English is required not only focus upon the sentence structures but also upon the acquisition of words.

The teacher, in order to establish the words in the learner should repeat the newly introduced words in different contexts.

Lexical study may include units that compose the words such as prefixes, suffixes, stems, and inflectional and derivational patterns.

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*



In case of unfamiliar words, observing how they are used and making intelligent guesses would help students to learn the meaning of them. Over time guesses will get refined and meanings turn out to be specific.

Reading is an effective means to learn new words since the reader will be able to guess the meaning of the word from the context.

Students are also advised to develop the habit of using dictionaries and the Thesaurus.

Understanding and application of word formation processes will be a fine way of building vocabulary.

#### **(v) Structure / Grammar**

CLT is perceived as a departure from grammar in favour of focusing on the meaning only. It enables students to perform spontaneously, but does not guarantee the linguistic accuracy of the utterances. On the other hand, form – based approaches focus on the linguistic and grammatical structures which make the speech grammatically accurate. But this accuracy can be observed in prepared speech only and students are unable to operate spontaneously.

In learning L<sub>2</sub> grammar, students are forced to be in a dilemma. On the one hand, they need to know the rules, since they are mostly tested on grammar knowledge in examinations. On the other hand, they have to develop the communicative competence as it is the main aim of language learning. Here the teacher is expected to look for ways to combine form and meaning in teaching ESL.

The EEE method, consisting of three stages (exploration, explanation and expression) as recommended by Sysoyev (N.D) can be an appropriate method for combining form and meaning.

In the first, exploration stage, learners look at certain sentences and discover a grammatical pattern under a lecturer's supervision. Instead of giving an explicit rule, students are allowed to discuss and discover grammatical patterns. It will help students understand the rules. A teacher is given the role of the monitor. In the second, explanation stage, the teacher will explain explicit rules and it will make the students' speech more grammatically accurate. In the third, expression stage, students use new structures in interaction, producing meaningful utterances. This stage prepares L<sub>2</sub> learners for spontaneous L<sub>2</sub> use by helping them focus equally on form and on meaning in using their language in communication.

### **(vi) Spelling**

English spelling system poses big impediments to students. Cronnell (1979, as cited in Thirumalai, 2002, p. 77) pointed out that since the second or foreign language learners of English do not yet speak Standard English, they are likely to commit more errors in spelling, especially with regard to those sounds which they are unable to discriminate between. Therefore, if students are to learn the English spelling better, they must use the Standard English.

A programmed text may provide more individualized learning without creating much burden on the teacher. Also students should be encouraged to identify the spelling of words in which there are sounds with two or more possible spellings. Proof reading sentences with spelling errors can be a good exercise.

There are rules which are somewhat more regular than others. Teachers can organize the words into groups and then touch words group by group. For example, the letter C is pronounced as k before a, o, u or a consonant: cat, cold, cute, cream. Several such rules, not only for consonant, but for vowels also are there. Therefore, the teacher can explain these rules for students to understand the underlying spelling system.

The researcher suggests that students may memorize and copy the spelling. Dictation by the teacher can be an effective exercise to assess the spelling skill. Depending on the capacity of students, the number of words to be memorized must be limited. Spelling bee contests with some rewards is an appropriate reinforcement technique.

### **(viii) Listening**

As pointed out in the previous section of this chapter, half the student population in the university loses interest in following the listening classes. Hence proper techniques should be adopted to arouse their interest by effectively organizing the teaching of listening skill. Listening, like other language skills, can be acquired through wide exposure to the target language. Sufficient facilities should be made to enable the students to listen to native speakers' speech from the beginning, so that they can familiarize themselves with the native speakers' accent and understand their speech.

In the part of students, outside the classroom, they have several needs to satisfy only by listening to the speech in the surrounding in which they function and express what they need actually. If they are studying or working in an English speaking country, they have to understand the native speakers of English they contact in their day to day life. In case, they have no access to native speakers of English, they should listen and comprehend the native tongue used in the electronic media. It is important to have focus on exposure to the native speakers' speech in contexts that are relevant to the L2 learners' goals in learning English.

In selecting appropriate materials for students, Morley (1991, as cited in Thirumalai, 2002) suggested three important principles: relevance, transferability / applicability, and task – orientation. The materials should be relevant to the interests and level of the students. The content, structures and words in the listening materials should be transferable and utilized in other classes or outside the classroom. Task – oriented materials focus on performance based on what is presented as listening material.

### **(viii) Use of Technology**

By using more technology in language learning and teaching, the interaction pattern can be changed. Teachers can encourage greater amount of interactions by using technology both inside and outside of the classroom. For example, through internet learners find opportunities to communicate and learn collaboratively with learners worldwide. ESL learners do not need to passively listen to audio tapes alone after class, through the use of the internet and other tools, they can more keenly participate in more interactions by posting and replying messages on

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

discussion boards, writing and replying emails to their key pals or joining online chartrooms anytime when they feel comfortable or have free time. This new way of learning may engage learners in authentic social interactions and greatly expose learners to the TL and practice what they have learned in the classroom. Further, learners have more opportunities to take part in the target social and cultural context and learn the pragmatic knowledge.

Through audio and video communications, learners are able to obtain both verbal (e.g. intonation) and non – verbal (e.g. facial expression) cues which are necessary to develop social competence.

Use of technology can also promote motivation for learners to keep learning. This motivation enables learners to become more responsible and willing to engage in their own learning. Teachers can involve learners in doing a collaborative project with another learner; for example, the project can be writing a story together in which learners are more likely to actively participate in the discussion and engage in the learning.

For ESL learners who desperately need more authentic exposure and the opportunities to exploit the knowledge obtained in the classroom, the use of computer mediated communication tools both inside and outside of the classrooms will certainly develop learners' communicative competence.

## Summary

The resources like text books and audio- visual aids such as tape recorders should be produced with the aim of promoting students' communicative ability. Adequate opportunities should be made for listening practice, although learning outcomes are addressed in terms of four skills. Lessons should be conducted in a manner to motivate students to involve themselves in real life contexts, think and act independently and exchange ideas to fulfill a genuine purpose. When producing text books/ teaching materials, focus should be on providing maximum exposure to students so that they will be able to function in English confidently when they are outside the class room.

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## **Appendix- A**

### **University of Jaffna**

#### **Details of Students' Performance**

#### **Faculty of Arts and Faculty of Management Studies and Commerce**

#### **Second Year - Second Semester, 2001**

1. Student Distribution Area wise – Faculty of Arts

Total Number of Students:	379
Students from Rural Areas:	60%
Students from Urban Areas:	40%

2. Student Distribution Area wise - Faculty of Management Studies and Commerce

Total Number of Students:	137
Students from Rural Areas:	36%
Students from Urban Areas:	64%

3. Students' Performance Area wise – Faculty of Arts and Faculty of Management Studies and Commerce

Total Number of Students:	516
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Students from Rural Areas: 276

Students from Urban Areas: 240

Rural area students who secured A grade in ESL: 3%

Urban area students who secured A grade in ESL: 18%

4. Students' Performance Gender wise – Faculty of Arts and Faculty of Management  
Studies and Commerce

Total Number of Students: 516

Male Students who secured A grade in ESL: 5%

Female Students who secured A grade in ESL: 13%

5. Students' Performance Gender wise – Faculty of Arts and Faculty of Management  
Studies and Commerce

Total Number of Students: 516

Male Students who passed ESL: 77%

Female Students who passed ESL: 84%

Signed.S.Sunthareswaran

Head / English Language Teaching Center

Faculty of Arts

University Of Jaffna

Sri Lanka

## Appendix - B

### Questionnaire for the undergraduates in the University of Jaffna

Name :- .....

Batch :- .....

Course :- .....

Underline the best response which represents you.

#### Section A

01 (a). Do you speak in English to your family members in your daily interaction with them?

(i) Yes. (ii) No

(b) If yes, how often?

(i) Always. (ii) Sometimes.

(iii) Occasionally.

02 (a). Do you write to them in English?

(i) Yes. (ii) No

(b). If yes, how often?

(i) Always. (ii) Sometimes.

(iii) Occasionally

03. What is your motive to communicate with them in English?

(i) You want to improve your English.

(ii) You like to talk in English

(iii) You are free to talk to your family in any language.

(iv) Your family encourages you to use English.

04. What is the reaction of your family when you use English?

(i) They are very attentive and receptive.

- (ii) They reply in English.
- (iii) Both (i) and (ii) above.
- (iv) They ignore you.

05. Are your parents fluent speakers of English?

- (i) Yes.
- (ii) No

06. Can they write in English?

- (i) Yes
- (ii) No

07 (a). Do they communicate with you in English?

- (i) Yes.
- (ii) No
- (b) If yes, how often?
- (i) Always.
- (ii) Sometimes.
- (iii) Occasionally

08. What is your reaction when they use English?

- (i) You are attentive and receptive.
- (ii) You also keenly interact with them in English.
- (iii) Both (i) and (ii) above.
- (iv) You ignore them.

09 (a). Do you read in English?

- (i) Yes
- (ii) No.
- (b) If yes, what type of English materials do you read?
- (i) Newspapers.
- (ii) Novels, Short Stories, Poems, Plays etc.
- (iii) Text books.
- (iv) Local and International magazines.

10 (a). Do you listen to or watch English programmes on radio/ television?

- (i) Yes
- (ii) No
- (b) Name the programmes you listen to or watch?
- (i) BBC World Service
- (ii) CNN



(iii) SLBC English Service (iv) Rupavahini

### Section B

01 (a). Which language do you use when you interact with your lecturers in the English class in the University?

(i) English (ii) Tamil (iii) English and Tamil

(b) Are you allowed by your lecturer to use Tamil in the English class?

(i) Yes (ii) No

(c) Are you happy in following the English class in the English medium?

(i) Yes (ii) No

(d) Do you have any difficulties in following the class in the English medium?

(i) Yes (ii) No

(e) If yes, what are the difficulties?

(i) Understanding the meaning of sentences.

(ii) Understanding the meaning of words.

(iii) Expressing ideas on your own.

(iv) All the above or some of the above.

02. What grade have you obtained for General English in the G.C.E (A/L) examination?

(i) A (ii) B (iii) C (iv) S (v) F

03 (a). When you entered the University, were you able to express yourself in English?

(i) Yes (ii) No

(b) To what extent, were you able to express yourself in English?

(i) Fluently (ii) Moderately (iii) Fairly well

0 4 (a). In what medium do you follow lectures of your main subjects?

- (i) English (ii) Tamil

(b) If it is English, do you believe that it helps to improve your English knowledge?

- (i) Yes (ii) No

(c) If yes, how does it help you?

(i) Your vocabulary (word power) has been improved.

(ii) Your speaking ability has been improved.

(iii) All the above.

### Section C

01 (a). Do you have opportunities to communicate in English outside home and the University?

- (i) Yes (ii) No

(b) If yes, where?

- (i) Clubs. (ii) Playground (iii) Community Centres. (iv) Places of Entertainment

02. Do you visit public libraries to read in English?

- (i) Yes (ii) No

03 (a). Do you talk to your friends in English?

- (i) Yes (ii) No

(b) If yes, what are the topics you discuss?

(i) Sports/Games (ii) Politics (iii) Art and Literature.

(iv) Any other topics of your own interest.

04 (a). When others discuss anything in English with you, what is your reaction?

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**V. Suntharesan, Ph.D.**

*Impediments in Promoting Communicative Competence Among Students of English as a Second Language*

- (i) You keenly participate in the discussion.
  - (ii) You are not keen in participating in the discussion.
  - (b) If you are not keen, what is the reason?
    - (i) You are able to understand English but not able to express in English.
    - (ii) You are not able either to understand or speak English.
    - (iii) You have often difficulty with vocabulary.
    - (iv) You think it is wrong to use English.
- 

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# LANGUAGE IN INDIA

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## Inflectional Processes of Tense and Aspect in Bodo

Daimalu Brahma, M.A., Ph.D. Scholar

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### Abstract

The Bodos are living in different parts of Assam for centuries. They speak a language called *Bodo* that belongs to the Tibeto-Burman family of languages and it is one of the Associate state languages in Assam. It is a recognized language in the 8<sup>th</sup> Schedule of Indian constitution.

Tense and Aspects are the grammatical categories, used in the grammatical description of verbs. Tense refers to the absolute location of event or action in time, e.g., past, present or future. And aspect refers to how an action or event is to be viewed with respect to time; it expresses actual location in time. The present paper is an attempt to look into the inflectional processes of the tense and aspect of Bodo. The paper will discuss the use of various types of Tense and Aspect markers found in Bodo.

Bodo uses mainly three type of tenses, viz., Past, Present and Future. Past and future have separate tense markers, but present tense has no separate tense marker in this language.

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Daimalu Brahma, M.A., Ph.D. Scholar

Inflectional Processes of Tense and Aspect in Bodo

The past tense marker is {-muun} and the future is {-guun}. The present tense is used in the verbs as unmarked. There are four types of aspects found in this language, namely, Habitual, Progressive, Perfective and Perfect. The inflectional processes are ‘verb + aspect’, ‘verb + aspect + tense’, ‘verb + tense’ and ‘noun + tense’, etc. It is hoped that this analysis of tense and aspect in Bodo will help us in understanding tense and aspect in Bodo.

## 1. Introduction

Bodo is the name of a language as well as community. It is a major tribe of North-eastern India and it belongs to the Tibeto-Burman language family. According to P. C. Bhattacharya (1977) “the ‘Bodo’ word is first applied by Hodgson”<sup>1</sup>. The Bodo is known as Bodo or Boro, Kachary, Kirata, Mech, etc., in different places and different times. In course of time they came to be known simply as Bodo or Boro. In the Constitution of India, the language is recognized as Bodo. The Bodo speakers are mainly found in the Kokrajhar, Baksa, Chirang, Udalgury, Kamrup, Goalpara, Karbianglong, and Dhemazi districts of Assam as well as in some adjacent areas of West Bengal, Bangladesh, Nepal and Bhutan.

As per the classification given by Robert Shafer, the Bodo language belongs to the branches of Barish section under the Baric division of the Sino-Tibetan language family (P.C. Bhattacharya 1977). *The Linguistic Survey of India* describes the Bodo language as a member of the Bodo sub-section under the Assam-Burmese group of the **Tibeto-Burman** branch of the Sino-Tibeto-Chinese speech family (*Linguistic Survey of India*, Vol-III, Part-II).

## 2. Objectives

The main objectives of this paper are given below:

1. To find out the different types of tense and aspects in Bodo.
2. To investigate the different types of tense and aspect markers in this language.
3. To find out how the tense and aspects are inflected in the words.

## 3. Methodology

Data are collected from two main sources, viz., primary and secondary sources. Primary sources are collected from several informants of different age groups through the

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<sup>1</sup> P. C. Bhattacharya, *A Descriptive Analysis of the Bodo Language* (Gauhati University Publication Department, 2007, Reprint). 1-7.

schedule and interview method. Secondary sources are collected from renowned books, Internet and Ph.D. theses.

#### 4. Tense

“The term ‘tense’ is derived from a Latin translation of a Greek word “khronos” which means ‘time’ (Lyons 1968)<sup>2</sup>. It is inflected to the verbs used to indicate the time of action. According to David Crystal (1980) “a category used in the grammatical description of verbs (along with Aspect and Mood), referring primary to the way the grammar marks the time at which the action denoted by the verb took place. Traditionally, a distinction is made between past, present and future tenses, often with further divisions perfect, pluperfect, etc.”<sup>3</sup>

According to the time of Action, there are mainly three types of tense found in Bodo viz., present, past and future tense. Consider the following examples:

Present tense:	an	uŋk <sup>h</sup> am	zaju	“I eat rice.”
	an	uŋk <sup>h</sup> am	za-ju	
	I	rice	eat-HAB	
	an	nowao	t <sup>h</sup> an <sup>h</sup> gasinu	don
	an	no-wao	t <sup>h</sup> an <sup>h</sup> -gasinu	don
	I	house-NOM	go-PROG	be
Past tense:	an	uŋk <sup>h</sup> am	zajumu	“I used to eat rice.”
	an	uŋk <sup>h</sup> am	za-ju-mu	
	I	rice	eat-HAB-PAST	
	an	nowao	t <sup>h</sup> an <sup>h</sup> gasinu	donmu
	an	no-wao	t <sup>h</sup> an <sup>h</sup> -gasinu	don-mu
	I	house-NOM	go-PROG	be-PAST
Future tense:	an	uŋk <sup>h</sup> am	za-gu	“I shall eat rice.”

<sup>2</sup> Widinibou, *A Descriptive Analysis of Liangmai* (Unpublished Thesis, Assam University, Silchar 2011). 179.

<sup>3</sup> David Crystal, *A Dictionary of Linguistics and Phonetics* (Blackwell, USA, 2000, Reprint). 384.

aŋ	uŋk <sup>h</sup> am	za-guun
I	rice	eat-FUT

From the above examples, it is clear that Bodo has three types of tenses. These are the present, the past and the future tenses. It is also found that the past and future tenses have separate tense markers, but the present tense has no marker. The past tense marker is {-muun} and the future tense marker is {-guun}. The {-juu} and {-gasinu} markers are not the present tense markers, whereas the {-juu} is a habitual aspect marker and {-gasinu} is a progressive aspect marker. The present tense is inflected to the verbs without marking in this language.

#### 4.1. Past tense marker: {-muun}

There is only one past tense marker found in Bodo, and that is the {-muun}. It is added to the verbs to indicate the action of the verbs took place in the past. For example:

1. Ritaja muuja muusaduŋmuun                      “Rita danced yesterday.”  
Rita-ja                      muuja                      muusa-duŋ-muun  
Rita-NOM                      yesterday                      dance-PFV-PAST
2. aŋ goi zabaimuun                                      “I had eaten the betel nut.”  
aŋ                      goi                      za-bai-muun  
I                      betel nut                      eat-PRF-PAST

#### 4.2. Future tense marker: {-guun}, {-suui}, {-la}

There are three types of future tense markers found in Bodo, which indicate the action of the verbs in future time. The {-guun} marker is used to indicate the indefinite future tense, the {-suui} indicates the definite future tense and the {-la} is used to indicate the negative future tense. Consider the following examples:

##### Indefinite future tense marker: {-guun}

1. aŋ t<sup>h</sup>aŋguun    “I shall go.”  
aŋ                      t<sup>h</sup>aŋ-guun  
I                      go-IND.FUT
2. bijuu p<sup>h</sup>uiiguun    “He/she will come.”

bi-juu	p <sup>h</sup> ui-guun
he/she-NOM	come-IND.FUT

**Definite future tense marker: {-sui} or {-nuisui}**

1. aŋ dui luŋsui "I am going to drink water."  
aŋ dui luŋ-sui  
I water drink-DEF.FUT
2. p<sup>h</sup>urwŋgiriɟa p<sup>h</sup>urwŋsui "The teacher is going to teach."  
p<sup>h</sup>urwŋgiri-ja p<sup>h</sup>urwŋ-sui  
teacher-NOM teach-DEF.FUT
3. bibara barnusui "The flower is going to bloom."  
bibar-a bar-nusui  
flower-NOM bloom-DEF.FUT

**Negative future tense marker: {-la} or {-lija}**

1. bibarija t<sup>h</sup>aŋla “Bibari will not go.”  
 bibari-ja t<sup>h</sup>aŋ-la  
 Bibari-NOM go-NEG.FUT
2. aŋ gabuun p<sup>h</sup>uila “I shall not come tomorrow.”  
 aŋ gabuun p<sup>h</sup>ui-la  
 I tomorrow come-NEG.FUT
3. bijuu p<sup>h</sup>uilija “He/she will not come.”  
 bi-juu p<sup>h</sup>ui-lija  
 He/she-NOM come-NEG.FUT

## 5. Aspect

“Aspect is a grammatical category that expresses how an action, event or state, denoted by a verb relates to the flow of time.”<sup>4</sup> According to the David Crystal, aspect is “a category used in the grammatical description of verbs (along with tense and mood), referring

<sup>4</sup> [http://en.wikipedia.org/wiki/grammatical\\_aspect](http://en.wikipedia.org/wiki/grammatical_aspect).



primarily to the way the grammar marks the duration or type of temporal activity denoted by the verb.”<sup>5</sup> There are four types of aspects found in Bodo, viz., Habitual, Progressive, Perfective and Perfect aspect. Every aspect is inflected to the verb’s own specific markers. These are discussed below:

### 5.1. Habitual Aspect: {-u} or {-ju}

The {-ju} is an allomorph of {-u}. When a verb has /a/ and /w/ in its final phoneme, it is changed by {-ju}. Consider the following examples:

1. an sanp<sup>h</sup>ruambu mondir-ao t<sup>h</sup>an-u  
I everyday temple-LOC go-HAB  
“I go to temple everyday.”
2. bimol-a rut<sup>h</sup>i za-ju nat<sup>h</sup>ai an uŋk<sup>h</sup>am zaju  
bimol-NOM roti eat-HAB but I rice eat-HAB  
“Bimol use to eat roti but I eat rice.”

### 5.2. Progressive Aspect: {-gasinu}

The progressive aspect marker is {-gasinu} in Bodo. This marker is used to indicate the continuity of the action of the verb. When this marker is added to the verb then it is immediately followed by the aspectual auxiliary verb {don} in the sentence. Consider the following examples:

1. an t<sup>h</sup>an-gasinu don  
I go-PROG be  
“I am going.”
2. an uŋk<sup>h</sup>am za-gasinu don  
I rice eat-PROG. be  
“I am eating rice.”

### 5.3. Perfective Aspect: {-duŋ}, {k<sup>h</sup>ui}

<sup>5</sup> David Crystal, *A Dictionary of Linguistics and Phonetics* (Blackwell, USA, 2000, Reprint). 29.

Perfective aspect is used to indicate the momentary action or completions of events of the verb. In Bodo, the perfective aspect markers are {-duŋ} and {-k<sup>h</sup>ui}. The {-duŋ} aspect marker is added to the verb in affirmative sentences. It can occur in present and past tense, but it does not occur in future tense. The {-k<sup>h</sup>ui} is the negative perfective aspect marker of the Bodo. It occurs in the negative sentence. Examples are given below:

#### Perfective Aspect in Affirmative Sentence: {-duŋ}

1. bi-juu                  dui      luŋ-duŋ

He/she-NOM   water   drink-PFV

“He/She is drinking water.”

2. aŋ                  muija                  silchar-aw                  t<sup>h</sup>aŋ-duŋ-muun

I                  yesterday                  silchar-LOC                  go-PFV-PAST

“I went to Silchar yesterday.”

3. aŋ                  da                  undu-duŋ

I                  now                  sleep-PFV

“I am sleeping now.”

#### Negative Perfective Aspect: {-k<sup>h</sup>ui}

1. aŋ                  dui                  luŋ-duŋ                  nat<sup>h</sup>ai                  bi-juu                  luŋ-a-k<sup>h</sup>ui

I                  water                  drink-PFV                  but                  He-NOM                  drink-NEG-NEG.PFV

“I am drinking water but he is not drinking.”

2. bi-juu                  muija                  p<sup>h</sup>ui-ja-k<sup>h</sup>ui-muun

He/she-NOM   yesterday                  come-NEG-NEG.PFV-PAST

“He/she did not come yesterday.”

3. aŋ                  da                  undu-a-k<sup>h</sup>ui

I                  now                  sleep-NEG-NEG.PFV

“I am not sleeping now.”

#### 5.4. Perfect Aspect: {-bai}, {-k<sup>h</sup>u}, {-k<sup>h</sup>ui}

The perfect aspect markers are {-bai}, {-k<sup>h</sup>u} and {-k<sup>h</sup>ui}. These refer to a past situation where the event is seen as having some present relevance in Bodo. The {-bai} marker is inflected to the verb in affirmative sentence. The {-k<sup>h</sup>u} marker occurs in interrogative sentence and the {-k<sup>h</sup>ui} occurs in negative sentence. The {-k<sup>h</sup>ui} is used as both negative perfect and negative perfective marker in Bodo. Consider the following examples:

**Perfect Aspect Marker in Affirmative: {-bai}**

1. ram-a              k<sup>h</sup>ab-se              saha      luŋ-bai  
          Ram-NOM      cup-one              tea      drink-PRF  
          “Ram has drunk a cup of tea.”

2. bi-juu              delhi-ao              t<sup>h</sup>aŋ-baj-muun  
          He/she-NOM      Delhi-LOC              go-PRF-PAST.  
          “He/She had gone to Delhi.

**Interrogative Perfect Aspect Marker: {-k<sup>h</sup>u}**

1. aŋni      rebgon-a              boha      t<sup>h</sup>aŋ-k<sup>h</sup>u  
          my      pen-NOM              where      go-INT.PRF  
          “Where has gone my pen?”
2. bi-juu              mabla      p<sup>h</sup>ui-k<sup>h</sup>u  
          He/she-NOM      when      come-INT.PRF  
          “When has he come?”

**Negative Perfect Aspect Marker: {-k<sup>h</sup>ui}**

1. rita-ja              zuu      luŋ-a-k<sup>h</sup>ui-muun  
          Rita-NOM              wine      drink-NEG-NEG.PRF-PAST  
          “Rita did not drink wine.”
2. bi-juu              muija              bizab      p<sup>h</sup>orai-ja-k<sup>h</sup>ui-muun  
          she-NOM              yesterday              book      read-NEG-NEG.PRF-PAST  
          “She/he had not read the book yesterday.”

## 6. Inflectional Process of the Tense and Aspects

Tense and aspects are typically suffix and morphologically bound forms in Bodo language. They are inflected to the verbs as inflectional suffixes. The inflectional process of tense and aspects are discussed below:

### 6.1. Verb + Aspect

The aspect markers are directly inflected to the verb in Bodo. Examples are given below:

1. Verb + Habitual Aspect

undu + juu > undujuu,

In sentence form, /aŋ undujuu/ “I sleep.”

2. Verb + Progressive Aspect

mao + gasinuu > maogsinuu “doing”

t<sup>h</sup>aŋ + gasinuu + t<sup>h</sup>aŋgasinuu “going”

3. Verb + Perfective Aspect

za + duŋ > zaduŋ

In sentence form, /aŋ zaduŋ/ “I am eating.”

4. Verb + Perfect Aspect

bar + bai > barbai “have/has jump”

k<sup>h</sup>ar + bai > k<sup>h</sup>arbai “have/has run”

### 6.2. Verb + Aspect + Tense

The aspect marker is added to the verb before the tense marker in this language. Following are the examples:

1. Verb + Habitual + Past

t<sup>h</sup>a + juu + muun > t<sup>h</sup>ajuumun “used to stay”

luŋ + u + muun > luŋuumun “used to drink”

2. Verb + Perfective + Past

za	+	duŋ	+	muun	>	zaduŋmuun “ate”
t <sup>h</sup> aŋ	+	duŋ	+	muun	>	t <sup>h</sup> aŋduŋmuun “went”
3. Verb	+	Perfect	+	Past		
za	+	bai	+	muun	>	zabaimuun “had eaten”
mao	+	bai	+	muun	>	maobaimuun “had done”

### 6.3. Verb + Tense

The past tense is not directly inflected to the verb. Only the future tense is directly inflected to the verb in Bodo. Consider the following examples:

- Verb + Indefinite Future Tense
 

za	+	guun	>	zaguun “shall/will eat”
mao	+	guun	>	maoguun “shall/will do”
- Verb + Definite Future Tense
 

k <sup>h</sup> ar	+	swi	>	k <sup>h</sup> arswi “going to run”
lir	+	nuswi	>	lirnuswi “going to write”
- Verb + Negative Future Tense
 

t <sup>h</sup> aŋ	+	la	>	t <sup>h</sup> aŋla “shall/will not go”
luŋ	+	la	>	luŋla “shall/will not drink”

### 6.4. Noun + Tense

The past tense marker is directly inflected to the noun in this language. Following are the examples:

- Noun + Past Tense
 

bibajari	+	muun	>	bibajarimuun “was (a) beggar”
raza	+	muun	>	razamuun “was (a) king”

Examples in sentence:

/biju bibajarimuun/ “He was a beggar.”

/rabona loŋk<sup>h</sup>ani razamuun/ “Rabon was a king of Sri Lanka.”

### 6.5. Noun + Plural + Tense

Sometime the past tense marker is added to the noun after adding plural marker. For example:

- |                     |   |                   |   |            |   |
|---------------------|---|-------------------|---|------------|---|
| 1. Noun             | + | Plural            | + | Past Tense |   |
| sik <sup>h</sup> la | + | p <sup>h</sup> ur | + | mun        | > sik <sup>h</sup> lap <sup>h</sup> urmun |
| seŋgra              | + | p <sup>h</sup> ur | + | mun        | > seŋgrap <sup>h</sup> urmun              |

Examples in sentences:

/bisur sik<sup>h</sup>lap<sup>h</sup>urmun/ “These were girls.”

/bisur seŋgrap<sup>h</sup>urmun/ “These were boys.”

## 6.6. Adjective + Tense

The past tense marker is directly inflected to the adjective in Bodo. Consider the following examples:

- |              |   |            |                             |
|--------------|---|------------|-----------------------------|
| 1. Adjective | + | Past Tense |                             |
| guza         | + | mun        | > guzamuun “was red”        |
| bulugura     | + | mun        | > buluguramuun “was strong” |

## 7. Conclusion

On the basis of above analysis, it is found that there are three types of tenses in Bodo, namely, present, past and future tenses. Past and future tense have their own separate tense markers, but present tense has no separate tense marker. The present tense is inflected to the verb as unmarked. There is only one past tense marker found in Bodo and that is the {-mun}. Future tense has three types of markers found in this language, namely, {-gun}, {-sui} and {-la}.

There are four types of aspects found in this language, namely, habitual, progressive, perfective and perfect aspect. Every aspect has its own separate markers. For example, the habitual marker is {-u}, the progressive marker is {-gasinu}, the perfective markers are {-duŋ}, {-k<sup>h</sup>ui} and the perfect markers are {-bai}, {-k<sup>h</sup>ui} and {-k<sup>h</sup>u}.

In the inflectional process, all the aspects are directly inflected to the verbs. But all the tense are not directly inflected; only the future tense is directly inflected to the verbs. The inflectional processes of the tense and aspect are ‘verb + aspect’, ‘verb + aspect + tense’,

‘verb + tense’, ‘noun + tense’, ‘noun + plural + tense’ and ‘adjective + tense’, etc. It is found that Bodos use three types of tenses and four types of aspect. The tense and aspect markers are inflected to the verbs as suffix in Bodo.

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Online Resources:

[http://en.wikipedia.org/wiki/grammatical\\_aspect](http://en.wikipedia.org/wiki/grammatical_aspect)

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Inflectional Processes of Tense and Aspect in Bodo

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## Expressive Bound Morphemes in Malayalam Speaking Children with Down Syndrome

Maria Grace Treasa, Ph.D. Research Scholar  
Prof. Shyamala K. Chengappa, Ph.D.

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### Abstract

This study is an attempt to examine expressive bound morphemes of Malayalam in 10 children, aged 6-18 years, with Down Syndrome (DS) as compared to 10 typically developing (TD) mental age matched controls. All the participants were having an expressive language level of two-word utterances and were native speakers of Malayalam. The productive use of six high-frequency nominal inflections of Malayalam- Plural /kal/, Accusative /e/, Locative /il/, Genitive /ute/, / Dative case markers kkə/ & /nə/ and Conjunction /um/ was investigated using elicited Sentence Imitation Test in Malayalam (SIT-M, Treasa & Shyamala, 2013). Results revealed that

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Maria Grace Treasa, Ph.D. Research Scholar and Prof. Shyamala K. Chengappa, Ph.D.

Expressive Bound Morphemes in Malayalam Speaking Children with Down Syndrome 832

DS group obtained significantly ( $p < 0.05$ ) poorer scores than the controls on all the subtests of SIT-M except on accusative case marker /e/. This suggests specific bound morpheme errors in children with DS which could serve as targets for grammatical morphology intervention.

**Key Words:** Down syndrome (DS), sentence imitation, grammatical morphology

## Introduction

*"Since I have Down syndrome I can teach my big brother how to work harder and never quit." - Eden Rapp (2009)*

The above quote by a 12 year old individual with Down syndrome (DS) eloquently shows that despite the challenges they face, individuals with DS possess good pragmatic skills.

## Review of Literature

*Down syndrome* is the major genetic cause of intellectual disability, occurring in approximately 1 in 700 live births (Centers for Disease Control and Prevention, 2006). Though there is considerable individual variability, individuals with DS have a distinctive profile of linguistic abilities. Receptive language is typically stronger than expressive language (Caselli, et al., 1998; Chapman, Hesketh, & Kistler, 2002; Laws & Bishop, 2003), with phonology and morphosyntax presenting particular difficulties. Review of past literature also indicates special focus on emergence of grammatical morphology in DS.

Another study by Price et al. (2007) found that boys ( $N=45$ ) with DS scored lower on comprehension of grammatical morphology (prepositions and bound morphemes) than younger typically developing boys of similar nonverbal mental age. Considerable evidence points to productive syntax deficits in young individuals with DS that cannot be explained by cognitive level. The emergence of two-word combinations is delayed in young children with DS (Iverson et al., 2003), and children and adolescents with DS continue to produce shorter and less complex utterances than typically developing children of the same nonverbal mental age as they get older (Caselli et al., 2008; Chapman et al., 1998; Price et al., 2008; Rosin et al., 1988).

Past research also suggest that DS followed the same course of grammatical development as TD children do, but the children with DS may take 12 years to do what most children accomplish in 30 months (Fowler et al., 1994). Fowler (1988) suggested that an IQ greater than 50 may be necessary for progress beyond that point. Majority of the children with DS have low IQs, and so they do not fully master grammatical morphology (Fowler et.al., 1994). Furthermore, impaired production of specific grammatical morphemes in individuals with DS compared to MLU-matched typically developing children (Eadie, Fey, Douglas, & Parsons, 2002; Hesketh & Chapman, 1998) has also been reported. Specifically, Eadie and colleagues (2002) found that children with DS scored lower than TD children on tense (past tense *-ed*, third person singular *-s*, and modals) and non-tense (articles, present progressive *-ing*) morphemes.

### **Omission of Grammatical Morphemes**

Many studies have also reported frequent omission of grammatical morphemes in DS (Chapman et al., 1998; Eadie et al., 2002; Laws & Bishop, 2003), but the precise nature and extent of these omissions has thus far not been clearly delineated.

Contrastive to English, the Dravidian languages are highly agglutinative as they have no prefixes and infixes for words. Words are usually formed by adding suffixes to the root word serially in these languages. Compared with the research on morphological development in English speakers, there is dearth of studies in the Dravidian languages, especially in clinical populations. Nevertheless, review indicates research on other domains such as phonotactic patterns in speech of children with DS (Rupela & Manjula, 2007).

Treasa & Shyamala (2013) attempted to study the expressive bound morpheme deficits in Malayalam speaking children with autism spectrum disorders and specific language impairment. They used the Sentence Imitation Test-Malayalam (SIT-M, Treasa & Shyamala, 2013) which was standardized on 120 typically developing Malayalam speaking children aged between 3-6 years. SIT-M has six subtests having 10 test sentences each to examine the productive use of 6 Malayalam bound morphemes i.e., one Plural- /kal/, four Case markers- accusative /e/, locative /il/, genitive /ute/, dative /kkə or nə/, and one Conjunction /um/. Their

results indicated significantly poorer performance of the clinical group as compared to the typically developing children for all the six subtests of SIT-M.

### **Need of the Study**

Most of the studies in the Indian context have focused on mean length of utterance, syntactic comprehension and in mental retardation (Shyamala, 2002; Mariam & Shyamala, 2011). There is hardly any focus on specific bound morpheme deficits in children with Down syndrome, which would aid in establishing the baseline to set goals for morphological intervention in these children. Lack of suitable assessment tool could be the probable reason for such deficiencies in the existing literature in Indian languages. So, the present study was planned as a preliminary attempt in this direction.

### **Aim of the Study**

To examine specific expressive bound morphemes i.e., Plurals, Case markers & Conjunctions, of Malayalam language in children with DS as compared to mental age-matched typically developing children (TD).

**Null hypothesis:** There is no significant difference between DS and TD participants in terms of the productive use of the six target bound morphemes of Malayalam.

### **Method**

#### ***Participants***

The present study recruited 10 children, aged 6 - 18 years, diagnosed with DS according to DSM-IV and ICD-10 criteria and 10 mental age-matched typically developing children (TD group) as participants of the study. Language was assessed using Three Dimensional Language Acquisition Test (3D-LAT, Herlekar & Karanth, 1993) and Comprehensive Language Assessment Tool for children (CLAT, Navitha & Shyamala, 2009). All the participants had a verbal repertoire of two-word phrases and were monolingual speakers of Malayalam. The clinical group children were receiving speech, language and psychological intervention at the time of testing.

### ***Task design and stimuli***

The elicited Sentence Imitation Test in Malayalam (SIT-M, Treasa & Shyamala, 2013) was employed to study the productive use of six nominal inflections. The digitized stimuli of SIT-M included 60 simple sentences with pictures that were presented using power point presentation of laptop computer and headphones. The participants were tested individually and were instructed to repeat the sentence heard on slide show of the stimuli. For those children who did not cooperate to put on headphones or those who got distracted from the task by wearing headphones, testing was done in free field. The maximum score for sentence imitation task was '60'. A score of '1' was allocated for correct response; score of '0' was assigned for incorrect response/ omission of morphemes and a score of 0.5 was allocated for 50% correct response.

### ***Procedure***

Data was collected from Institute of Cognitive and Communicative Neurosciences (ICCONS), Kavalappara, Shoranur, Kerala after obtaining written informed consent from the parents/caregivers and the institution authorities. The responses were video recorded for transcription and analysis by three experienced Master's degree holders. The reliability testing results (Cronbach's  $\alpha > 0.8$ ) reveal good inter-judge reliability across all participants. The data obtained was subjected to further statistical analyses using independent samples t-test of SPSS 18.0 (Statistical Package for Social Science, version 18.0) software.

### **Results and Discussion**

The mean and standard deviations obtained by the DS (N=10) and TD group (N=10) for the six subtests of SIT-M are shown in Table 1, while the results of independent sample t-test is depicted in Table 2. The results reveal statistically significant difference between the two groups for morphemes /kal/, /il/, /ute/, /kkə/ and /um/ rejecting the null hypothesis for these five morphemes. On the other hand, no significant difference ( $p > 0.05$ ) was found between the groups for accusative /e/.

**Table 1:** Mean and SD scores of DS and TD groups for six morphemes

Group	/kal/	/e/	/il/	/ute/	/kkə/	/um/
DS Mean	3.35	2.7	5.8	1.1	2.9	2.0
SD	2.8	2.9	3.3	2.5	3.1	2.6
TD Mean	9.1	4.6	9.3	5.1	9.6	6.25
SD	1.85	2.71	1.25	3.17	0.69	1.95

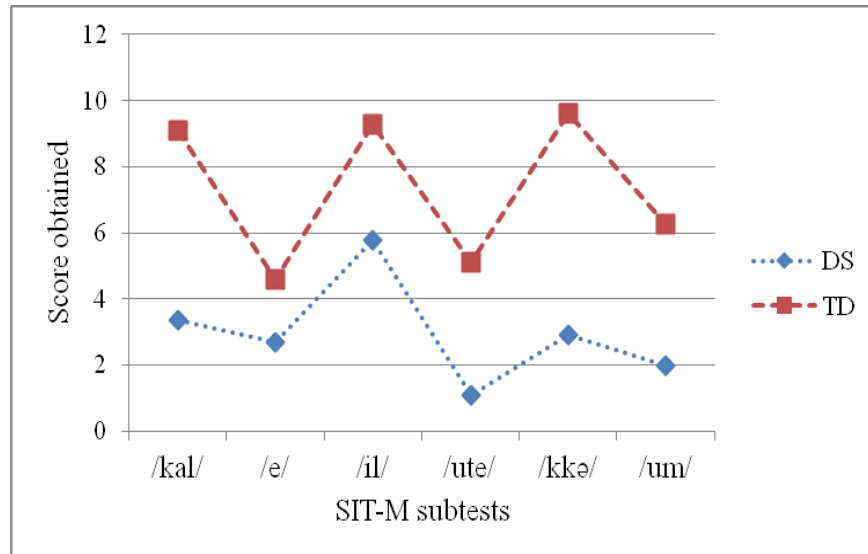
**Table 2** Comparison of inflectional morphemes across DS & TD group

Independent t-test (df=18)	/kal/	/e/	/il/	/ute/	/kkə/	/um/
<i>t-value</i>	-	-1.51	-3.142*	-3.121*	-6.726**	-4.104**
	5.43*					
	*					

\*\*p≤0.001    \*p<0.05

These results provide evidence that children with DS exhibit more difficulty with specific Malayalam nominal inflections such as plural, locative, genitive, dative case markers and conjunctions than the TD group. However, they performed similar to the mental-age matched group on use of accusative case marker. Figure 1 shows the graphical representation of the mean scores obtained by the two groups across the six SIT-M subtests. A similar pattern of overall performance was observed. It is also evident that both the groups performed relatively well on locative case subtest.

**Figure 1:** Mean scores for the target morphemes across groups



The findings of this study support previous studies (Eadie, Fey, Douglas, & Parsons, 2002; Hesketh & Chapman, 1998) on specific grammatical morphology impairments in children with Down syndrome. This study would aid in selecting specific goals for morphological intervention in young children with Down syndrome. Implementation of such goal-specific intervention strategy would facilitate faster emergence of multi-word sentences from the early word or phrase level language. Generalization of the results of present study is cautioned as the sample size is small. Furthermore, future Indian studies could be done across various clinical populations.

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## Emergence of Expressive Grammatical Morphology Following Discrete Trial Training & Incidental Teaching: A Case Study

Maria Grace Treasa, Ph.D. Research Scholar &  
Prof. Shyamala K. Chengappa, Ph.D.

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### Introduction

Language impairment is a major characteristic feature seen in children with Autism Spectrum Disorder (ASD) and those diagnosed with Specific Language Impairment (SLI). More specifically, deficits in expressive grammatical morphology have been increasingly reported in the past literature (Condouris, Meyer, & Tager-Flusberg, 2003; Rapin & Dunn, 2003; Kjelgaard & Tager-Flusberg, 2001; Eigsti, Benetto & Dadlani, 2007; Bedore, 2001; Rice & Wexler, 1996; vander Lely & Ullman, 2001; Eadie, Fey, Douglas & Parsons, 2002). A few studies have also been reported in the Indian context in the field of ASD (Shyamala, 2004; Shafna & Shyamala, 2011; Treasa & Shyamala, 2013c) and SLI (Prasitha & Prema,

2007; Treasa & Shyamala, 2013b). However, there is a dearth of Indian studies on language intervention in child language disorders.

### **Discrete Trial Training (DTT)**

In this era of evidence based practice, one of the most commonly employed intervention method includes the Discrete Trial Training (DTT). It is a structured method traditionally used to teach various linguistic, cognitive, motor, social and behavioural skills.

In DTT, clear and concrete instructions are provided; in addition, the tasks are broken down into short and distinct repeated trials that accommodate the needs of individuals with short attention spans. Lovaas (1981) defined a trial as a “single teaching unit.” A particular trial typically consists of four parts: (a) the discriminative stimulus ( $S^D$ ) (the instruction, prompt, model), (b) the response (R), (c) the consequence or the reinforcing stimulus ( $S^R$ ), and (d) the inter-trial interval (ITI) (presentation wait time). In addition, an optional prompt ( $S^P$ ) may be used to help the child respond correctly. The parts of the discrete trial are often represented symbolically in an order like the following:

$$S^D \longrightarrow R \longrightarrow S^R \longrightarrow ITI (S^P)$$

Nevertheless, use of this strategy alone excluding all other interventions is cautioned.

### **Incidental Teaching**

In order to promote generalization, DTT could be used in combination with incidental teaching. Incidental teaching follows the child's lead regarding interests within typical daily routines or play activities (McGee, Daly, & Jacobs, 1994). It was first recognized by Hart and Risely (1978, 1980) and uses reinforcement to promote skill learning and generalization. Thus, a combination of the structured DTT approach and the naturalistic incidental teaching method facilitate language acquisition in a holistic manner. However, the effectiveness of such eclectic approaches on the emergence of expressive morphology in children with language impairment is not well documented especially in the Indian context. Since, there is paucity of research in this direction, the present study was undertaken.

### **Aim of the Study**

This study sought to examine the effectiveness of Discrete Trial Training (DTT) and Incidental Teaching on the emergence of expressive grammatical morphology in Malayalam speaking children with Autism and Specific Language Impairment (SLI).

## **Method**

### **Participants**

The participants were 2 boys with a diagnosis of mild Autism- Prem & Ashu- who were 5 and 6 years old, respectively and another boy named Ani, diagnosed with SLI. All the three boys were native speakers of Malayalam, the language spoken at Kerala, South India. They had gained a verbal repertoire consisting mostly of two-word utterances and some fragmentary answers to questions. The boys spoke essentially in “telegraphic” Malayalam, leaving out most of the bound morphemes such as case-markers, plurals and conjunctions. Both the parents of Prem and Ani were post-graduates and well employed. On the other hand, Ashu’s father studied only upto class 10<sup>th</sup> and was a field worker while his mother was not educated.

### **Procedure**

The present study used a pre-test post-test single case design to study the grammatical morphology in two children with ASD and one child with SLI. Expressive use of six high-frequency nominal inflections- /ka/ -Plural, /e/ -Accusative, /il/ -Locative, /uɕe/ -Genitive, /kkə/ & /nə/ -Dative Case Markers and /um/ -Conjunction, was assessed using Sentence Imitation Test in Malayalam (SIT-M, Treasa & Shyamala, 2013a). SIT-M was standardized on 120 preschool children with typical language development (TLD) and has a maximum score of 60, out of which each sub-test, denoting the six target suffixes, has a maximum score of 10. The pre-test results and the morpheme acquisition order in TLD group were sought as reference to select target behaviours for DTT.

Firstly, three bound morphemes locative /il/, dative case /kkə/, and plural/ ka/ were selected as targets for intervention, since they were acquired early in TLD group as compared to conjunction /um/, accusative /e/ and genitive /uɕe/ (Treasa & Shyamala, 2013a). Secondly, stimulus was created for teaching the target morphemes sequentially. A set of 10 simple sentences for each of the target morpheme was selected and suitable pictures were either drawn or collected to elicit those sentences during therapy. In DTT, the therapist gave clear

instructions to the child to repeat the sentence heard after presentation of the picture stimulus. A maximum of 5 trials per sentence was permitted in each therapeutic session. For correct response, the child was praised or verbally reinforced; and for incorrect or no response, the child was provided with visual and echoic prompts.

The intervention was carried out at the Institute of Cognitive & Communicative Neurosciences (ICCONS), Kavalappara P.O., Shoranur, Kerala by three Speech Language Therapists under the supervision of the current investigator. Subsequent to the therapeutic intervention, parents' were trained to facilitate the use of newly acquired bound morphemes to real life context. Incidental teaching was employed with the parents' cooperation to promote learnt skill generalization into daily-routines. Following the learning of the productive use of /il/, /kkə/, and /ka/, the next set of three bound morphemes /um/, /e/ and /uɽe/ of Malayalam were taught using the same method. The participants Prem (ASD<sub>1</sub>), Ashu (ASD<sub>2</sub>) and Ani (SLI) attended a total of 14, 26 and 12 therapy sessions (45 minutes duration), respectively, over a period of 2 months. Subsequently, they underwent a post-test for the six targets using the same SIT-M (Treasa & Shyamala, 2013a) tool.

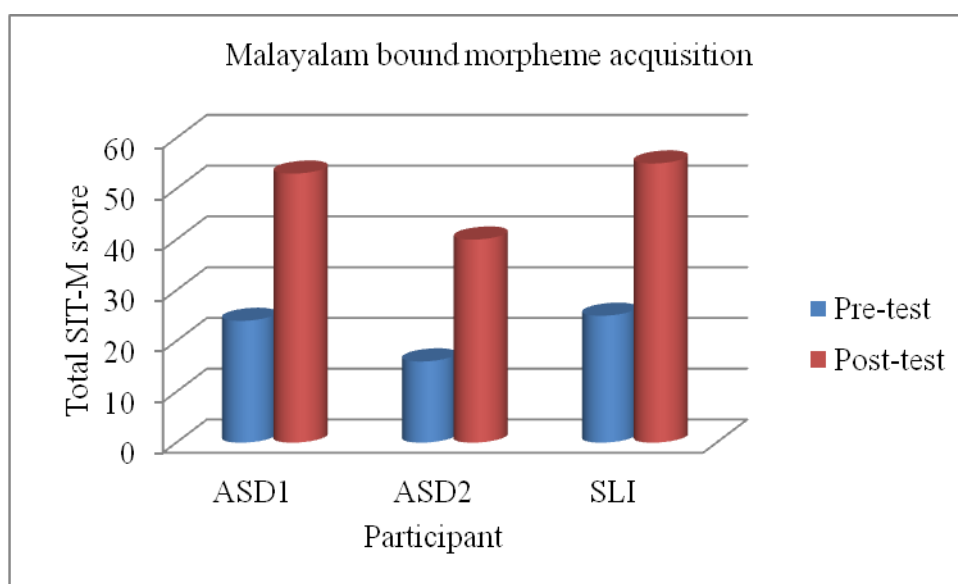
The pre-test and post-test responses were video-recorded and the scores obtained by the three participants were subjected to further statistical analysis using Smith's Statistical Package (SSP, version 2.80). Test for equality of proportions was conducted for individual participants to evaluate the difference in performance on SIT-M sub-tests in pre-test and post-test conditions.

## Results

The overall findings of the present study suggest statistically significant ( $p < 0.001$ ) difference in the total scores (see Figure 1 & Tables 1, 2 & 3) between the pre-test and post-test conditions for all the three participants indicative of the effectiveness of DTT along with incidental teaching in teaching expressive grammatical bound morphemes. This also indicates the usefulness of SIT-M (Treasa & Shyamala, 2013a) in assessing the productive usage of nominal inflections of Malayalam, which in turn helps in setting goals for morphological intervention and progress evaluation.

## Figure 1

*Comparison of pre-test and post-test scores across participants*



The results also reveals individual variations across the different morpheme acquisition depending on various factors such as participant's age, severity of the problem, number of therapy sessions attended, parents' education/motivation and home training. This is evident from the results (Figure 1), since Ashu (ASD<sub>2</sub>) had the least difference between the pre-test and post-test scores although he received a maximum of 26 therapy sessions. On the contrary, parent participation and language stimulation was good for Prem (ASD<sub>1</sub>) and Ani (SLI) resulting in faster learning of the target morphemes.

Furthermore, Figure 2 depicts the pre-test and post-test scores of participant ASD<sub>1</sub> on DTT and incidental teaching. Prior to intervention, the participant used to express in two word utterances omitting most of the inflections. Moreover, in an agglutinative language like Malayalam, nominal inflections play a major role in conveying semantic intentions. So the participant had significant difficulty in communicating basic semantic intentions in daily routine due to the morpho-syntactic impairment. These results support the notion that children with ASD exhibit specific grammatical morphology deficits (Tresa & Shyamala, 2013c; Condouris, Meyer, & Tager-Flusberg, 2003; Rapin & Dunn, 2003; Kjelgaard & Tager-Flusberg, 2001). Nevertheless, the participant showed a significant ( $p < 0.05$ ) improvement in verbal expression of plurals, accusative, locative, genitive case markers and conjunctions after receiving 14 sessions of therapeutic intervention (Table 1).

**Table 1**

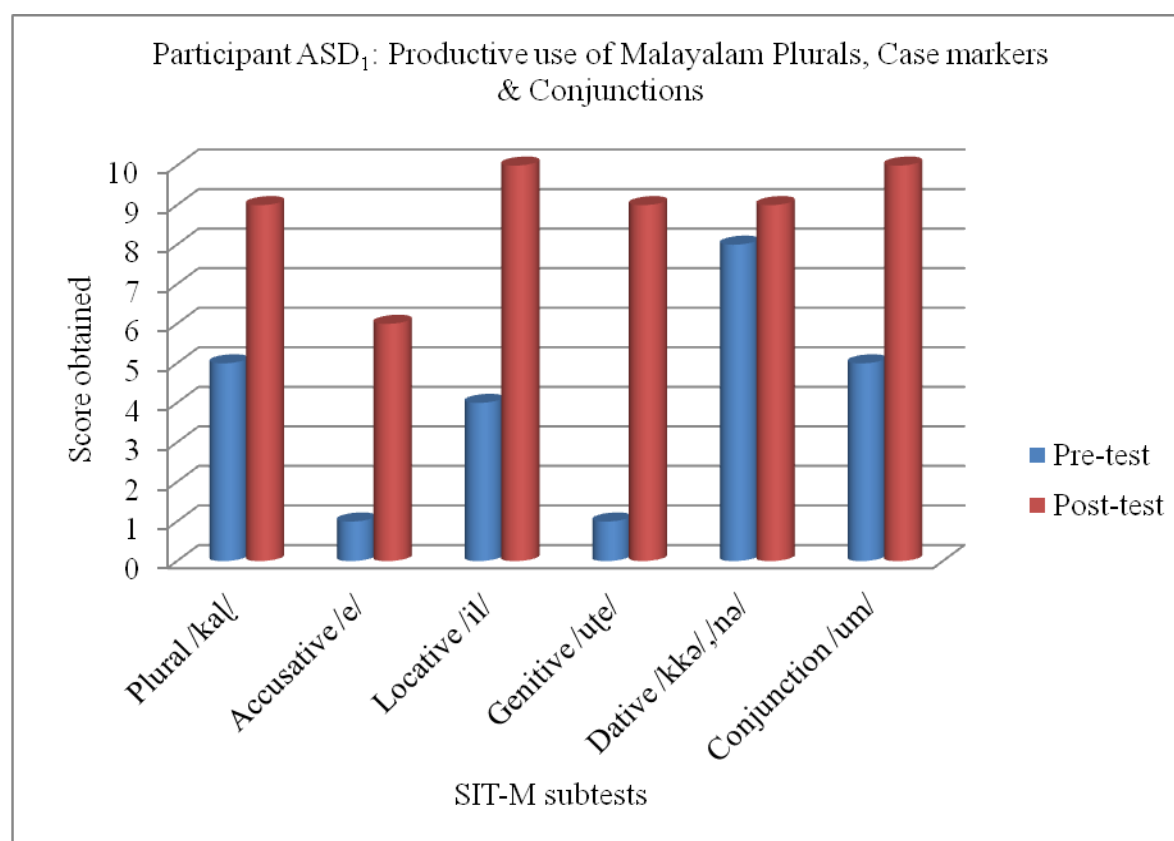


*Results of Test for Equality of Proportions: Participant ASD<sub>1</sub>*

ASD <sub>1</sub> 14 sessions	Plural /ka/	Accusative /e/	Locative /il/	Genitive /ute/	Dative /kka/,/na/	Conjunction /um/	Total score
Pre-test Score	5	1	4	1	8	5	24
Post-test Score	9	6	10	9	9	10	53
Z value	1.952	2.344	2.928	3.578	0.626	2.582	5.521
p value	≤0.05	<0.05	<0.005	<0.001	>0.05	<0.05	<0.001

**Figure 2**

*Comparison of pre-test and post-test SIT-M subtests scores: Participant ASD<sub>1</sub>*



Similarly, subsequent to the morphological intervention, participant ASD<sub>2</sub> performed well on all the SIT-M subtests indicative of emerging grammatical inflections (see Figure 3). But, the difference between the pre-test and post-test scores was found to be statistically

significant ( $p < 0.05$ ) for locative, genitive case markers and conjunction alone, as illustrated in Table 2.

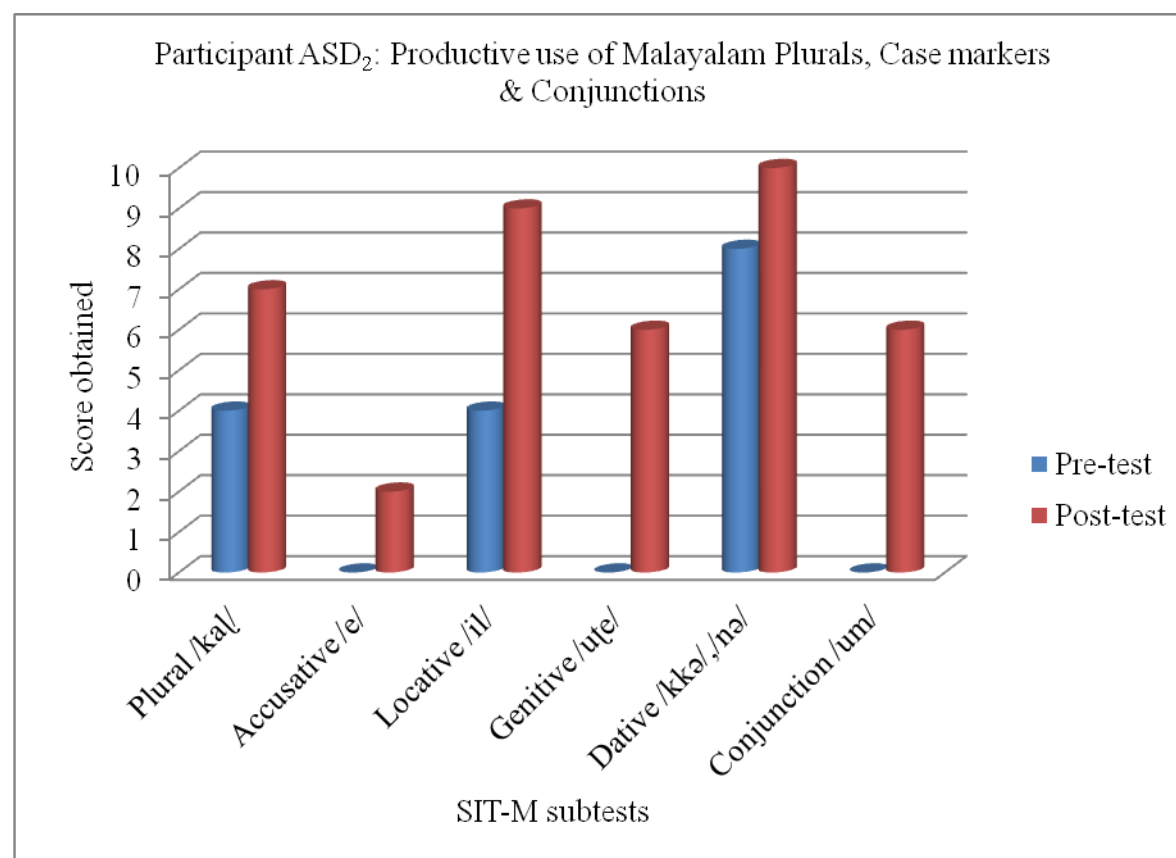
**Table 2**

*Results of Test for Equality of Proportions: Participant ASD<sub>2</sub>*

ASD <sub>2</sub> 26 sessions	Plural /ka/	Accusative /e/	Locative /il/	Genitive /ute/	Dative /kka/,/na/	Conjunction /um/	Total score
Pre-test Score	4	0	4	0	8	0	16
Post-test Score	7	2	9	6	10	6	40
Z value	1.348	1.491	2.344	2.928	1.491	2.928	4.392
p value	>0.05	>0.05	<0.05	<0.005	>0.05	<0.005	<0.001

**Figure 3**

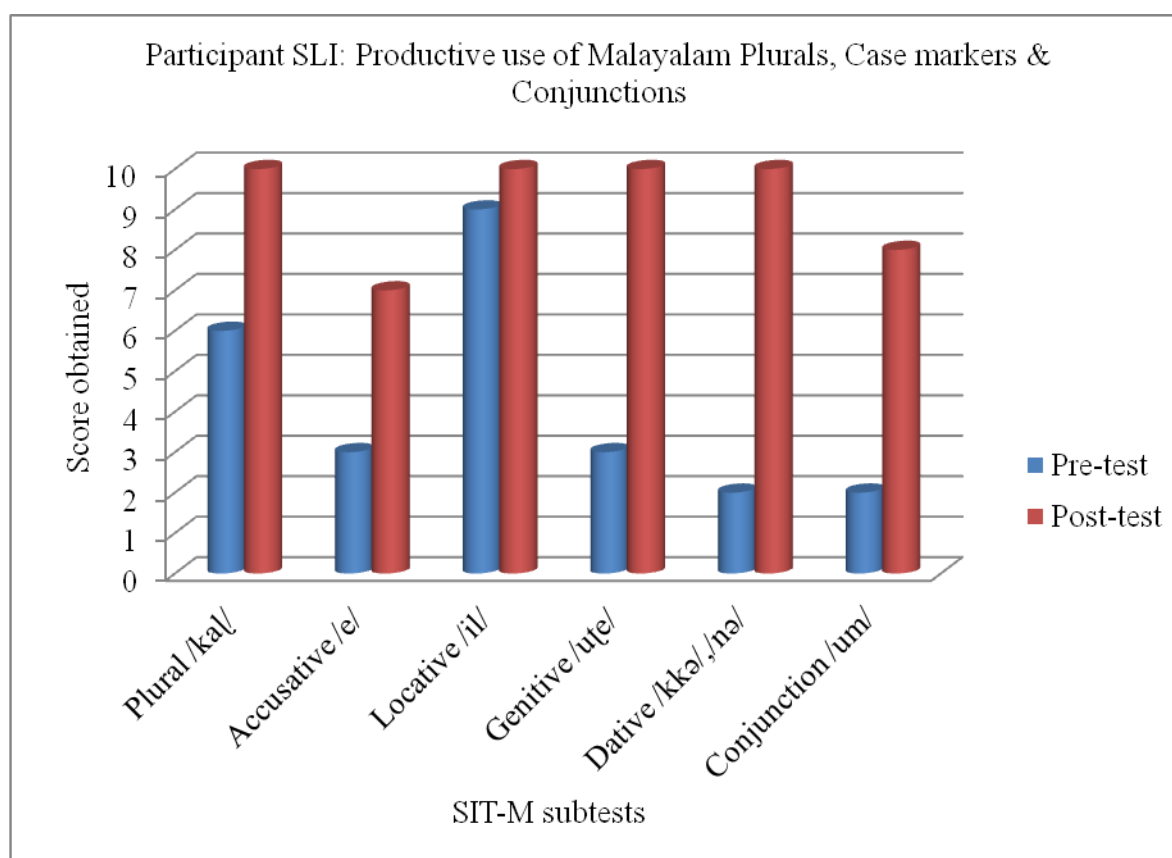
*Comparison of pre-test and post-test SIT-M subtests scores: Participant ASD<sub>2</sub>*



Unlike the participants with ASD, the participant Ani with SLI, obtained the maximum score (10) for four sub-tests of SIT-M on post-test evaluation (Figure 4). This could be because children with SLI do not have co-existing social or behavioral or cognitive deficits, and hence, their course of morphosyntactic development is accelerated on providing early intervention and intensive language stimulation. The results of test for equality of proportions (Table 3) show significant difference between the pre-test and post-test scores for four nominal inflections, i.e., plural, genitive, dative and conjunction. The participant had the highest scores on locative before and following intervention. This supports the result of Treasa & Shyamala (2013b) that both children with SLI and the typical children acquire locatives earlier to other morphemes. In addition, the participant obtained the least score on accusative case marker, which was also found to be one of the late acquired morpheme in typically developing children (Treasa & Shyamala, 2013a).

**Figure 4**

*Comparison of pre-test and post-test SIT-M subtests scores: Participant SLI*



**Table 3***Results of Test for Equality of Proportions: Participant SLI*

SLI 12 sessions	Plural /ka/	Accusative /e/	Locative /il/	Genitive /uɽe/	Dative /kkə/,/nə/	Conjunction /um/	Total score
Pre-test Score	6	3	9	3	2	2	25
Post-test Score	10	7	10	10	10	8	55
Z value	2.236	1.789	1.026	3.282	3.652	2.683	5.809
p value	<0.05	>0.05	>0.05	≤0.001	<0.001	<0.05	<0.001

**Conclusion**

To conclude, DTT and incidental teaching was found to be effective for morphological intervention in children with ASD and SLI. The test for equality of proportions revealed significant difference ( $p < 0.001$ ) between the pre-test and post-test scores for all the participants. Out of the three participants, the child with SLI showed maximum learning, followed by participant ASD1 with the combined effect of specific goal-based DTT and incidental teaching. Also, SIT-M (Treasa & Shyamala, 2013a) was found to be useful for intervention-based assessment and progress evaluation.

In addition, results indicate that following acquisition of the target morphemes, the responses generalized to sets of untrained and novel stimuli for all participants. This suggests that the newly acquired morphological features or inflections are stored in the lexicon. Parents also reported more spontaneous use of similar utterances in natural settings with increased usage of multi-word utterances. Some errors like over regularization were observed, which may occur as in the typically developing children, until the morphemes are mastered fully. The results of the present study cannot be generalized due to the small sample size. Future research on grammatical morphology of other Indian languages and cross-population experimental studies is suggested.

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## Perspectives on Stuttering and Social Anxiety

Dr. Vandana.V.P., Ph.D.

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### Abstract

Speech is the central mechanism that supports daily communication with others and plays an important role in establishing and sustaining social relationships. It is the core factor in establishing and sustaining all academic and occupational links as well. Stuttering disrupts normal flow of speech and interferes with social interactions and quality of life. Disfluencies and secondary behaviors associated with stuttering can be socially disconcerting and individually frustrating. Consecutively this may hinder academic, occupational and social development. Anxiety might co-occur with stuttering as the social communicative interactions will be affected in a substantial manner. There has been increased evidence of the relationship between stuttering and related psychiatric symptoms such as chronic anxiety, depression and social phobia. The aim of this article is to understand the interaction between stuttering and social anxiety. It also

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Dr. Vandana.V.P., Ph.D.

Perspectives on Stuttering and Social Anxiety

855



highlights the existing intervention strategies for stuttering and the need to develop intervention protocols that directly address the social fears accompanying disfluencies or intervention strategies that may be more efficacious in reducing or eliminating stuttering behaviors.

**Key words:** Stuttering, social impact, social anxiety, intervention

## **Introduction**

Speech is the verbal method of communication and is crucial for effective social communication, occupational achievement and quality of life. Stuttering is a speech disorder that interrupts smooth flow of speech and hence communication. Stuttering manifests as automatic interruption of an individual's ability to speak. It is a fluency disorder that results in frequent repetitions or prolongations of sounds or syllables, while speaking or reading aloud<sup>1</sup>. It manifests in childhood and may persist into adulthood. It is primarily characterized by repetitions of sounds, syllables or words, audible or inaudible prolongations (around 1-4 sec) or blocks. These may be seen in the beginning of a word or sentence. Several secondary behaviours also accompany stuttering behaviors. This may include eye blinking, avoiding eye contact, jaw jerks while speaking, hand or finger fidgeting, restlessness while speaking etc. These may be construed as learned approaches to minimise the disfluencies and can add to the patients discomfort and awkwardness while speaking. These secondary behaviors may manifest differently in adults as linguistic escape and avoidance behaviors including word substitutions, interjections and modification of sentences. The disturbances causes anxiety about speaking or limitations in effective communication, social participation, or academic or occupational performance, individually or in any combination<sup>2</sup>.

The cause for stuttering is unidentified. It is speculated that cognitive-linguistic processing abilities (reaction time and speech processing), gender, environmental situations and genetics abilities may play a role in stuttering. Imaging studies have reported increased activation in the ventral limbic cortical and subcortical regions. These regions are strongly associated with the modulation of speech. Among the various speculations on the cause of stuttering, inadequate neural processing of spoken language due to basal ganglia involvement also deserves mention<sup>3,4</sup>. Environmental effects of stuttering which is the focus of this article may include any

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Dr. Vandana.V.P., Ph.D.

Perspectives on Stuttering and Social Anxiety

anxiety provoking situations prior to or during speaking and negative emotional reactions that accompany the stuttering behaviors. There is evolving indication of the role of anxiety in inducing and maintaining associated disfluencies and struggle in speaking.

Repressed anger, sexual obsessions and emotional conflicts have all been thought of as possible etiologies for stuttering 5. Existing opinion of stuttering is as a speech motor control disorder. Many factors may affect synaptic transmission to motoneurons 6. One of those variables is anxiety7-9 . This is elaborated in the communication - emotional idea of stuttering. 10 This model proposes that anxiety may influence disfluencies through its effect on speech motoneurons. Also Davis et al. (2007) reported that individuals with stuttering in general have increased state anxiety compared to control and recovered group.

### **Anxiety and stuttering**

Stuttering can affect children, adolescents and adults in particular ways. It may be in the form of children being intimidated in school and adolescents performing below their abilities in school and having poor peer interaction. Adults may have to face adverse listener responses to their stuttering behaviors11, 12. In the long run these can lead to a helpless outlook, indignity and humiliation and can affect academic and occupational accomplishment and quality of life. This may, in turn, lead to emotional problems and anxiety. Anxiety has been stressed as one of the psychological correlates of the negative consequences associated with stuttering8.

### **Educational Under-attainment and Stuttering**

Academic establishments, from preschool to degree and postgraduation, give importance to effective verbal communication. In addition to socialisation, speech is required to read aloud, peer group interaction for social and academic pursuits, to interact with superiors and group speaking. Stuttering arouses undesirable peer responses and affects peer interactions. This is seen right from preschool age with peers acting in response to stuttering by interfering and disregarding stuttering children12. These children have struggle during play, classroom dialogues and description13. These early experiences gets entrenched in the child's persona and attitude towards social communication 14. Children with stuttering also differ from their peers in terms of having a sensitive personality with increased levels of annoyance and resentment. This

predisposes them to anxiety disorders. This is aggravated in adolescence with the need to conform to group standards and to be recognised in the group. Difficulty in focusing and learning can occur due to the immense mental energy spent in anticipating disfluencies and thinking how to counter them.

### **Impact of Stuttering on Employment Opportunities and Job Performance**

Communication skills are essential for adequate performance in most jobs. This may be affected in individuals with stuttering due to the negative effect of disfluencies on their quality of work or vocational choices. The attitude of their employers, peers or colleagues as well as their attitude towards themselves may further impede social interaction at various levels. Negative attitude towards themselves and anxiety may develop gradually due to their alteration of self-impression over a period to match the perceptions that others have of them. Because of these factors individuals with stuttering may end up working in less paid jobs or in jobs that cannot stimulate the maximum potential of the individual leaving themselves and their employers discontented.

There may be a biased attitude and underestimation towards them in work environment and peer group, with individuals with stuttering being perceived as less productive, efficient and incapable than their colleagues or peers. Dysfluencies may affect their performance in job interviews, may reduce their chances of being promoted. This may, in turn, affect their self-regard, self-image, educational and professional relationships.

Considering all these aspects it is only quiet natural that stuttering behaviors induce and perpetuate significant anxiety in these individuals.

Anxiety has been consigned different roles in stuttering. These include anxiety as the (a) key factor that leads to stuttering (b) triggering, maintaining, or increasing factor (c) consequence of stuttering (d) overall stress attribute (e) state anxiety related to speaking. Several studies suggest that anxiety is a predisposing and co-occurring factor in individuals with stuttering. However, it is a matter of debate whether social anxiety leads to stuttering or is a consequence of stuttering. It is not clear whether anxiety leads to stuttering or whether stuttering

behaviors lead to anxiety. Persons with severe stuttering may fear speaking situations which may lead to physical concomitants such as tense muscles and emotional effects such as fear, avoidance and embarrassment.

Research evidence on social anxiety based on state anxiety reveals that individuals with stuttering have increased state anxiety 15 and stuttering varies under conditions innately related to state anxiety, like audience proportions and professional status of conversational partner. Research evidence demonstrates that trait anxiety is not typical of individuals with stuttering and does not vary with the stuttering severity. On the contrary, correlation between stuttering severity and state anxiety indicates that situation and speech task-specific anxiety was directly proportional to stuttering severity. This is a reasonable explanation given the fact that stuttering behaviors are situation specific and depends on requisite speaking, number of and acquaintance with listeners, and command of listeners. State anxiety will not affect automatic language processing such as semantic selection, grammar and selection of speech sounds. However, the phonetic or execution stage is non-automatic, requires attention and is prone to the effects of anxiety. This may well explain the correlation between stuttering severity and disfluencies. It may be speculated that there may be subgroups of persons with stuttering with increased state anxiety.

Physiological findings with increased catecholamine excretion in those who stutter than in control subjects have also been reported. This is also found to correlate with the severity of stuttering 16. Increased heart rate is also reported to be associated with anxiety subsequent to stuttering behaviors 17 and this is related to poor treatment outcomes. More than half of the individuals who stutter have associated social phobia 18, 19. Physiological anxiety also has been stated in individuals with stuttering with measures of blood pressure and skin conductance. The Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition (DSM-V) (American Psychiatric Association, 2000) 2 precludes a concomitant diagnosis of anxiety and social phobia related to stuttering behaviors. The nature of social anxiety disorder in individuals who stutter is unclear. DSM-V does not approve of a diagnosis of stuttering with social anxiety as it is presumed that the social anxiety is a result of their stuttering. Criteria D of the DSM V clearly say that disturbance is not attributed to any other medical condition and is not better explained by

another mental disorder. DSM-, is of the opinion that social phobia and stuttering co-morbid diagnosis is not entertained. This is one of the draw back of the DSM-V criteria.

### **Anxiety in Children and Adolescents Who Stutter**

Social anxiety is very likely in stuttering due to the adverse appraisal of the speech patterns by others. This negative valuation is evident right from childhood. Evidence indicates that typically developing children recognise and negatively appraise disfluencies in their peers even by the age of four years of age<sup>15</sup>. Adolescent children presenting with stuttering and anxiety also pose particular challenges as there are chances of lower peer interaction and avoidance due to the same<sup>20</sup>. Anxiety if not intervened may be one reason for relapse in certain children and adolescents with stuttering.

### **Assessment**

Assessment is usually done by a multidisciplinary team consisting of Speech Language Pathologist, Psychiatrist and Psychologist. Referral for therapy is essential if the stuttering persists, if there is a family history or if there are significant emotional concomitants associated with dysfluencies. Dysfluencies may be characterized as normal non-fluency in children, mild or severe stuttering. Normal non-fluency usually occurs between 18 months to three years of age and is characterized by repetitions of syllables and words in the beginning of a sentence. These children are not cognizant of their dysfluencies and parental counselling is an integral part of intervention for the same. They will have slight or no frustration or awareness of their dysfluencies.

There is no anxiety associated with normal non-fluency. Mild and severe stuttering is usually diagnosed above the age of three years and is characterized by dysfluencies in initiating words in a sentence and can have prolongations and blocks also. These types are associated with secondary behaviors, significant anxiety and embarrassment, fear and avoidance of speaking situations . This occurs due to inability to perform well in speaking situations at school, peer group, jobs, interviews, etc.

### **Speech evaluation**

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Dr. Vandana.V.P., Ph.D.

Perspectives on Stuttering and Social Anxiety

860

The Speech Language Pathologist evaluates the speech which comprises detailed case history, onset of stuttering, disfluency types, situational variations, emotional reactions to stuttering etc. Evaluation also involves formal testing with Stuttering Severity Instrument and Stuttering Prediction Instrument for young children. Specifics regarding type, duration and frequency of stuttering, type of secondaries can be obtained from these tests. Influence of dysfluencies on the quality of life can also be assessed.

### **Tests That Are Suitable for Evaluation of Social Anxiety Associated with Stuttering**

More than a few self-report questionnaires have been established for evaluating individuals with stuttering. These tests are helpful in assessing insights and self-appraisals about stuttering behaviors. These include

- a) Inventory of Interpersonal Situations<sup>21</sup> (Van Dam-Baggen&Kraaimaat, 1999)
- b) “Negative Social Evaluation Scale”<sup>22</sup> (Morris-Yates, 1993)
- c) Stuttering Severity Instrument for children and adults<sup>23</sup> (Riley, 1994)
- d) Liebowitz Social Anxiety Scale<sup>24</sup> (Liebowitz, 1987)
- e) Task-Related Anxiety-TRA<sup>15</sup> (Ezrati-Vinacour& Levin, 2004)

### **Stuttering Intervention**

Stuttering should be identified and intervened at an early age. If not, it will cause several incapacitating somatic (tense musculature) and psychosocial issues (fear and anxiety due to job related performance and promotion). This may lead to weakening of self-esteem and perception. As of now there is no comprehensive intervention for stuttering. Nevertheless, it is imperative that the clinicians and professionals in the trans-disciplinary team be aware of existing intervention techniques for individuals who stutter.

The focus of speech therapy is twofold i.e. reducing secondary behaviors and techniques in dealing with dysfluencies instead of trying to stop dysfluencies per se. Overall goal is to reduce the consequences and frequency of stuttering. None of these techniques reduces stuttering completely.

There are few evidence-based intervention programs for stuttering. Delayed auditory feedback and choral speech are efficacious in reducing dysfluencies. Fluency shaping techniques (self monitoring speech) and stuttering modification technique are also equally efficacious. Techniques that emphasize the use of diaphragmatic breathing, continuous airflow (controlling breath pressure before speaking by controlling the diaphragm), initial prolongation and monitored speech are also used.

Behavioral intervention focuses on altering the speech motor dynamics through the use of particular techniques and has not been proven to be efficacious in preventing relapse<sup>25</sup>. There is also research evidence for a majority of the clinical management techniques for stuttering having their underlying basis on anxiety management techniques. Evidence in general suggests that anxiolytic treatments like desensitisation should be an integral part of stuttering intervention. Family has an important role in the management of dysfluencies in children by providing time to speak slowly and demonstrating slow speech to the child. For all individuals who stutter a prudent combination of instruction, individualized and group interventions will lead to best results.

Stuttering in adults does not show much response to speech therapy. Behavioural speech programs like prolonged speech results in unnatural sounding speech and fail in averting relapse. Behavioral programs basically help to subdue stuttering behaviors by reducing the demands on speech motor control. These programs are not efficacious in retaining long term effects. This may be due to the issues pertaining to unaddressed social anxiety and listener attitude towards individuals with stuttering 26, 27.

### **Addressing Social Anxiety in Stuttering**

Techniques for the management of social anxiety must be integrated into behavioral treatments for stuttering because of the following reasons:

- a) Relapse after use of behavioural paradigms alone
- b) Difficult peer relationships and bullying
- c) Fear of negative appraisal – being laughed at etc
- d) Major social and occupational avoidance impacting quality of life and promotion

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Dr. Vandana.V.P., Ph.D.

Perspectives on Stuttering and Social Anxiety

- e) Manifestation of anxiety when speaking may worsen stuttering
- f) Poor response to intervention

### **Cognitive Behavioral Therapy and Stuttering (CBT)**

CBT is a generally accepted and established intervention in the disciplines of clinical psychology and psychiatry. Its role in the treatment of Speech and Language disorders is emerging. Research evidence suggests that a combination of prolonged speech and CBT is advisable for better long term treatment outcomes 27.

### **Speech-Language Pathologist and CBT**

The mechanisms of CBT that may be helpful for SLP includes exposure, behavioural trials, cognitive restructuring and attentional training<sup>27</sup>. In exposure, the individual has to face and speak in the anxiety provoking situation, without avoidance. This has to be practised till the individuals' anxiety for that particular situation is reduced. This could be in situations like using telephone, speaking to higher-ups, presentations etc. Behavioral trials use the technique of voluntary stuttering and proceeds in a grading from less-anxious to more anxious situations. Cognitive restructuring helps the individual with stuttering to deal with the undesirable opinions and judgments of themselves and others. The Unhelpful thoughts and beliefs about stuttering (UTBAS) scale by St Clare et al (2009) 28 can be incorporated as a part of cognitive behaviour therapy (CBT). Off late mindfulness-centred techniques are employed as a part of CBT program 29. This involves attentional training to reduce the frequency of threat or intimidation related thoughts by concentrating on alternative targets 30.

### **Pharmacological Intervention**

Pharmacologic therapy is reported to be ineffective in reducing stuttering. Its efficacy is more promising based on serotonin and dopamine models of stuttering. Among the few placebo controlled studies, Maguire et al 31 reported that on increasing the dosage of olanzapine from 2.5mg to 5mg each day, individuals with developmental stuttering had significant reduction in dysfluency compared with participants in the placebo group. Pagoclone also has shown to reduce



dysfluencies compared to placebo. Pharmacological treatments have generally not shown any positive effects in stuttering, whereas social phobia responds to pharmacological intervention.

## Conclusion

There is substantial evidence of a relationship between anxiety and stuttering. However several caveats need to be addressed on the exact association between the same. Understanding the nature of relationship between both factors is essential for developing intervention strategies that give efficacious and long-term benefits for individuals with stuttering. Moreover, the coexistence of an anxiety disorder in individuals who stutter can impair social skills and affect treatment efficacy. Fluency intervention for individuals with stuttering with associated social phobia should also focus on different anxiety ameliorating techniques for effective results and to prevent any possible relapse of stuttering. Prospective research should also aim to improve the pharmacological treatment options for people who stutter and having anxiety.

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Dr. Vandana.V.P., Ph.D.

Perspectives on Stuttering and Social Anxiety

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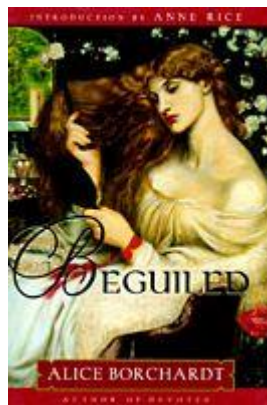
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## Raising the Roof: The Postmodern Feminist Reconsiderations of History in Alice Borchardt's *Beguiled*

K. Vijila, M.A., M.Phil., M.Ed.

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Raising the Roof

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The primary aim of my article is to capitalize on the idiomatic expression “Raising the Roof” so that it is expanded into demonstrating a postmodern feminist paradigm. Hence, I undertake an analysis as to how Alice Borchardt, a renowned American novelist, interacts with history, with feminist concerns. The interaction is one post-modernist demonstration of art which permeates the narratives of the recent times.



Alice Borchardt (1939-2007)

I consider Alice Borchardt *Beguiled* as one specimen of postmodern feminist art which has incorporated a wide variety of the postmodern discourse. Within the parameter of my analysis I have attempted to demonstrate how her novel *Beguiled* excavates the very real history of history as “a complimentary perspective from which to view the recent revival of interest in questions of history in literary studies in the United States. (Montrose 25). I infer that by problematizing history, Alice Borchardt carves out a new worth, a new response and a new deliberation in her text.

Alice Borchardt is one writer, whose collection of fiction is not much talked about in the American literary scenario, the simple reason being that much of her fictional materials run at a tangent with magical and non-human elements. At one point it may look like a Harry

Porter movie, at another, it eventuates a feeling of animal comics. This is one postmodern crisis, I wish to make a reference to. While post modernism is pivoted upon *pastiche*, naturally then Alice Borchardt's fictional materials demonstrate configurations of magic realism and new historicism. Eventually Alice Borchardt can be regarded as a postmodern feminist, in that she saddles her texts with new historicist ventures. Thus, *Beguiled* is expressive of manifestations of historical perception of the artist who "began with a desire to speak with the dead" (Greenblatt 1)

### **French History and *Beguiled***

*Beguiled* invokes the French history of 900AD The Bishop Owen of Chantalon and his pagan wife Elin, attempt to refurbish history with eco humanist values. Elin is the relegated and the subjugated other of history as evidenced in her cultural status as a slave rubbished to whoredom. The Bishop Owen and Elin chance upon each other while fighting a common enemy of the Viking camp. Pushed into a spiritual crisis emanating from the ecclesiastical status, Owen has not fully accepted Christ as his savior. On the Other hand Elin is part of nature's multitude represented by the people of the forest, historically the natives of Europe who were not Christians. Soon after his marriage with Elin, Owen is forced into human experiences like betrayal, treason and cheating by his own clansmen like Reynold. Reynold and his wife Elspeth are again Christians who burden Owen with a sense of displacement and dislocation for one simple reason, he has taken a sorceress, Elin his wife. When Reynold is killed by Elin, Lord Hakon like the Biblical David, converts his general's wife Elspeth into a fetished commodity. Elspeth becomes Hakon's wife as she joins Hakonto destroy Owen and his people. Owen and Elin are sustained by a strong will of the benevolent people and the former's cousin Godwin. They are also backed Sybilla, Alshan and the forest people.

## Physical Conflicts and Combats

The novel is encapsulated by a lot of physical conflicts and combats between Lord Hakon and the Bishop. It includes quite a lot of picaresque adventures by Bishop Owen who experiences the baptismal grandeur of the pagan glory. Elin is part of the immaculate nature who is all set to recover the lost ethics of her community. Owen in one of his picaresque adventures encounters a new community, marshalled by Elutides. Elutides seeks shelter from the berserks, the historical rogues. Owen not only wins over the berserks for Elutides' sake but also redeems certain values for himself. In the process he rejects Gynneth a young girl of the community, who is offered as the trophy for Owen. This he does for Elin's sake. The novel is able to forge a conglomerate whole of the heterogeneous materials of Christianity and paganism. The closing chapter of this novel turns out to be the evidence when Elin is captured by the Lord Hakon. She is followed by Owen and his men. When Owen and Elin face each other with disastrous threats, Elin proclaims the humanist declaration, the ultimate quintessence of the evolution of life, "God is He turns the night of the death into morning" *Beguiled*(603)

## Working Out Redemption for the Community

Elsbeth, like the biblical Esther works out redemption of her community, and ultimately humanity. For instance Elin gives birth to a child right at Hakon's camp, attended by Elsbeth's women. Elin is the guest now. This is one historic position Alice Borchardt eventually creates as the final principle. One can see that the Bishop's struggles are constituted by a set of power struggles. *Beguiled* inevitably involves a maximum bridging of gap between the postmodern text and its contest with history.

## Prioritizing History

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The literary connotations about *Beguiled* is possible only when forges a link between history and modernity. History is prioritized as it simultaneously constitutes the contemporaneity of the text. The two different possibilities are seen here. One is the historical development of history and the other is nonlinear progression of postmodernism. For instance in more than a few chapters Alice Borchardt pastes three components of historical events. One is connected to a historical Bishop Owen and Elin, the other being Godwin and his men engaged in domesticity and lastly Hakon's plot to unmake the ecclesiastical privilege of the Bishop Owen. This is one postmodern dimension in which the text is chained to the evolution of future through the evolution of history of the past. Borchardt conceives history as an imperative of the process of evolution.

### **Focus on Endurance**

In the opening chapter Elin's people demonstrate endurance as revealed in the behavior of the persons "who feared them protected them, and sometimes worshiped them" (4) This is how Alice Borchardt establishes the native endurance of the people of the forest against the great civilization. (4-5)

Before the Romans marched, their stolid tread tramping out stone roads, before the Gauls raided, fought and threw up their green ring forts, Elin's people wandered under the trees. They gathered acorns, chestnuts and honey to make bread. They netted fish in the dense forests, and frock ducks and geese in the marshes along the coast (4).

### **Establishing Superiority over Vikings**

Though relatively a minor number the opening chapter establishes the native superiority over the Vikings. Hakon appears a sadistic marauder of history as witnessed in his

cruel act of killing a female slave, who “stopped screaming when the rope closed her throat” (15). This gruesome act is a cultural situation as Fredric Jameson terms it, “random cannibalization” (202).

### **Anarchy of Civilization**

Alice Borchardt regrets the historical holy order, the native order and the anarchy of civilization. The Viking presence constitutes the anarchy of history and this is one perspective in which Alice Borchardt wishes to drive home the fact that history with all its anarchic propositions, represents a lop sided temporality. As Bruno Latour observes, “We do have [in the text] a future and a past, but the future takes the form of a circle, extending in all direction, and the past has not surpassed the revisited and reshuffled... in such a frame work, our actions are recognized at last as poly temporal” (75-76)

### **Status of Women**

The reader gets an account of the state of the domestic status of women who necessarily supplement support to the ecclesiastical hegemony. The events establish Alice Borchardt, as a typical collector of historical materials hitherto unfamiliar in history. And here Walter Benjamin’s idea of the task of historical materialist warrants mentions. He writes,

A historical materialist cannot do without the notion of a present which is not a transition, but in which time stands still and has come to a stop. For this notion defines the present in which he himself is writing history. Historicism gives the ‘eternal’ image of the past; historical materialism supplies a *unique experience with the past*. The historical materialist leaves it to others to be drained by the whore called “once upon a time” in historicism’s bordello. He

remains in control of his powers, man enough to blast open the continuum of history". (254)

### **Mindless about Threats**

Though frequently, threatened by Viking invasions, one finds Elin as a busy housekeeper taking care of the entire community. She is the caretaker of Godwin soldiers, as well as their families. This is how Alice Borchardt makes of the situation as she writes,

Don't be so sure they are lies," Edgar muttered.

Elin went down to the cellar to supervise Enar. She found him already distracted by a jug of beer. Sternly, she ordered him back to his task and stood over him while he completed it. When he was finished, she sat down wearily on the cellar steps to await Ine's arrival with the grain sacks.

### **Domestic Past and the Present – Postmodern Approach**

Alice Borchardt provides the domestic past to explain the present in which women are cultural residuals. The domesticity of the past, explicitly links the present as an interpretive context in which women are equated to the victimized position called the cultural residuals. No wonder one can assert, at the moment that *Beguiled* though a postmodern text, incorporates the novelist's preconceived assumptions about history, before creating a meaning of the present As Pierre Macherey writes: "the work that the author wrote is not precisely the work that is explicated by the critic. Let us say, provisionally, that the critic, employing a new language, brings out a difference with in the work by demonstrating that it is other than it is" (7)

This is one historical impulse one finds in postmodern writers and Alice Borchardt is no exception. As Glenn Burger writes,

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To bring postmodern and premodern historicist and theoretical, marginal and hegemonic into a different, less knowable relationship with each other, to imagine a productive middle in which relationships between the past and present, marginal and dominant, canonical and noncanonical can proliferate. (XIII)

Also this is again a postmodern feminist impulse, which tends towards transcending space and time. As Carolyn Dinshaw writes:

A queer historical impulse, an impulse toward making connections across time between, on the one hand, lives, text and other cultural phenomena left out of sexual categories back then and on the other, those left out of current sexual categories now” ( 1)

## **Feminist Poetics**

The understanding of *Beguiled* is an understanding of the feminist poetics. The poetics emerges as a means of identifying the unique moments of historical sequences that collaborate with male hegemony to break the female autonomy and space. In this regard, Alice Borchardt hence, can be regarded as an artist turned to history to proclaim a new humanist poetics.

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## Numerals in Zeme Naga

Francis Muchahary, Ph.D. Scholar

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### Abstract

The paper attempts to present some aspects of the numeral system which are used in Zeme Naga spoken in Dima Hasao (earlier N. C. Hills) district of Assam. It deals with cardinal, ordinal, multiplicative, distributional, fractional and restrictive numerals. The subtypes of cardinal numerals have also been presented.

### 1. Introduction

Zeme Naga is one of the sub-tribes of Zeliangrong which consists of Zeme, Liangmai and Rongmei. According to Grierson's Linguistic Survey of India (1903), Zeme belongs to Naga-Bodo subgroup of the Tibeto-Burman family. However, Burling (2003) grouped it under Zeme group along with Liangmai and Rongmei. The Zeme Nagas are found in Tamenglong district of Manipur, Nagaland and Dima Hasao (earlier N. C. Hills) district of Assam. Most of the Zeme in Assam are bilingual. They use their language while

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:1 January 2014  
Francis Muchahary, Ph.D. Scholar  
Numerals in Zeme Naga

communicating among themselves and Hindi (which is most popularly known as Halflong-Hindi) with others. According to 2001 Census of India, the total population of Zeme is 34,100.

## 2. Numerals

Numeral is a class of words denoting numbers (e.g. forty-two in English). Numeral plays a great role in human languages. It specifies different ways of using numbers in different situations. The numeral system in Zeme is decimal based. They are discussed below.

### 2.1. Cardinal Numerals

Cardinal numerals are classified into two types. These are:

- (i) Basic cardinal numerals and
- (ii) Compound cardinal numerals

#### 2.1.1. Basic Cardinal Numerals

The basic cardinal numerals are as follows:

ket	‘one’
kəna	‘two’
kətʃum	‘three’
mədai	‘four’
meŋeu	‘five’
səruk	‘six’
səna	‘seven’
dəset	‘eight’
səkui	‘nine’
kereu	‘ten’
əŋkai	‘twenty’
himreu	‘thirty’
hədai	‘forty’
reŋeu	‘fifty’

### 2.1.2. Compound Cardinal Numerals

Compound cardinal numerals can be classified into three groups. They are:

- (i) Additive compound
- (ii) Multiplicative compound and
- (iii) Multiplicative-cum-additive compound

#### 2.1.2.1. Additive Compound

The numerals from eleven to fifty nine are formed without taking any affixes by compounding the basic numerals from 1 (one) to 9 (nine) to the numerals 10, 20, 30, 40 and 50. These numerals are formed in a purely additive compound, except /əŋkai/ 'twenty', /himreu/ 'thirty', /hədai/ 'forty' and /reŋeu/ 'fifty'.

Examples:

kereu	'ten'
kereu-ket	'eleven'
10-1	$(10+1)=11$
kereu-kəna	'twelve'
10-2	$(10+2)=12$
əŋkai	'twenty'
əŋkai-mədai	'twenty four'
20-4	$(20+4)=24$
əŋkai-meŋeu	'twenty five'
20-5	$(20+5)=25$
himreu	'thirty'
himreu-səruk	'thirty six'
30-6	$(30+6)=36$
himreu-səna	'thirty seven'
30-7	$(30+7)=37$
hədai	'forty'



hədai-dəset	‘forty eight’
40-8	$(40+8)=48$
hədai-səkui	‘forty nine’
40-9	$(40+9)=49$
reŋeu	‘fifty’
reŋeu-ket	‘fifty one’
50-1	$(50+1)=51$
reŋeu-meŋeu	‘fifty five’
50-5	$(50+5)=55$

Unlike other Tibeto-Burman languages, cardinal numerals 20, 30, 40, and 50 are not formed by compounding the numeral ten (10) to basic numerals 2, 3, 4 and 5. Their occurrence is monomorphemic.

Examples:

kereu	‘ten’
əŋkai	‘twenty’
himreu	‘thirty’
hədai	‘forty’
reŋeu	‘fifty’

### 2.1.2.2. Multiplicative Compound

There are two multiplicative compound numerals. They are as follows:

- (a) Lower multiplicative compound numerals and
- (b) Higher multiplicative compound numerals

#### (a) Lower Multiplicative Compound Numerals

The lower multiplicative compound numerals in Zeme are 60, 70, 80 and 90. These numerals are purely multiplication of ten with the basic numerals. Although, ‘kereu’ denotes ‘ten’ in

Zeme, it is not used to form multiplicative compound. Instead of it, 'riak' (denotes ten) is generally used along with the basic numerals to form lower multiplicative compound.

Examples:

riak-səruk	'sixty'
10-6	(10X6)=60
riak-səna	'seventy'
10-7	(10X7)=70
riak-dəset	'eighty'
10-8	(10X8)=80
riak-səkui	'ninety'
10-9	(10X9)=90

#### (b) Higher Multiplicative Compound Numerals

Higher multiplicative compound numerals are multiples of hundred and thousand. Examples are given below:

hai-ket	'one hundred'
100-1	(100X1)=100
hai-mədai	'four hundred'
100-4	(100X4)=400
tʃaŋ-ket	'one thousand'
1000-1	(1000X1)=1000
tʃaŋ-səkui	'nine thousand'
1000-9	(1000X9)=9000

In higher multiplicative compound, when the numerals 2 /kəna/ and 3 /kətʃum/ are added with hundred and thousand to form compound numerals, the first part of basic cardinal numeral 2 and 3 are deleted. Thus, 'kəna' becomes 'na' and 'kətʃum' becomes 'tʃum' respectively.

Examples:

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**  
Francis Muchahary, Ph.D. Scholar  
Numerals in Zeme Naga

hai-(kə)na	‘two hundred’
100-2	$(100 \times 2) = 200$
hai-(kə)tʃum	‘three hundred’
100-3	$(100 \times 3) = 300$
tʃaŋ-(kə)na	‘two thousand’
1000-2	$(1000 \times 2) = 2000$
tʃaŋ-(kə)tʃum	‘three thousand’
1000-3	$(1000 \times 3) = 3000$

### 2.1.2.3. Multiplicative-cum-Additive Compound

The multiplicative-cum-additive compound numerals are formed from 61 to 69, 71 to 79, 81 to 89 and 91 to 99 by adding ‘ze’ between the two basic numerals.

Examples:

riak-səruk-ze-ket	‘sixty one’
10-6-ze-1	$(10 \times 6) + 1 = 61$
riak-səna-ze-meŋeu	‘seventy five’
10-7-ze-5	$(10 \times 7) + 5 = 75$
riak-dəset-ze-səna	‘eighty seven’
10-8-ze-7	$(10 \times 8) + 7 = 87$
riak-səkui-ze-sekui	‘ninety nine’
10-9-ze-9	$(10 \times 9) + 9 = 99$

### 3. Ordinals

Ordinal numerals are the contrast forms of cardinal numerals. For example, in English, first for one, second for two and so on. In Zeme, ordinal numerals are derived from the cardinal numerals by adding the prefix ‘pa-’ and the suffix ‘-be’ to the cardinal numbers but in the case of ‘first’ it is realised as ‘railaŋbe’ which is not formed by adding the affixes to cardinal number ‘ket’ (one). Examples are given below:

First                      ‘railaŋbe’

Second                    ‘pa-kəna-be’

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **14:1 January 2014**

Francis Muchahary, Ph.D. Scholar

Numerals in Zeme Naga

Third	‘pa-kətʃum-be’
Fourth	‘pa-mədai-be’
Fifth	‘pa-meŋeu-be’
Sixth	‘pa-səruk-pe’
Tenth	‘pa-kəreu-be’
Twentieth	‘pa-(ə)ŋkai-be’

In ordinal number ‘sixth’, the suffix ‘-be’ is replaced by the suffix ‘-pe’ to the cardinal number ‘seruk’ i.e. sixth. This is the case where a neighbouring sound is influenced by the first sound. As ‘seruk’ ends with a voiceless sound, the following sound too becomes voiceless.

#### 4. Multiplicatives

The multiplicatives are formed by adding the prefix ‘lo-’ to the basic cardinal numbers. As discussed earlier in higher multiplicative compound, the first part of the numerals ‘kəna’ (two) and ‘kətʃum’ (three) gets deleted, similar is the case if it is added with the prefix ‘lo-’ to form multiplicatives. Examples are given below:

lo-ket	‘once’
lo-na	‘twice’
lo-tʃum	‘thrice’
lo-mədai	‘four times’
lo-meŋeu	‘five times’
lo-səruk	‘six times’
lo-səna	‘seven times’
lo-kereu	‘ten times’

#### 5. Distributive

The distributive numerals are formed by reduplication of the last syllable of the numerals. Examples are given below:

One each	‘heket-ket’
Two each	‘kəna-na’
Three each	‘kətʃum-tʃum’
Four each	‘mədai-dai’
Five each	‘meŋeu-ŋeu’
Seven each	‘səna-na’
Nine each	‘səkui-kui’
Ten each	‘kereu-reu’

## 6. Fractionals

Fractionals are formed by adding ‘ge’ between the two numerals and the greater number precedes the smaller number. Examples are given below:

kətʃum ge ket	‘one-third’
mədai ge ket	‘one-fourth’
kətʃum ge kəna	‘two-third’
mədai ge kəna	‘two-fourth’
kereu ge meŋeu	‘five-tenth’

## 7. Restrictive

The restrictive numerals are formed by postposing ‘runne’ to the numerals. Examples are given below:

ket runne	‘only one’
kəna runne	‘only two’
mədai runne	‘only four’
kereu runne	‘only ten’

## 8. Conclusion

On the basis of above analysis, it is seen that numerals are formed in various ways. It takes different forms of affixes to form different types of numerals. In cardinal numerals, affixation is used only in multiplicative compound. On the other hand, Ordinals and other types of numerals used different forms of affixes. The most important feature is seen in the formation of multiplicatives. Generally, multiplicatives are formed by prefixing 'lo-' to the numerals. For example, /lo-ket/ 'once'. If the prefix 'lo-' is added to the numerals /kəna/ 'two' and /kətʃum/ 'three' the first syllable of 'two' and 'three' is obligatorily deleted. Finally, it can be concluded that all the numerals discussed above are used in day to day communication in the language.

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## The Role of Assessment in Pedagogic Context: A Descriptive Study of Classroom Assessment Practices of Junior School Teachers

Shamim Ali, Ph.D.

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### Abstract

The purpose of this study is to discover the need of professional development of junior school teachers on evaluation and assessment skills of classroom activity. Although these two skills are a vital part of pedagogy, there are still some teachers who are unaware of this important skill, or they are uninformed of this important aspect of teaching methodology. These teachers are not incompetent, but they lack this knowledge, therefore, they cannot make correct decisions about student's achievements. Ignorance of this important aspect makes the situation in the classroom very deplorable.

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Shamim Ali, Ph.D.

The Role of Assessment in Pedagogic Context: A Descriptive Study of Classroom Assessment Practices of Junior School Teachers 886

So it is high time that Education planners and designers take some steps to correct this situation. I designed a questionnaire on a four (4) Likert scale .It consisted of ten statements on the concept of effective classroom assessment skills and administered to 20 school teachers in the Federal Capital of Pakistan. The teachers were asked to indicate whether they require professional developmental training, or not. The responses were analyzed statistically, using descriptive statistics.

The results from the analysis of teachers “self-perceived professional development needs on classroom assessment indicated that teachers still lack classroom assessments skills. This has implications for immediate professional development of junior school teachers on classroom assessment skill for effective learning and teaching

## **Introduction**

Successful teachers are those who possess a deep understanding of their subject matter; secondly they can apply proper teaching methods, and last, they can apply different assessment strategies to evaluate learning outcomes. Therefore, assessment can be considered an essential part of instruction. But many ESL teachers still do not have proper assessment skills to evaluate learners’ learning outcomes. In learning outcomes, the observation of students, their answers to questions in class and written performance are included. Learning outcomes also give information about teacher-made tests and quizzes and at the same time they give information about the teaching methods of the instructor. Therefore, it can be said that all proceedings of classroom whether it is assessment, instruction, decision making or classroom observation, all are vital parts of learning outcomes.

## **Purpose of Assessment**

Teachers with a tangible background in classroom assessment skills are well positioned, because they incorporate proper methodology with proper assessment skills. These teachers are capable of being understood and evaluated, and therefore, regarded as competent and professional teachers. Professional development plays a very important role in a teacher’s life. It



is a key determining factor for valuable teaching. But in our primary schools teachers are not competent enough in the field of evaluation and assessment. Sometimes the teachers don't make fair and correct assessment. Because of this they take wrong decisions and students suffer due to their ignorance. Teachers should know the development factors of their students and they should be aware of their outcomes and accomplishments.

The purpose of assessment and evaluation is to improve the procedure of obtained knowledge and to test out the teaching methodology. Assessment and evaluation are difficult tasks that all teachers are required to do in the best way possible, to check the achievements of learners. Teachers should apply well-planned assessment and evaluation practices in the classrooms. Stiggins, 2006 admitted that many teachers completed their education and they obtain the highest degree, but they are not fully aware of training and evaluation; and at the same time it is not included in their curriculum as well. There should be some course for the teachers from the field of evaluation and assessment.

### **Need for Assessment is Understood by Teachers in Pakistan**

Many teachers in Pakistan do understand the need for assessment and evaluation. But they really need this training to assess their students' learning outcomes and performance. Many junior school teachers are willing to learn always classroom assessment skills. From past history it can be said that junior secondary school teachers were lacking in classroom assessment skills, to assess effectively, their students' learning outcomes. Junior school teachers are now willing for more training.

## **2. Literature Review**

Stiggins (1999) used the term “assessment literacy”, which is a way of defining the particular kinds of assessment skills teachers needed. He noted that many teachers did not have coursework in their pre-service programs to develop these assessment skills. In many countries teachers need professional development, and they should be made aware of classroom assessment skills. They should know techniques for successful teaching and learning. Research is required to find out the need for professional development. Assessment improves the relationship between teachers and students.

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Shamim Ali, Ph.D.

The Role of Assessment in Pedagogic Context: A Descriptive Study of Classroom Assessment Practices of Junior School Teachers

Shepard (2000) discussed the need for classroom assessment skills. He suggested that teachers ought to apply following changes in their evaluation and assessment process:

- a) Teachers should have the conversations with students so that students will develop greater understanding.
- b) During discussion the student's knowledge will be enhanced and their learning goals will be defined explicitly.
- c) Teachers should do need analysis.
- d) Need analysis will help teachers to gauge the prior knowledge of their students.
- d) Teachers will create programs and plan for better understanding and comprehension.
- e) Teachers will find out the students' interests.
- f) Corrective feedback will enhance the process of learning.
- g) Teachers will set clear criteria for checking the performance.

To assess the performance of students is a tough job for all teachers. Teachers who have not taken the professional training would benefit through effective training courses on classroom assessment skills. In Pakistan such training programmes are yet to be offered to all teachers. But teachers show their concern for classroom evaluation and assessment. McMillan (2000) implied that instructors with a concrete background in classroom assessment skills are well positioned, because they incorporate proper methodology with proper assessment skills.

According to Marso & Pigge (1988), teachers lack the skills of statistical analyses of test data. It is very important for evaluation and assessment practices. Still teachers are not convinced of applying statistical tools to improve the quality of their evaluation and assessment process.

As I have mentioned in the above paragraph the teachers do not perform statistical analyses of test data, that don't know how to measure reliability and how to conduct item analysis. Mertler, (2000) also indicated that teachers followed specific steps to ensure validity and reliability about half of the time or less. All over the world it is known as the best practice. Galluzzo, 2005 states that in teaching "assessment and evaluation are the best partner's. In the same year Graham, 2005 also stressed upon the fact that teachers should apply well planned assessment and

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evaluation practices in the classrooms. Stiggins, 2006 admitted that many teachers completed their education and they obtained high degrees but they were not fully aware of training and evaluation; at the same time, it is also seen it was not included in their curriculum. Classroom assessment engages two key types of activities: basically, it is a collection of information and measurement of outcomes. Measurement and assessment can be achieved in a number of ways. To measure the learning, teachers give different kinds of tests, conduct oral questions and answers session, giving home assignment activities and doing problem solving tasks. Teachers measure the outcomes by counting the scores systematically. Some teachers question the purpose of assessment. The main purpose of assessment is called summative evaluation. Its primary aim is to check students' performance. The second important aspect is to monitor their progress. Since the purpose of this kind of assessment is to make the progress smooth, it is called formative evaluation. From the literature reviewed, it can be said that all over the world, teachers want to have professional development with regard to classroom assessment skills and techniques, for effective teaching and learning outcomes.

### **3. Research Questions**

The research questions that guided the study were:

Q. 1. What are junior Model's school teachers' self perceived professional growth needs?

Q. 2 Can Technology be used for assessment purposes at various levels in classroom?

### **4. Methodology**

#### **4.1 Sample Size**

20 teachers were selected randomly from ten (05) junior model schools in Islamabad .All teachers were trained and currently teaching English. Ten teachers had done B.A .They had gone through a four-years' teachers training program .Five teachers had taken their CT course. This course is basically for primary school teachers. Five teachers were holders of Masters degree in

various subjects. The common feature among all of them was that they had undergone Junior Certificate course in teachers training.

Their teaching experiences ranged from 02 to 07 years. All of them helped in completing the questionnaire.

#### **4.2 Instrument**

The questionnaire was designed in a very simple language based on daily teaching situations. It was divided into two parts: A and B. In section A, the teachers were asked about their background information, and section B consisted of ten (10) closed ended questions in statements form. As mentioned earlier, these questions were in the form of statements with reference to the learners' daily life situations and learning problems in a typical class. I have used the concept of Zhang and Burry- Stock (2003), Mertler (2003), Gronlund (2006), which discusses the role of successful learning and positive outcomes. There were altogether ten statements for them to consider: For analytical purposes, the above ten statements were rated in the degree of agreement: "Strongly agree", "agree", "No idea", "disagree" and "Strongly disagree". For the sake of quantifying the data for mathematical representations, the different degrees of agreement stretch on a 5-point scale, from "1" for "Strongly agree" to "5" for "Strongly disagree" was used

The data were coded and fed to the SPSS database for statistical analysis. The descriptive statistics provided an overall view of the participants.

## 5. Data Analysis

**Table : Results of teachers responses to the questionnaire explaining the mean, standard deviation**

	Statements	Mean	Std. Deviation	Std. Error Mean	t-values
1.	I always select appropriate classroom assessments methods for my students	4.3802	.62200	.08208	7.380
2.	I always provide appropriate feedback to my students	4.3054	.53134	.07248	8773
3.	I do have a concept of assessment error validity and reliability	2.1760	2.1760	.68550	.20016
4.	I know how to Interpret the data by applying percentile	3.3244	.73284	.20582	7.638
5.	I assess prior knowledge background and experience of my students.	4.3086	.76086	.22052	5.305
6.	I avoid bias in classroom assessments	4.0705	.98020	.23336	3.554
7.	I always apply different theories of classroom assessment	4.0703	.78020	.23336	3.554
8.	I can handle the data on SPSS	3.8173	1.10474	.24033	2.775

9.	I consider classroom assessments as the main objectives of my teaching	4.8021	2.12063	.24285	3.433
10.	I always use computers for classroom assessments	2.0373	2.06674	.22546	3.005

The responses of the twenty school teachers were analyzed applied SPSS (version 14) for descriptive analysis to check standard deviations and means.. From the responses analyzed it was perceived that all teachers wanted to have professional development. For effective learning outcomes and teaching all teachers were in the favor of learning assessment and evaluation skills.

90% teachers were in favor of applying SPSS. During discussion these teachers were very optimistic about using it .It was their opinion that this will help transferring your ideas into digits that could be used effectively. Statistical analysis could help teachers in forecasting and predicting future programmes in the best way possible .The data also suggested that the best teachers and syllabus designers are those, who can understand and utilize the information efficiently

At the same time most of the teachers were in favor of using electronic assessment tools, such as computers and calculators .These teachers were in the opinion that electronic tools helped to reduce the load of assessment. These electronic tools can be used to develop effective learning. A computer in assessment provides various testing options .A broad variety of assessment techniques lead these teachers to computer-based achievement. All of the teachers were in favor of using computers for assessment, as a time saving strategy and it provides a quick means of assessment and feedback to the students.

All of the teachers were of the opinion that there should be harmony between formative assessment and summative assessment procedures. It should be designed to minimize the burden on students and teachers/

## **6. Conclusion**

Based on the findings of this study, it can be concluded that junior model schools teachers require professional development on classroom evaluation assessment skills, because teachers' presentation in the class is a blend of many features. These features include teachers and their philosophy of Assessment Reform. This Reform describes the teacher as an educated, well informed and knowledgeable catalyst of the teaching and learning process, which directs and supports all learners to achieve their goals in an explicit manner. However, most of the classroom teachers are not experienced, proficient and well-informed in classroom assessment skills; therefore, these teachers cannot make correct decisions about students' performance. It can be seen that there is a gap between classroom practice and theoretical knowledge; relevant short courses can be set up for strengthening teachers' professional growth.

## **7. Recommendations**

In order to facilitate teachers, there are a few recommendations for all teachers. There should be seminars and workshops on effective classroom assessment and handling SPSS that need to be organized for all teachers. Appropriate courses can be designed because this is the only way to train the teachers, go through to assess the strengths and shortfalls of junior model school teachers. There should be proper monitoring of classroom assessment skills by professional and experienced persons. Teachers should set up a system of sampling students' outcomes for national monitoring, because it will reduce the overall test burden and students will get immediate feedback

## **8. Implications**

Administration should provide due attention and resources to create developmental criteria, and teachers should have access to well designed assessment skills. Teachers should

have proper understanding, which can help them make fair judgments of learner's outcomes .Assessment and evaluation courses should be conducted and it should be open to all.

Teacher should develop the concept of self assessment in students .Students should be involved in self-assessment, and they should be made aware of this fact that it is an ongoing process. At the same time full participation is required in formative and summative assessment for enhancing quality assurance system. For that purpose quizzes and tests are most appropriate, but it should not be a regular practice, because students will lose their interest

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# LANGUAGE IN INDIA

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## Comparative Analysis of Subject-Verb Agreement of Sindhi and English

Mubarak Ali Lashari  
Priyanka Hafeez  
Illahi Bux Gopang

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### Abstract

In this paper we present the subject-verb agreement of two different languages, namely, English and Sindhi. Sindhi is one of the most ancient languages of the Indus River Civilization, and English is also an ancient language, but not as ancient as Sindhi language. Both languages have different origins, history and cultural values. In this research work, the first thing which is discussed is the background of both languages like their origin, their history, and their different

values, cultural and geographical importance. Afterwards the literature review is discussed. Verbs that show “actions” they are used in both languages in different manner and, in various contexts. Then the comparison of verbs is carried out in order to understand the link and global uniformity in languages of the world.

**Key Words: Subject-Verb, Agreement, Syntax, Comparison, Sindhi, English**

## **Background**

Sindhi shares many features in common with related Indo-Aryan languages. Sindhi language originating in the lower Indus Valley region of the Indian subcontinent is spoken by over 40 million people in present day Pakistan and India and by a large Diaspora community around the world. Sindhi belongs to the Indo-Aryan language family within Indo-European, and is classed with Kashmiri in the northwestern subgroup. Sindhi is the primary language of the province of Sindh in Pakistan and is spoken along the Indus River Valley stretching into the Thar desert to the east, and bounded by the Sukkur dam to the north, the Kirthar mountain range to the west, and the Arabian sea to the southwest to the south the Sindhi region extends into the Rann of Kutch in India, while Sindhi is used exclusively or as the primary language in most rural areas within this region, it exist alongside Hindi ,Gujarati, and other regional languages in India.

Sindhi is closely related to Siraiki, spoken in the north of Sindh province, and to Kachchi, spoken to the south in the Kacch region of Gujarat in India. (Jennifer Cole, university of Illinois)

English is West Germanic language that originated from the Anglo-Frisian dialects brought to Britain by Germanic invaders or settlers’ from various parts of northwest Germany and the Netherlands. Initially Old English was a diverse group of dialects, reflecting the varied Origins of the Anglo-Saxons kingdoms of Britain .one of these dialects, late West Saxon, eventually became predominant. (J. P. Mallory 2005 In Search of the Indo-Europeans)

The English language underwent extensive change in the middle ages. Written old English of AD 1000 is similar in vocabulary and grammar to other old Germanic languages such

as Old High German and Old Norse, and completely unintelligible to modern speakers, while the Modern language is already largely recognizable in written Middle English of AD 1400.

## **Introduction**

Let's see on the dialects, variations, number of speakers, of Sindhi and English language.

## **Origin of Sindhi language**

Sindh is the site of the ancient Harappa civilization of the Lower Indus River Valley. Conclusion can be made that remnants of Harappa culture are evident in Sindhi Folk and religious rituals, which raises the idea of linguistic link between Sindhi and the Harappa language. Unfortunately, there is very little evidence on which to determine language of the Harappa, the old script is yet very complicated, but theory suggests a Dravidian origin. This theory points to the presence of the Dravidian language Brahui, spoken in the northwestern Pakistani Province of Baluchistan. This link to an old Dravidian language of the Harappa's has led some scholars to claim a Dravidian origin for Sindhi. However there is little or no evidence for the Dravidian origin of Sindhi.

Sindhi has also risen from Prakrit like other modern Indo-Aryan languages. The earliest literary reference to Sindhi appears in the 2<sup>nd</sup> century and also in 9<sup>th</sup> century Persian history texts show that written Sindhi was there at that ancient time. Sindhi Literature from the 8<sup>th</sup> – 15<sup>th</sup> centuries includes legends of saints, kings and epic heroes and their stories as well as poetry. However, literary Sindhi flourished in the 17<sup>th</sup> century with Sufi poetry. The major Sufi poets of that period were Shah Abdul Latif (1680-1752), Sachal Sarmast (1739-1828), and Sami (1743-1850), who are still most popular poets in today's era. Evidence for Sindhi as a written language starts from a Sindhi translation of the Islamic Quran in 883 A.D. and also by a Persian translation of the ancient Indian religious epic Mahabharata taken from a Language which is considered as old Sindhi.

Trump (1872) describes Sindhi as a more 'pure Sanskritical' language as compared to the other Indo-Aryan languages, Sindhi language undeniably reveals the influence of its long history. Sindhi is closely related to Siraiki spoken in north of Sindh province, and to Kachchi, spoken in

the Kutch region of Gujarat, along the border between Pakistan and India. Sindhi is primary language of province of Sindh, Pakistan. In India Sindhi is spoken by large populations in the cities where Hindu Sindhi-speakers are found in large numbers, such as Mumbai, Pune, Ajmer, Delhi, Ahmadabad, Ahmednagar, among others. There are also populations of Sindhi-speakers in Singapore, the United Arab Emirates, the USA, and Canada, and many other cities around the world. (Cole Jennifer, [citation](#))

## **Dialects**

The Vicholi dialect of Sindhi spoken in Hyderabad (Pakistan), is recognized as the standard variety. Other dialects include Thareli spoken in the Thar Desert region, Lasi spoken in Kohistan, and Las Bela, and Lar spoken in the lower Sindh and Kachchi spoken in Kutch. Some consider Siraiki as one of the dialects of Sindhi but some rejects this claim. “Lahnda” is grouping of four distinct groups for the dialects spoken in the Sindhi-speaking territory in Pakistan these are Siraiki, Hindko, Potohari, and Punjabi. Siraiki is the more “pure”. Thar pronunciation is influenced by Marwari. Sindhi-speakers show differences in pronunciation between the dialects. That shows the variety of Sindhi language (Cole Jennifer, [citation](#)).

## **Number of Speakers**

The 1961 census of Pakistan lists 4.9 million Sindhi speakers. The 1991 census produced an estimated 40 million. The 1971 census of India lists 1.2 million Sindhi-speakers in India. Including speakers of the Kachchi dialect would raise the figure, based on census data, to 1.7 million speakers. This number must be more now as population has grown over the past 3 decades.

## **Origin of English language**

English originated in Britain by Germanic settlers from various parts of what are now called the Netherlands northwest Germany and Denmark. Up to that point, in Roman Britain the native population is assumed to have spoken the Celtic language Brythonic alongside the influence of Latin, from the 400-Year Roman occupation. One of these Germanic tribes was the

Angles. The names 'England' (Land of the Angles) and *English* (Old English) are derived from this name. Saxons, Jutes and Germanic peoples from the coasts of Frisian Lower Saxony Jutland and Southern Sweden also moved to Britain in this era. Initially, Old English was a diverse group of dialects, reflecting the varied origins of the Anglo-Saxon kingdoms of Great Britain but one of these dialects, Late West Saxon, eventually came to dominate. Old English was later transformed by two waves of invasion. The first was by speakers of the North Germanic language branch in the 8th and 9th centuries; the second was by the speakers of the Romance language Old Norman in the 11th century with the Norman Conquest of England. Norman developed into Anglo-Norman, and then Anglo-French and introduced words especially through the courts and government. As well as extending the lexicon with Scandinavian and Norman words these two events also simplified the grammar and transformed English into a borrowing language—more than normally open to accept new words from other languages. The linguistic shifts in English following the Norman invasion produced what is now referred to as Middle English. Throughout all this period Latin was the *lingua franca* of European intellectual Life. Modern English, which includes the works of William Shakespeare and the King James Bible is generally started from about 1550, and after the United Kingdom became a colonial Power, English served as the *lingua franca* of the colonies of the British Empire. In the post-Colonial Period, some of the newly created nations that had multiple indigenous languages opted to continue using English as the *lingua franca* to avoid the political difficulties inherent in promoting any one indigenous language above the others. As a result of the growth of the British Empire, English was adopted in North America, India, Africa, Australia and many other regions, superpower in the mid-20th Century (Baugh, Albert and Cable, Thomas. 2002. *The History of the English Language*. Upper Addle River, New Jersey: Prentice Hall. pp. 79-81).

### **Dialects of English language**

English has been subject to a large degree of regional dialect variation for many centuries. Its Global spread now means that a large number of dialects and English-based Creole languages and Pidgins can be found all over the world. Several educated native dialects of English have wide acceptance as standards in much of the World. In the United Kingdom much emphasis is placed on Received Pronunciation (RP), an educated Dialect of South East England.

In Oceania the major native dialect of Australian English is spoken as a first language by the vast Majority of the inhabitants of the Australian continent, as the standard accent. The English of New Zealand as well as that of South Africa has to a lesser degree been influential Native varieties of the language.

Aside from these major dialects, there are many other varieties of English, which include, in most cases, several sub varieties, such as Cockney, Scouse and Geordie within British English; Newfoundland English within Canadian English; and African American Vernacular English and Southern American English within American English. English is a pluricentric language, without a central language authority (Wakelin, Martin Francis (2008. First Published 1978, *Discovering English Dialects*. Oxford: Shire Publications. p. 4)

### **Literature Review of Subject Verb Agreement of English**

When grammar is concerned, the knowledge of grammar occurs in different stages in a person's language development. In order to perform certain language tasks, relevant grammatical structures need to be mastered by a beginner. He only needs to comprehend some rules enough to use them like the basic rules of SVA and to know how to apply the Rules in forming sentences. As for students at the upper level, they probably need to be able to understand the rule of SVA in depth and discuss the grammatical problems with their teachers. In English language, grammar rules are very important. In the topic of Subject-Verb Agreement, the subject must agree with the verb. Singular subject is followed by singular verb and, plural subject by a plural verb. This rule only applies in Simple Present Tense. This is the general rule for subject-verb agreement, which is also represented by its sub-rules.

Dorn (2000) states that the sentences created by words and phrases are the essential blocks of meaning that allow us to communicate thoughts. If these are not constructed carefully, they can make reading difficult. He further states that major basic Usage and grammar slips in written English are those associated with verbs. Based on the fact that subject-verb agreement area is very important to express ideas especially in writing, where non-verbal communication is absent, the students really need to master .This rule in order to write effectively. As a result, they can convey their message clearly. By writing a

paragraph that is without an error, it shows that learner has mastered the English grammar rules and it will give a good impression to others who read his work.

According to Celce-Murcia and Freeman (1983: 10), “In spite of the early introduction and superficially simple rules of the subject-verb agreement, they still pose problems for ESL learners at all levels or proficiency”. Malaysian ESL learners face problems in subject-verb agreement because in their L1 (generally a person’s mother Tongue or the language acquired first) which is Bahasa Malaysia, there is no such rule regarding subject-verb agreement. In Bahasa Malaysia all subjects either singular or plural require the same form of verb.

Malay learners have difficulty in the subject-verb agreement because Bahasa Malaysia does not differentiate between persons and, therefore, it is not necessary for verbs to agree with the subject. In English, however, this is essential in the present tense and with the Verb ‘be’. Because of this, it creates confusion among learners who tend to make errors in their writing. This was the first study in English subject verb agreement which raised the further research in this vast topic of research

### **Literature Review of Subject Verb Agreement of Sindhi**

The verb almost in all languages is the most important part of sentence. In Sindhi also verb plays an important role. The verb agreement in Sindhi language comes from its Arabic basis. In Arabic, the basis of word formation and the present shape of words is same as in Sindhi. The arrangement of the parts of the Syntax, i.e., the places of subject, verb, object etc., is also same in Arabic and Sindhi. In Sindhi language the agreement is link which is showing the verb agreement with other components.

### **Word Order in Sindhi (SYNTAX)**

The basic word order in sentences in Sindhi is Subject-Object-Verb, or SOV. Sindhi is a free word order language, which means that other order of subject, object, indirect object and verb are possible, until unless the meaning is same and are quite common in spoken form. The



changing word orders have the effect of shifting, increasing, or decreasing focus of the “displaced” constituents.

### Examples of Basic and Changing Word Orders

Chokria kuto ditho      SOV  
Girl   dog   saw

Chokria ditho kuto      SVO  
Girl   saw   dog

Kuto chokri ditho      OSV  
Dog   girl   saw

Ditho chokri kuto      VSO  
Saw   girl   dog

Kuto ditho chokri      OVS  
Dog   saw girl

Ditho kuto chokri      VOS  
Saw dog girl

### What is Subject Verb Agreement?

Subject-verb agreement is all about making sure that a subject and verb that go together talk about the same number of things. Whether subject is singular or plural, the verb needs to be compatible with it. This helps make complex sentences less ambiguous. This can be tricky sometimes. You have to think about the entire subject, not just one noun. Subject verb agreement refers to the fact that the subject and verb in a sentence must agree in number. In other words, they both must be singular or they both must be plural. You can't have a singular subject with a

plural verb or vice versa. The tricky part is in knowing the singular and plural forms of subjects and verbs. Singular and plural subjects or nouns are usually pretty easy. In most cases the plural form of a noun has an “s” at the end. Like this:

*dog*– singular *dogs* – plural Verbs don’t follow this pattern, though. Adding an “s” to a verb doesn’t make a plural. Here’s what we mean:

*Walk Walks*

Since *he* and *she* are singular pronouns *walks* is a singular verb. The word *they* are plural so *walk* is the plural form.

*He walks. (He haly tho)*

*She walks. (Hua haly thi)*

*They walk. (Uhy halan tha)*

### **Subject Verb Agreement of English Language**

1. The subject of a sentence or clause must agree in number with the main or auxiliary verb of that sentence or clause.

Ex: The books were on the table yesterday.

Every book is checked out.

One of the books was missing.

The news is on at 6:00.

2 .When an –of phrase follows a percentage, distance, fraction, or amount, the verb agrees with the noun closest to the verb.

Ex: Half of the tables are occupied.

21% of the population is poor.

21% of the books are paperback.

3. With indefinite quantifiers (e.g., all, few, many, much, some), the verb agrees with the Preceding noun or clause: With a singular or non-count noun or clause, use a singular verb:

Ex: Much of the book seems relevant to this study.

All the information is current with a plural noun, use a plural verb:

Ex: Many researchers depend on grants from industry.

All the studies are current.

4. Usually, a singular verb follows NONE, even if the noun following it is plural. However, in Conversational English, a plural noun has become acceptable.

Ex: None of the workers receives a tip.

None of the workers receive a tip (less formal).

5. With a collective noun, use either a singular or a plural verb, depending on whether you want to emphasize the single group or its individual members:

Ex: Half of my family lives/live in Canada.

All of the class is/are here.

Ten percent of the population is/are bilingual.

6. Adjectives preceded by THE and used as plural nouns take a plural verb:

The rich get richer.

The poor face many hardships.

7. Expressions using the phrase number of depend on the meaning of the phrase:

They take a singular verb when referring to a single quantity:

The number of students registered in the class is 20.

They take plural verbs when they are used as indefinite quantifiers:

A number of students were late.

8. With expressions AS WELL AS, IN ADDITION TO, TOGETHER WITH, the first noun determines if the verb is singular or plural.

Ex: France, as well as other European countries, has a tip-included policy.

Waiters, in addition to others who work for tip, are usually generous tippers.

9. In the subjects with NEITHER/NOR and NOT ONLY BUT ALSO the noun closest to the Verb determines if that verb is singular or plural.

Ex: Neither the host nor his guests were happy.

Neither the guests nor their host was happy.

10. With EITHER/OR, the second noun determines that the verb is plural.

Ex: Either John or his brother is going to make dinner. (Yale Graduate School Writing Center)

### **Subject-Verb Agreement of Sindhi Language**

The verb almost in all languages is the most important part of sentence as it shows the action performed by the subject of the sentence. In the same way the verb also plays an important role in Sindhi. There are three types of verb agreement in Sindhi language.

A. Subjective Agreement

B. Objective Agreement

C. Neuter Agreement

#### **1. Subjective Agreement**

**Definition:** In this type of verb agreement, verb in Sindhi language agrees with the subject and in its number, gender and persons (pronoun). It is equal to the English finite verb. This agrees with its subject.

(a) In Sindhi language showing **the number** agreement of a verb with its subjects

1. Ghoru dorri tho. (The horse runs)

2. Ghora dorran tha. (The horses run)

In the above sentence 1 when there is singular subject in number the verb agrees to be “dorri tho” and when there is plural subject the verb changes from singular to “dorran Tha” in the second sentence.

(b) The verb agreement changing according to its **gender** of the Subject. As;

1. Ghoru dorriyo ho (The horse had run)
2. Ghoru dorrey hue (The mare had run)

In the above sentences when there is masculine gender “ghoru” (horse) the verb agrees to it as “dorriyo ho”, and when there is feminine gender as “ghoree” (female of horse) the Verb comes as “dorrey hue”.

(c) The changing of verb agreement of Sindhi language according to its **persons** (Pronouns) as:

1. Aaon khaindus (I shall eat)
2. Aseen khaenandaseen (We shall eat)

In the above sentences the verb in Sindhi agrees to the persons of the subject. In the first sentence when the pronoun is in first person pronoun, the verb stands for it as “Khaindus” when in sentence 2 the subject is first person plural the verb changes as “khaenandaseen”.

## 2. Objective Agreement

**Definition:** In this type of verb in Sindhi language agrees with the object and in its **number, gender and persons** (pronoun). It is the passive form of the verb.

(a) The verb showing number agreement with its object, as;

1. Chhokar khat likhyo (The boy wrote a letter)
2. Chokri khat likhyo (The girl wrote a letter)

In the above first two sentences there is a change in genders of the subjects yet the verb remained same and no change has taken place, it shows agreement.

(b) The verb changes according to gender of the object, as:

1. Bilo marji wayo (Sawar khan) (The tom has been beaten. (by the rider)
2. Bili marji wayee (Sawar khan) (The cat has been beaten. (by the Rider)

In the above sentences on which some work is done, and there is no doer or subject, is the cause of getting change or agreement of the verb. In sentence 1 when there is masculine object “bilo” (tom) the verb agrees to be “wayo” and in second sentence when there is feminine gender as “Bili” (feminine of tom) the verb agrees to it as “wayee”.

(c) The changing of verb agreement of Sindhi language according to its persons of the Object, as:

1. Pani Piabo aahi (Water is to drink)
2. Mani khaba aahi (Meal is to eat)

In the above sentences “pani” and “mani” are the objects might be carried out by the People (subjects) which are main cause of changing of the verb from “piabo” to “khaba”.

### 3. Neuter Agreement

**Definition:** Such verb which agrees neither to its number, gender and persons of the neither Subject nor to its object but remains as it is. It is often used to as case maker in Ergative Case the verb remains same. It is same in Sindhi which is shown in following examples as:

1. Hathi Haran khe Mario. (Elephant (singular) hunted the deer)
2. Hathyan Haran khe Mario (elephants (plural) hunted the deer)

In the above example when case maker of Sindhi “khe” comes before the verb, the Verb “Mario” remains unchanged even though there is change of subjects in Number, gender and persons. Thus it can be said that in Sindhi Language the Verb agreement which remains Neutral in the sentence and avoids the changes in subject or Object.

### Comparative Analysis of Subject-Verb Agreement

There are few places where subject verb agreement between English and Sindhi takes place and at a few places they also don't agree with each other.

In **person** subject verb agreement of both languages is similar:

1. She speaks quickly (hei tezi sa ghalaindi ahy)  
They speak quickly (uhy tezi sa galhainda ahn)

In above sentence both verbs agree with their subject .as “she” is singular so “speaks” is used. And “they” is plural, so here “speak” is used.

In **number** subject verb agreement of both languages is similar:

2. He comes here (hu hity aindu ahy)  
They come here (hua hity ainda ahn)

In above sentence both verbs agree with their subject. As “he” carries singular verb and “they” carry plural verb. That’s why “aindu” and “ainda “is used.

3. When there is **collective noun** then subject verb agreement is similar:

- The news is true (khbar sachi ahy)  
The team is heading for practice this afternoon. (Aj manjhad jatho mashaq la wendo)

In above sentences there are collective nouns but the verb is singular as collective nouns show Plurality but their meaning is in singular form.

4. When there is **a compound noun** then subject verb agreement is similar:

He wants to invite James to his birthday (ho James khy pehnji salgrah may dawat deyar Chahy tho)

Here “wants” is used which is showing the singular form of sentence and “Chahy tho” is also singular and this shows agreement.

When subject verb agreement of both languages **disagree**:

1. I eat (ma khawa tho)

They eat (uhy khain tha)

Here when “I” and “they” both are singular and plural subjects respectively even though the verb “Eat” remains unchanged

2. Ali went to Karachi (Ali Karachi wayo)

They went to Karachi (uhy Karachi Waya)

Here “Ali” is singular and “they” is plural but the verb “went” is not changed. And the verb comes first in English language but in Sindhi it is comes at the end.

3. We drive a car (asan car halainda ahyo)

I drive a car (ma car halaindo ahya)

Here “we” and “I” both are different subjects but their verbs are same in English but in Sindhi verbs are changed as in “halaindo” and “halainda” and it shows the disagreement.

4. Rabia is intelligent. (Rabia hoshyar ahy)

Ali is intelligent. (ali hoshyar ahy)

Here there is difference in gender and also in word order in both languages. The helping verb comes before adjective in English but in Sindhi it occurs after adjective (ahy).

## Conclusion

It can be concluded that the Sindhi language has its own criteria of its verb agreement. Both languages have own criteria for doing agreement with verb. Sindhi and English Languages agree with each other in context of subject and verb agreement where person, number, and collective and compound nouns or subjects are used. English and Sindhi languages



disagree in subject verb agreement mostly in the position of verb. In Sindhi helping verb comes after Adjective but in English it comes before adjective. In English after subject there is verb but in Sindhi verb comes in the end. The subject verb agreement of both languages is different in a few places but it is also similar in some other places.

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# சங்கப்பாடல்களில் கற்பனை நயம்: காட்சிப்படுத்தல்

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# கவிதை கற்பித்தலுக்கான முக்கியமான நோக்கங்கள்

- ஒரு கவிதையின் கருப்பொருளைத்  
தெரிந்துகொள்ளுதல்
- கவிதையின் கட்டமைப்பு, சீர், அசை,  
உவமானம் உவமேயம் மற்றும் உருவக  
அணிநயத்தைத் தெரிந்து கொள்ளுதல்

- கவிதையில் பொதிந்துள்ள பொருளை உணர்ந்து கொள்ளுதல்
- குறியீடாக உணர்த்தப்படும் கருத்துகள் எவை என்பதை உணர்ந்து கொள்ளுதல்
- கவிதையைக் காட்சிப்படுத்தும் பொழுது இந்த அடிப்படையில் ஒவ்வொரு காட்சியையும் அமைக்கவேண்டும்
- ஒரு கவிதையைக் காட்சிப்படுத்தும் முன்னர் பின்வரும் எட்டு முக்கியமான கருத்துகளை மனதில் கொள்ளவேண்டும்

- 1.கவிதை அடிகளில் வருகிற சந்தியைப் பொருளுக்கேற்ப பிரித்தல்
- 2.வாக்கிய அமைப்பில் பொருள் அடிப்படையில் மாற்றம் தேவைப்பட்டால் அவற்றை மாற்றி அமைத்துக்கொள்ளுதல்
- 3.கவிதையின் முழுமையான பொருளையும் தெளிவாக உணர்ந்து கொள்ளுதல்
- 4.எவ்வாறு காட்சிப் படுத்தவேண்டும் என்பதற்கான கையெழுத்துப்படிவம் தயாரித்தல் (shooting script)

5.ஒவ்வொரு நிகழ்வும் (episode) முழுமை  
பெற வேண்டும்

6.கவிதையின் பின்புலம்

7.கவிதையின் முக்கிய கருத்து

8.ஒவ்வொரு நிகழ்வின் கால அளவு  
தெளிவாக வரையறுக்கப்படவேண்டும்

இதற்குத்தகுந்தவாறு காட்சிப் படுத்துவதற்கான  
கையெழுத்துப் படிவத்தைத் தயாரித்துக்  
கொள்ளவேண்டும்

• எடுத்துக்காட்டாகக் கீழ்வரும் குறுந்  
தொகைப்பாடலைக் காண்போம்

“யாருமில்லைத் தானே கள்வன்  
தானது பொய்ப்பின் யானெவன் செய்கோ  
தினைத்தா ளன்ன சிறுபசுங்கால்  
ஒழுகுநீ ராரல் பார்க்கும்  
குருகு முண்டுதான் மணந்த ஞான்றே.”

குறுந்தொகை 25  
கபிலர்





/“யாருமில்லைத் /தானேகள்வன்/

2

3

/தானது பொய்ப்பின்/ யானெவன் செய்கோ/

4

5

/தினைத்தா ளன்ன/ சிறுபசுங்கால்/

7

8

/ஒமுகுநீ ராரல் பார்க்கும்/

6

/குருகு முண்டு/தான் மணந்த ஞானறே.”/

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- மேற்கூறிய 8 கருத்துகளில் 2 ஆம் கருத்தின் அடிப்படையில் இப்பாடலைப் பின் வருமாறு ஒழுங்கு படுத்தி அமைக்கலாம்
- 1.தான் மணந்த ஞான்று 2.யாரும் இல்லைத் 3.தானே கள்வன் 4.தான் அது பொய்ப்பின் 5.யான் எவன் செய்கு 6.ஒழுகு நீர் ஆரல் பார்க்கும் 7.தினைதாள் அன்ன 8.சிறு பசு கால 9.குருகும் உண்டு.

## பொருள்

- 1.தலைவன் என்னைக் களவில் மணந்த  
காலத்தில்
- 2.சான்றாவர் வேறொருவரும் இல்லை.
- 3.தலைவனான கள்வன் ஒருவன் தான்  
இருந்தான்
- 4.அப்படி இருந்த தலைவன் அப்பொழுது  
கூறிய சூளுறவிலிருந்து தவறினால்
5. என்னால் என்ன செய்யமுடியும்?

6.ஓடுகின்ற நீரில் ஆரல் மீன் வரும்போது  
அதைச் சாப்பிடுவதாற்காகப் பார்த்து நின்ற

7.தினையின் தண்டைப்போன்ற

8.சிறிய பசுமையான கால்களை உடைய

9.நாரையும் இருந்தது

புலவரின் இந்தக்கற்பனையைப் பின்வரும்  
கருத்துகளின் அடிப்படையில் பல  
வழிகளில் சித்தரிக்கலாம்

- இந்தப்பாடலில் தலைவன் தலைவியிடம் மணம் செய்வேன் என்று கூறின சூளுரையைக் கேட்க ஒருவரும் அவ் விடத்தில் இல்லை
- ஆனால், நாரை அங்கிருந்தது.
- இது ஒரு சிறந்த கற்பனை வளமாக இங்கு காணப்படுகிறது
- காட்சிப்படுத்தும் பொழுது பல செய்திகளை இதன் அடிப்படையில் கொடுக்க முடியும்
- நாரையால் சாட்சி கூறமுடியுமா?

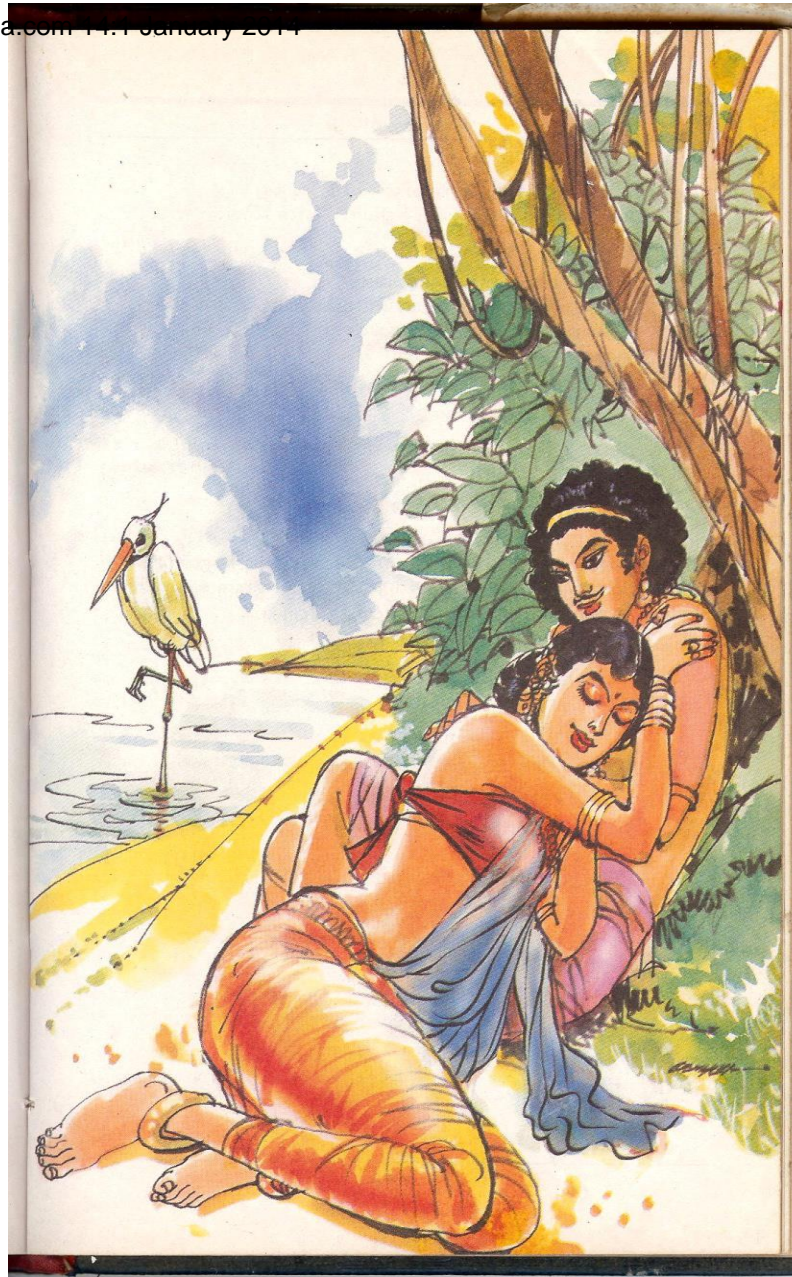
- தோழியின் ஆற்றாமையை நாரை தீர்த்து வைக்குமா?
- நாரையின் பண்புகள் எவை?
- நாரையின் குறிக்கோள் என்ன?  
தலைவியின் குறிக்கோள் என்ன?  
தலைவனின் குறிக்கோள் என்ன?

- மேற்கூறிய கருத்துகளின் அடிப்படையில் காட்சிப்படம் தயரிக்க முக்கியமாகக் கீழ்வரும் 4 முறைகளைக் கடைபிடிக்க வேண்டும்

1. அசைவூட்ட வரைகலை (Animated graphics)
2. வரைபடம் (Drawings)
3. அசையும் படக்காட்சி (video document)
4. விவரணை (Narration)

இந்த நான்கையும் சூழலுக்கு ஏற்றவாறு பயன்படுத்தவேண்டும்







• பாடல் இரண்டு கீழ்வரும் 3 கருத்துகளை உள்ளடக்கியுள்ளது

1. அன்பின் நிறைவான வெளிப்பாடு

2. காதலரிடையே தெரிந்தும் தெரியாமலும்  
அறிந்தும் அறியாமலும் இருக்கிற  
பிணைப்பு

3. தமிழரின் அடிப்படைப் பண்பாடு



- பாடல் 2

சுனை வாய்ச் சிறு நீரை எய்தாது என்று  
எண்ணிப்

பிணை மான் இனிதுண்ண வேண்டிக் கலை  
மாத்தன்

கள்ளத்தின் ஊச்சும் சுரம் என்பர் காதலர்  
உள்ளம் படர்ந்த நெறி.

(ஐந்திணை ஐம்பது – 38)



- சுனையில் சிறிதளவு நீரே உள்ளது.
- பெண் மான் நிறைவான நீரைப்பருக வேண்டும் என ஆண் மான் நினைக்கிறது.
- ஆனால் தான் பருகாமல் பெண் மான் நீர் அருந்தாது என்பது ஆண் மானுக்கு நன்றாகத்தெரியும்.
- எனவே, தான் நீர் அருந்துவது போல் வாயை மட்டும் நீரில் வைத்துக் கொள்கிறது

- இது அன்பு பொதிந்த அகக்காட்சி.
- இந்தச் சிறப்பான கற்பனைக் காட்சி நடைபெறும் இடம் பாலை நிலம்.
- பாலை நிலத்தில் நீருக்குக் கடுமையான பஞ்சம் என்பது இயல்பு
- இல்லாமல் இருக்கும்போது பகிர்ந்து உண்ணும், விட்டுக்கொடுக்கும் மனப் பான்மை உவமை வாயிலாக எடுத்தாளப் பட்டுள்ளது

- மானை உவமையாகக் கூறியிருப்பதற்கான காரணமாக அதன் அமைதியான குணம், பொறுமை, சாந்தமான தோற்றம் இதைக் கூறலாம்
- தற்காலச் சமூகக் குடும்பவாழ்க்கையைப் படம்பிடிப்பதன் வாயிலாக ஒப்பீட்டு நோக்கில் இந்த நிகழ்ச்சியைக் காட்சிப் படுத்தலாம்



• பாடல் மூன்று கீழ்வரும் 3 கருத்துகளை  
உள்ளடக்கியுள்ளது

1.மென்மையான பெண்மனம் எவ்வாறு  
அலைக்கழிக்கப்படுகிறது

2.மனவேதனைக்கான காரணம்

3.வேதனையை எவ்விதத்தில் எதிர் கொள்ள  
முடியும்



## பாடல் 3:

கான மஞ்ஞை யறையீன் முட்டை  
வெயிலாடு முசுவின் குருளை யுருட்டும்  
குன்ற நாடன் கேண்மை யென்றும்  
நன்றுமன் வாழி தோழி யுண்கண்  
நீரொ டொராங்குத் தணப்ப  
உள்ளா தாற்றல் வல்லு வோர்க்கே

குறுந்தொகை 38

- கானம் மஞ்ஞை அறை ஈன் முட்டை
- காட்டிலுள்ள மயிலானது பாதையில் போட்ட முட்டைகளை
- வெயில் ஆடும் முசுவின் குருளை உருட்டும்
- வெயிலில் விளையாடும் குரங்கின் குட்டி உருட்டி விளையாடும் நாடான
- குன்றம் நாடன் கேண்மை
- மலை நாட்டை உடைய தலைவனது நட்பு
- தண்ப்ப - அவன் பிரிய
- உண் கண் நீரோடு
- மை தீட்டப்பட்ட கண்களிலிருந்து பெருகும் நீரோடு
- ஓராங்கு - ஒருபடியாக



- உள்ளாது – அப்பிரிவை நினைத்து வருந்தாது
- ஆற்றல் வல்லுவோர்க்கே
- பொறுத்துக் கொள்ளுதலில் வன்மையுடையோர்க்கு மாத்திரம்
- (தனக்கு அந்த ஆற்றல் இல்லை என்றும் பொருள்படும்
- என்றும் நன் மன் – எக்காலத்தும் மிகவும் நல்லதாகும்



- இப்பாடலை உளவியல் பூர்வமாகப் பார்க்க வேண்டும்
- மயில் அடை காப்பதற்காக இட்ட முட்டையைக் குரங்கின் குட்டி விளையாட்டாக உருட்டுகிறது – அதைப்போன்று
- தலைவனுடனிருந்து இன்புறுவதற்கான தலைவி அவன் பிரிவால் துன்புறுகிறாள்
- அதோடு ஊரார் பழிச்சொல்லையும் கேட்க நேரிடுகிறது

- குரங்கின் கையில் இருக்கும் முட்டை எந்தநேரத்திலும் உடைந்துவிடும்
- அந்த நிலையில் தான் தலைவியின் மனம்
- அவ்வாறு இருந்தும் கூட மலைநாடன் திரும்பி வரும்வரை பொறுமையுடன் காத்திருப்பதே என் கடமை என்று தன் ஆற்றாமையைத் தலைவி தோழியிடம் கூறுகிறாள்

- பாடல் நான்கின் பின்புலம்:
- இரவுக்குறியை விரும்பிய தலைவனை நொக்கி, “நீ இரவில் வருகிறதாக இருந்தால் உனக்குத் தீங்கு உண்டாகும்மோ என்று நினைத்து நாம் வாருந்துவோம். ஆகவே நீ வரவேண்டாம்” என்று தோழி மறுத்துக் கூறுகிறாள்.

## • பாடல் 4

தோழி கூற்று :

- கருங்கட் டாக்கலை பெரும்பிறி துற்றெனக்
- கைம்மை யுய்யாக் காமர் மந்து
- கல்லா வன்பறழ் கிளைமுதற் சேர்த்தி
- ஓங்குவரை யடுக்கத்துப் பாய்ந்துயிர்  
செகுக்கும்
- சார னாட நடுநாள்
- வாரல் வாழியோ வருந்தும் யாமே

குறுந்தொகை : 69

- கரு கண் தா கலை – கரிய கண்களையும்  
தாவுதலையும் உடைய ஆண்குரங்கு
- பெரும்பிறிது உற்றென – இறந்து பாட்டை  
அடைந்ததாக
- கைம்மை உய்யா – கைம்மைத் துன்  
பத்தைப் போக்க மாட்டாத
- காமர் மந்தி – விருப்பத்தை உடைய பெண்  
குரங்கானது

- கல்லா வன் பறழ் – மரமேறுதல் முதலிய தன் தொழிலைக் கல்லாத வலிய குட்டியை
- கிளைமுதல் – சுற்றத்தினர்
- சேர்த்தி – கையில் ஒப்பித்து
- ஒங்குவரை அடுக்கத்து – ஒங்கிய மலைப் பக்கத்தில்
- பாய்ந்து உயிர் செகுக்கும் – தாவி உயிரை மாய்த்துக்கொள்ளும்
- சாரல் நாட – சாரலை உடைய நாட்டுக்குத் தலைவனே

- நடு நாள் – நள்ளிரவில்
- வாரல் – வரவேண்டாம்
- யாம் வருந்துதும் – அப்படி வந்தால்  
உமக்குத் தீங்கு உண்டாகும் என்று எண்ணி  
நாம் வருந்துவோம்
- வாழி – நீ தீங்கின்றி வாழ்வாயாக





- உன்னுடைய நாட்டில் பெண் விலங்கினங்கள் கூட தம் துணைக்குத் துன்பம் வந்தால் தன் உயிரை விட்டுவிடும் என்பது உனக்குத் தெரியாதோ. ஆதலால் உனக்கு ஏதாவது துன்பம் வந்தால் தலைவி உயிர் வாழமாட்டாள் என்பதைக் குறிப்பால் தோழி உணர்த்துகிறாள். ஆகவே, நீ இரவில் இங்கு வரவேண்டாம்

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## Online Privacy: Why You Should Care

**Don Jacob**

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Billy Graham once said, "Once you've lost your privacy, you realize you've lost an extremely valuable thing" ([www.brainyquote.com/quotes/quotes/b/billygraha446542.html](http://www.brainyquote.com/quotes/quotes/b/billygraha446542.html)). Privacy is highly valued in USA and similar nations. The concept of privacy could differ from nations to nations and from community to community. Thus, privacy is defined in several ways

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Don Jacob

Online Privacy: Why You Should Care

945

and there may not be any unanimity of views. In this paper a discussion on a narrower topic of *Online Privacy* is presented.

### **Slow Loss of Privacy in Online**

With all the technological advances and the ever-increasing usage rates of online services and programs, privacy is slowly given away. Every time you begin using an online service such as *Google's email* or the online social network such as *Facebook*, you open a gateway for information to be leaked out by you and of you into the public domain.

### **Importance to Safeguard Online Privacy**

The idea of maintaining online privacy is something that is not given much thought by majority of users. The reason is that most users don't realize that this information, for example, a location attached to a status or checking into locations can be used by stalkers and other undesirable people to track your whereabouts. You might accidentally alert a stalker where you are going or accidentally inform a burglar that your home is vacant long enough for them to steal whatever they are after.

There are a lot of people that use online services from websites like **Google** and social networks like **Facebook**. However, many fail to realize their privacy in the domain of online is dwindling. We need to take action to keep ourselves protected from prying eyes.



### **Online Privacy**

Our privacy is being attacked everyday on multiple fronts but I will be discussing in specificity our privacy online.

Many users don't realize the amount of information they are truly giving away (MSNBC, Sullivan). They especially don't realize how many people have access to their information. A popular service to use today is *foursquare*, an app where you go and specifically check in to a physical location and in addition to that you can have it setup to automatically to post on Facebook and thereby share your location to everyone you know or make that info public. You may receive coupons and offers for checking in. But is allowing others to track you really worth the minimal offers on things that you can go without or afford to pay in full?

## **Concept of Privacy**

Before I go any further I should explain the definition, the concept of privacy. The definition and concept of privacy is debated. Privacy is considered to include these aspects: interferences with personal information, secrecy, repose, reserve, peace, of mind, bodily integrity, anonymity, solitude, seclusion, sanctuary, intimacy or intimate relationships, and decisional autonomy. Put simply, the definition or the concept of privacy is a conditional or limited access to one or more aspects of a person (Powers, 370-371).

## **Customized Needs for Privacy**

Now everyone enjoys privacy and everyone desires it. The needs of privacy are customized to each individual as their personal preference for giving an individual or group limited or full access to the info on the aspect of the distributor's life (Privacy and the Right to Privacy, McCloskey).

An illustration of how privacy works is that a person may have a house, there is one central room with access to various sub rooms around it. In each sub room is a part of the person. For example one sub room may contain the part of a person's physical image, the other room may contain the part of a person's personal or private behaviors or tendencies, and the other room may contain the part of a person, that is, their interests. Now each sub room has a door to the outside world, the person who lives in this house chooses who can enter and who can observe the things in each sub room. That is where the conditional or limited access definition can be

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Don Jacob

Online Privacy: Why You Should Care

seen. Now in the center of the house where the main room is, is where the conscious being of the person resides. The conscious being never leaves that room because there are certain things that others can never know or truly understand in the exact same way as the person who lives in that house (Bates 430).

### **Inadvertent Leak**

Now that you have an understanding of what privacy is and how it works imagine that you inadvertently leave the door bridging the outside world and your sub room open, or that you accidentally forgot to lock the door. That means you have let some information escape, you have let unwanted or undesirable people, groups, organizations, etc. into your personal life and they now know and have access to information about you that you didn't want them to know. This is what is constantly happening in today's world.

### **No Private Information is Trivial**

People are blinded by the possibilities and offers they can receive and benefit from by giving others information about them (Scu.edu, Raicu). Giving others that information at the time may seem trivial and incapable of harming them, but there is a reason they want that 'trivial' information. If that information didn't have any value to others why would they want it?

The thing is that people provide websites, social networks, connected media, etc. a reusable ticket to allow that company/organization to have access to and use their information when they begin using that service. After they accept the agreements those organizations/companies no longer require your consent every time you use the service, in fact they even have access when you are not using their service.

### **Granting Access**

On the topic of granting access to services to view and use your personal information, there are also a large number of other services and apps that use your preexisting account to

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Don Jacob

Online Privacy: Why You Should Care

make a sub account on their service. It initially seems like a great idea and it is when you consider that this eliminates the need for numerous accounts being made for all the applications and services you use. However, there is a down side to linking an app such as a game or another app you use to browse things that you may not want everyone to know about.

When you begin using another service by telling it to make a sub account off of your existing **Facebook** or **google+** account, those services will have access to all the information about you such as your birthdate, your picture, your place of work or study, and your contact information. In addition to that the services can monitor your posts and in some cases make posts or changes on your **Facebook** account on your behalf. They also have access to your friends list and can contact your friends.

### **The Purpose**

The main purpose for this is for the service to advertise using your account as a medium and also advertise to your friends and acquaintances. The majorities of services don't use your information against you or make you look bad but the unaware user can accidentally grant access to someone who can steal their information and cause a case of identity theft. Many organizations and services that are for social purposes also sell your usage statistics and some types of information under an anonymous name for the companies who buy it to analyze and find trends, etc.

Speaking of services and organizations, Google is one of the largest and fastest growing organizations in the world and they provide numerous services. Google is known to everyone capable of using a computer and the Internet. They have numerous services, products, and a very large group of email users (Wired, Levy). The thing that is so attractive about Google is their eco system. Originally they started out as just a search engine 14 years ago and now they have expanded to include most notably: advertising, email client, cloud working station (Drive), android operating system, mobile devices, wearable technology, computers, web browsers, YouTube, Motorola, Inc. etc. The list goes on and on. With one account you essentially have

access to every feature and service that is offered. Not to mention the ability to link services from other vendors via Google's social network **Google+**.

## **Google Operations**

Google is great; they are the center for us to go for almost anything, but, with such a massive organization in so many different fields, there is an increasing fear of Google in some way taking over the society. A few years ago it was discovered that Google's servers were reading all the emails received and sent by Gmail users to search for key words and offer deals and advertising based on their email texts (Google's Dominance, Hatch). This wasn't illegal as it was stated in their user agreement, however many people were shocked and a few outraged. They technically shouldn't be surprised as it was the user's duty to read the agreement and understand it before using the service. Google still continues to do this however their tactics for advertising have rapidly changed. In addition to reading emails their servers also advertise by providing paid results near the top of popular queries in their search engine, show relevant ads on the sides of webpages based on your browsing history. Your usage of the Internet is tracked in almost every way and Google pays a huge roll analyzing and generating ads on their websites and others who pay Google to advertise for them on their sites and in searches.

These anonymous monitoring procedures of computers on users of Google and even more importantly the Internet itself are seen as a large threat towards our privacy and safety of our information.

## **Many Benefits**

There are good things that have resulted from Google's massive presence and their numerous services. For example there is Google Drive, a service that can store a wide variety of work related files and even media files as well. It also provides you with the ability to access, edit, and create common documents. This has greatly helped the business and education industry, especially the ability to share and co-create and edit documents. The best part is it is all for free.

All of these free and useful functionalities present and available are wonderful for the public but at what cost?

### **Nothing Is Ever Free**

Nothing is ever free in this world; someone is also paying for something. You are paying for Google's free ecosystem by using their services and viewing ads from other companies. Now you don't have unlimited storage, you are given a portion of storage for free and then given the option to pay monthly or yearly for additional space. I have 15GB of free space for storage of files for example, of which I am only using 3 GB of the 15GB at the moment. This amount of storage is for google drive only and there are other amounts of storage available per service as predetermined by Google. Whether a person chooses to use Google's eco system or not is up to them. However, it is good to remember that there is always the possibility of losing your privacy.

### **Government and Privacy**

At this point it is not an issue with the government not regulating properly. It is not that the organizations have banded together to take over society either. This is not to say that the organizations have done no wrong or that the government hasn't done its fair share of invasion of privacy either. The main leading cause, the reason we are here in this predicament is mainly no one else's fault but you and me (A Loss of Privacy: The Fault Lies With Us, Greenbaum). It was and is our duty, the users of the services and networks available.

### **Full Access to Our Lives in Gradual Progression – The End User Agreement**

This was not a change or trend that began overnight but a gradual progression. One little change at a time the government and organizations moved closer and closer to having full access of our lives. The reason the majority never saw it coming was that the organizations slowly and skillfully integrated their policy changes in the end user agreements. The end user agreements are those long articles, usually 30-80 pages long and are essentially contracts. No one ever takes time to read them. Furthermore, the fact of the matter is that the language and terminology used

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Don Jacob

Online Privacy: Why You Should Care



in these long articles are normally far above the reading level of your average user. In addition to that the transition is being made for people to not even have to open the agreements and simply offered small links so that they can skip it all together. Likewise there have been legislation and laws that have been put in effect as well to allow the government to use their resources and various branches to use their powers to conduct scans and observations of random individuals as well. The government has made their fair share of blunders and have misused their abilities; the NSA being the one to commit the largest scams (Ted.com, Hypponen).

### **A Notable Experiment**

There was an experiment done YouTuber named Jack Vale, in his video he used his phone to log into his own Instagram account and looked up people who posted to **Instagram** recently around him. Instagram is a social media site where users take and edit photos and then share them to either their followers or make them public. In addition **Instagram** allows you to attach locations along with the photos and also post these photos with locations to other sites like **Facebook** and **Google+**. Vale looked up pictures taken and posted nearby and then found the location and the person. He then presumed to ask them questions and talk about things he could find out by viewing the posters' accounts and their other photos and the text associated with their pictures (Social Media Experiment, Vale). This experiment of his is 100% legal and is a very strong example of what carelessly sharing vital information can do to you.

### **To Conclude**

Privacy is a large topic and it is needless to say this research paper did not come close to covering it all, not even just privacy related to the Internet. However, from the examples given it is clear how over-sharing personal information can be very dangerous to your safety and the only way to protect yourself is to make those hard decisions on what information should be given away and what should stay private is up to you, the user.

## Acknowledgement:

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953