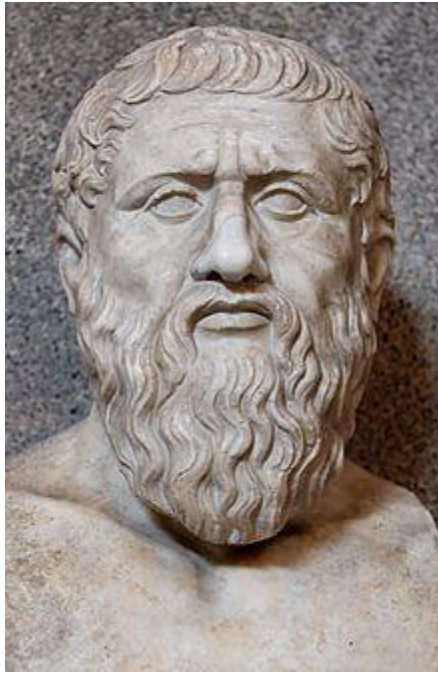


The Travails of Critics vs the Labour Pain of Creative Writers A Critique of the Mindset of the Classicists and the Neoclassicists

Dr. S. Joseph Arul Jayraj

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Plato

Courtesy: <https://en.wikiquote.org/wiki/Plato>

Abstract

The paper presents the travails of critics and the labour pain of creative writers, limitations of criticism and creative writings, Plato's views on the abuse of poetry, poetic inspiration, the emotional appeal of poetry, and function of poetry and its non-moral character. It places before the reader Aristotle's views on the origin and development of poetry, the nature of poetry, imitation, the objects of imitation, the manner of imitation, difference between poetry and history, the function of poetry, the emotional appeal of poetry and catharsis, critical objections against poetry and their solutions. It traces Renaissance and its impact, medieval literary theory, the origin of

English criticism, an age of the seed time for the germination of literature of higher order, the development of English drama, the spirit of renaissance in the Elizabethan and Jacobean age, and the noteworthy contribution of the early neoclassicists. It highlights Ben Jonson's neoclassicism, the influence of the classical writers, the drawback in English literature and Jonson's wish. It brings out the praiseworthy contribution of the neoclassicists, their liberal approach to classicism, deviation from classicism, vacillation of criticism between a blind application of rules and judgment by sheer taste, focuses on reason as test of literary values, and the sure test of literary judgment which rests on surer foundations.

Keywords: Travails, Labour Pain, Brainchildren, Critique, Classicism, *Republic*, *Poetics*, Renaissance, the 'Tudor Trio,' the 'Areopagus,' Neoclassicism, etc.

1.0. Introduction



Ben Johnson

Courtesy: https://en.wikipedia.org/wiki/Ben_Jonson

by [Abraham Blyenberch](#); oil on canvas painting at the [National Portrait Gallery, London](#)

The travails of critics are not more painful than the labour pain of creative writers in giving birth to their brainchildren (creative writings). To be a critic or a creative writer is the most challenging task for both because they too are human beings. But those creative writers and critics, who believe in the principle of 'criticism of life,' have produced the best creative works through

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their critical evaluations, which have universal appeal. The creative writers, who have also played the roles of critics, have exhibited their most balanced aesthetic sensibility and critical acumen through their creative writing.

Classical critics advise the writers to cultivate esteem for the ancient rules because they want the writers to imitate the ancients and to follow their rules. Neoclassicism has made attempts “to discover and formulate the principles, laws and rules of literature, of literary creation, of the structure of literary composition and of the response to the readers” (Ramaswami and Sethuraman xii). As its name suggests, neoclassicism is connected with the classicism of the ancients. It emphasizes the implementation of the classical rules in creative writing. Since Neoclassical Age extols reason very much, it is called ‘the Age of Reason or the Enlightenment’ (Danzier and Johnson 120). Neoclassicism values order, proportion, balance and symmetry (Danzier and Johnson 118). It focuses not on the particular and individual, but on the typical and universal representation (Danzier and Johnson 119).

Even though the neoclassicists insist on adhering to classical rules, they have not failed to point out the fact that criticism and creative writing are conditioned by many factors such as the trend of the age or time and by the attitude of the critic/creative writer himself. These factors prove the fact that either a critic or a creative writer cannot come out of the framework of his mind and the popular notion of his time. These limitations make criticism and creative writing different from one another. If one aims at morality, another will aim at aesthetic pleasure and a third will aim at both. That is why, the classical critics advocate conformity to rules and the neoclassicists advocate either for a reasonable deviation from the rules or for a complete freedom from them. From these different perspectives, one can understand the fact that there can be no fixed rules for criticism and creative writing that can be applied indiscriminately to the works of art of all ages and writers. Thus, in the history of literary criticism and creative writing, one can come across the rules of criticism and creative writing of one age are discarded in another and the subsequent age accepts them (Prasad “Introduction,” xii). This research paper captures these features in words and presents them with examples to the readers in the forthcoming paragraphs.

1.1. Plato's Views on the Abuse of Poetry

In *Republic*, Plato (427-347 BCE) says that the ideas are the ultimate reality. Things are conceived as ideas before they take the form or shape as things. The shape of an object is a concrete embodiment of its image in idea. Objects are the imperfect copies of the ideas from which they come, and their reproduction in the form of art is still more imperfect. They alienate the onlookers from the reality. So, art is a copy of a copy. Therefore, it can be said that the object is twice removed from reality. Thus, art not only fails to mould character, but also fails to promote the well-being of the state. By its charm, it allures people which Plato considers to be dangerous for the individual and the society (Davies, John Llewelyn and David James Vaughan xxx-xxxi).

1.2. Poetic Inspiration

If the Poet writes not because of his deep thought over the subject but because of inspiration, then how can such a sudden outpouring of the soul be a reliable substitute for truths based on reason? A poet's statement of profound truth has to be put to the test of reason. Since poets are guided by impulses, their statements are not based on reason; their statements cannot mould the minds of the individuals as better citizens and the state a better organization. So, poets are not safe guides (Prasad 3-4).

1.3. The Emotional Appeal of Poetry

Poetry, according to Plato, arises from its appeal to the emotions. Since it is a product of inspiration, it appeals to emotion rather than reason. Emotions are formed based on impulses. So, they cannot be safe guides like reason. With reference to tragic poetry, he says that if weeping and wailing are introduced to move the hearts of the spectators, they cannot have control over them when they experience them in their real life (Prasad 4).

1.4. Function of Poetry and Its Non-Moral Character

The chief function of poetry is to teach and delight. But poetry lacks concern with morality. It treats both virtue and vice alike. The evil flourish but the virtuous suffer. Poetry portrays both gods and heroes in unfavourable light: gods as unjust or revengeful, or guilty of other vices,

and heroes under the sway of uncontrollable passion of all kinds—pride, anger, grief, and so on. Such literature will corrupt both the individual and the state (Prasad 4-5).

2.0. Aristotle's (384-322 BCE) Views on the Origin and Development of Poetry

Poetry originates from three basic instincts of man: 1) Imitation 2) Harmony, and 3) Rhythm (Potts 20-22). Artistic imitation provides aesthetic pleasure. Things that one would simply detest in real life, give one delight when those things are artistically reproduced with verisimilitude. For example, 'A thing of beauty is a joy forever' (John Keats' "Endymion"), when presented in the form of art (Potts 21).

2.1. The Nature of Poetry and the Objects of Imitation

Speaking of the nature of poetry, Plato calls the poet an imitator. According to him, the poet imitates one of the following: 1) things as they were or are, 2) things as they are said to be or thought to be, and 3) things as they ought to be. a) Men in action are either of higher type or of lower type. b) Men are represented either as better than in real life, or as worse, or as they are (Potts 18-19).

2.2. The Manner of Imitation

Imitation is a common principle of all fine arts. It differs from one another in medium, object, the manner or mode. Artists imitate for the pleasure it affords. Unlike Plato, Aristotle says that poet's imitations or pictures of life are real because they reveal truths of a permanent or universal kind. The poet may imitate either a narrative manner or a dramatic manner. The mode of narration must present characters with verisimilitude as in the case of Homer. Imitation differs in medium, in object and in manner (Potts 19).

2.3. Difference between Poetry and History

Poetry	History
1. Poetry relates to what may happen.	1. History relates to what has happened.

2. It is more philosophical and higher than history.	2. It is inferior to poetry.
3. It tends to express the universal.	3. It tends to express the particular.

2.4. The Function of Poetry

Poetry is not a reproduction of facts, but truths embedded in those facts that apply to all places and times. Aristotle does not make any categorical statement about the function of poetry in *Poetics*. But his observations on poetry imply that the function of poetry is to give pleasure (Prasad 12-13).

2.5. The Emotional Appeal of Poetry and Catharsis

Aristotle agrees with Plato that poetry gives emotional appeal. According to him, tragedy is the best form of poetry because it evokes pity and fear which have cathartic effect in the minds of the poet and the reader (Prasad 13).

2.6. Critical Objections against Poetry and their Solutions

If the poet describes the impossible, he is guilty of an error. However, it can be justified, if it succeeds in attaining the end of the art, which is to teach and delight. In general, 'the impossible must be justified by reference to artistic requirements, or to the higher reality, or to received opinion' (Potts 55-59).

3.0. Renaissance and Its Impact

Due to the fall of the Constantinople to the Turks in 1453, the Greek scholars were compelled to disperse to different parts of Europe with their rich treasures of ancient Greek and Italian art and literature. They went to Italy in large numbers. Thus, began the Renaissance or the revival of the Greek-Italian culture, art and literature. This marked the break with medievalism. Modern literary criticism began in Italy during the formative period of Renaissance in the 14th and 15th centuries. It was possible due to the revival of learning and renewal of the study of the classical literatures of ancient Greece and Italy.

3.1. Medieval Literary Theory

Before Literary Criticism began in England under the influence of Renaissance, the medieval literary theory was in vogue. It could be found in the form of the contemporary literary works of Geoffrey of Vinsau, John of Garland, followed by Hawes and others. The medieval literary theory was formulated based on the post-classical master minds. Some of the outstanding Humanistic contributors to literary theory were Laurentius Valla, Politian, Vergerius, Vittornio da Feltre, Guarino da Verona, Leonardo Bruni, Aeneas Sylvius, Pico della Mirandola and Savonarola. Due to their committed activities, literary studies received fresh impetus and a new direction (Atkins 8).

3.2. The Origin of English Criticism

Italy was the cradle of the new spirit where the study of the classical literatures was revived. At the same time, during the 13th and 14th centuries, which are known as the age of Chaucer in England, the Church and the Medieval habits and traditions continued to influence the masses. Petrarch, Boccaccio, Giotto, Nicolo Pisano, Raphael, Leonardo, Michael Angelo, Pico Della Mirandola, Machiavelli and Medicis liberated the people from the slavery of feudalism and the Church. They introduced the spirit of humanism which was one of the formative influences of the age of Chaucer. Even before Chaucer, Anglo-Saxon epic *Beowulf*, the oldest English poetry of Caedmon and Cynewulf, John Gower's *Troilus and Cryseyde*, *Anglo-Saxon Chronicle*, the greatest monument of Old English Prose, King John's *Magna Charta*, Geoffrey of Monmouth's *History of Briton* (1132), and John Wyclif's *Bible*, which revived spiritual Christianity, were available in England (Hudson 9-19, 26).

3.3. An Age of the Seed Time for the Germination of Literature of Higher Order in England

With the invention of the printing press by Caxton, the *Translation of the Bible and the Book of Common Prayer* by Sir John William Tyndale, *The English Prayer Book* by Thomas Cranmer, and *Sermons on the Ploughers* by Latimer in the 15th century became the sources for the spread of the ideas and culture of the Greeks in the form of printed books. Due to the impact of the Renaissance, Martin Luther started the Reformation of the Christian Church in Germany. Owing to the spread of the spirit of Renaissance and Reformation, Schools and Universities were

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established in large numbers. The Age witnessed the explosion of knowledge which paved the way for great explorations, new sea-routes and discoveries. The influence of the Renaissance reached England only by the end of the 15th century. A number of social, political, religious and national forces made England a Super Power. William Grocyn and Thomas Lincare went to Italy to study with the Italian humanists. They brought home the Greek studies. Therefore, Desiderius Erasmus, the Dutchman came to England to study Latin, instead of going over to Italy. Erasmus, John Colet, Sir Thomas More, Sir Roger Ascham, Sir Thomas Elyot, Sir John Cheke were the pioneers of humanism in the early Renaissance period. Sir Thomas Wyatt, a Renaissance poet, visited Italy, Spain and France on diplomatic missions. Great humanists like Sir Thomas Wyatt and Henry Howard, Earl of Surrey, and Thomas Sackville bear witness to the influence of Italy through their sonnets in English (Hudson 36-37).

3.4. The Development of English Drama

The mystery and miracle plays were enacted in Latin in the courts of the Kings and Queens. The Mystery plays dealt with subjects taken from the Bible and the Miracle plays with the lives of the saints. John Heywood, the court musician of Henry VIII, wrote his *Four P's*, which was an elementary comedy. Interludes were also written for scholastic purposes. The comedies of Plautus and Terence, and the tragedies of Seneca were acted at the Universities in England. Through these attempts, the English writers learned the principles of dramatic construction and techniques. For the performance of his students in the place of Latin plays, the first real English comedy, *Roister Doister*, was written by Nicholas Udall, the headmaster of Eton, around 1550. The first English tragedy, *Gorboduc*, which was later named *Ferrex and Porrex*, was written by Thomas Sackville (Hudson 39-43). Best known Chaucerian poets were Thomas Occleve, or Hoccleve and Thomas Lydgate (Hudson 31). The poet, William Dunbar, who lived between the period of Chaucer and Spenser, Robert Henryson, and Gawain or Gavin Douglas, Bishop of Dunkeld who translated *Aeneid*, was a few poets of merit. Reginald Peacock, Bishop of St. Asaph's, was a very powerful prose writer (Hudson 32-33).

3.5. The Spirit of Renaissance in the Elizabethan and Jacobean Age

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By the time the Renaissance spirit reached its summit in England, it had died out in Italy. This age witnessed the influence of Latin and French mixed with the revival of Greek learning and the patriotic feelings in England as portrayed in the poetry of Geoffrey Chaucer. Edmund Spenser's *Shepherd's Calendar*, a pastoral poem of the artificial kind, was written under the influence of the Greek poets, Theocritus and Homer, Italian Poet, Virgil, the French and Italian writers of the Renaissance (Hudson 48). Chaucer coined new words, borrowed and used words from Latin and French languages. Chaucer's early poetry had an impact of contemporary French poetry. Chaucer's translation of *Roman de la Rose* modified his style of writing (Hudson 21). He was a true disciple of Renaissance humanism and Christian humanism. Chaucer's Italian period is replete with examples of a variety of new technical innovations in poetry. He paid a visit to Italy and saw the dawn of Renaissance which was influenced by the new trend of art and literature. He read 'sonetto' (a little sound) of the Italian sonneteers like Dante, Petrarch and Boccaccio. The French sonneteers namely Ronsard, Desportes, and Du Bellay infused a new vigour into the writing of sonnets which was vehemently protested against by Sir John Davis and Sir John Harrington. George Chapman translated *Iliad* (1611) and *Odyssey* (1613) into English. Sir Walter Raleigh wrote two sonnets as prefixes to the first book of Spenser's *Faerie Queene* (Hudson 49). Spenser was influenced by secular and humanistic spirit of Renaissance. Before the spirit of Renaissance began to spread into England, Chaucer imbibed it and expressed it in his works of art (Hudson 19). Thomas Watson was one of the earliest sonneteers who translated all the sonnets of Petrarch into Latin. Thomas Campion, Henry Constable, Samuel Daniel, Michael Drayton, The Earl of Essex, Sir Edward Dyer, Percy, Lynch, Smith, Sir William Alexander of Scotland, William Drummond of Hawthornden, and Clement Robinson, and the verse satirists such as Joseph Hall, John Marston and George Wither were also important poets. In the meanwhile, a new kind of poetry was written by John Donne of the 'metaphysical' school (Hudson 53-54).

The influence of Greek, Roman and French humanism resulted in the form of individualism in the plays of the University Wits like John Lyly, Thomas Kyd, George Peele, Thomas Lodge, Robert Green, Christopher Marlowe and Thomas Nash. It also had its impact on William Shakespeare, Ben Jonson, John Webster, Francis Beaumont, John Fletcher, George Chapman, Thomas Middleton, Thomas Heywood, Thomas Dekker, John Marston, Cyril Tourneur, Philip

Massinger, John Ford and James Shirley. The prose writers like Francis Bacon, Ben Jonson, John Selden, Coryate, Robert Burton, Michelet, and Richard Hakluyt's books on navigation and voyages, and Samuel Purchas popularized sea-prose were also influenced by it. William Warner's *Albion's England* (1586-1606) set the history of England from Noah's days to that of Elizabeth. Prose works like Raleigh's *History of the World* (1614), Francis Bacon's *History of the Reign of Henry VII* (1622), Foxe's *Acts and Monuments* or Book of *Martyrs* (1563), and historical works like Raphael Holinshed's *Chronicles of England, Scotland, and Ireland*, which often influenced Shakespeare while writing plays were made available. Furthermore, religious writings like Richard Hooker's *Ecclesiastical Polity*, the Authorised Version of *the Bible* (1611)—which exercised profound influence upon English writing, the puritan theology which was derived from the philosophy of John Calvin, and George Gascoigne and Barnaby Rudge, who echoed the hatred of the young men of the old religious system, came into existence. Sir Philip Sydney's *Apologie for Poetrie* (1581), William Webbe's *Discourse of English Poetrie* (1586), and George Puttenham's *Arte of English Poesie* (1589), (Hudson 55-76) are noteworthy contributions of the time.

4.0. Noteworthy Contribution of the Early Neoclassicists

John North Brooke in *Treatise Wherein Vain Plays or Interludes Are Reproved* (1577) attacked literature. The year 1579 saw the attack on Poetry and its defence. The Puritan critics attacked the renewed status and value of poetry. Stephen Gosson's *The School of Abuse* (1579) denounced the poets as the 'fathers of lies' (Prasad 76). Sir John Denham's *Second and Third Blast of Retreat from the Plays* (1580) accused the theatre for robbing 'Greece of gluttony, Italy of wantonness, Spain of pride, France of deceit, and Deutschland of quaffing' (Prasad 76). The intension of Gosson was that he did not attack poetry and drama as such but rather their 'abuse', during his age. This venomous attack on poetry and poets instantly drew forth replies from Thomas Lodge in his *Defence of Poetry, Music, and Stage Plays* (1580) and from Sir Philip Sidney *The Defence of Poesie* and *An Apologie for Poetrie* (1582), but published in (1595) (Prasad 76).

Around 1579, a literary circle called the 'Areopagus', which consisted of Edward Dyer (1543-1607), Gabriel Harvey (1545-1630), Edmund Spenser (1552-1599), Sir Philip Sidney (1554-

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1586), Samuel Daniel (1562-1619) and Thomas Campion (1567-1620) aimed at the ‘reform’ of English verse and substituted the Greek and Latin system of prosody for the English. While Harvey wrote verses of innovation, Sidney, Spenser, and Dyer, though supported Harvey, wrote poetry in the traditional English way. Though Thomas Campion’s verses in the traditional English mode belied his theory, he, in his *Art of English Poesie* (1602), supported writing poetry in the traditional English way. It was strongly opposed by Samuel Daniel in his *A Defence of Rime* (1602), an author of *Delia*, a beautiful sonnet sequence. It was against the onslaughts of the ‘Areopagus’. In 1662, after sixty years, its condemnation of rhyme was supported by Milton in his famous preface to *Paradise Lost* (Prasad 74).

Dyer, Harvey, Spenser, Sidney, Daniel, Campion and Ben Jonson supported the classics—the first three in metre and the last two generally in all matters (Prasad 77). The critical introductions of Gabriel Harvey and Edward Kirke (a Cambridge friend of Spenser) to Spenser’s *Shepherd’s Calendar* (1579) and William Webbe’s *Discourse of English Poetrie* and *The Art of English Poesie*, published anonymously in (1589) were attributed to George Pultenham. These three writings were divided into three categories: i) *Of Poets and Poesy* (dealing with the nature of poetry and its form), ii) *Of Proportion* (dealing with prosody), and iii) *Of Ornament* (dealing with art of style and versification). The afore-said writers concerned themselves with the art of prosody and discussed the possibility of substituting for English rhyming verse, a system based on classical metres. Edward Kirke attempted to render a historical approach to poetry. In the first section, he traced the origin and development of poetry; in the second, the subject-matter and different types of poetry; and in the third, versification. Thus, the literary tastes and opinions were divided sharply among the intellectuals and the reformers of English language (Prasad 77).

4.1. Sir John Cheke

Sir John Chekean English humanist and supporter of the Protestant Reformation who “taught Cambridge and King Edward Greek” and with his friend Sir Thomas Smith, discovered the proper pronunciation of ancient Greek. Through his teaching, he made the University of Cambridge the centre of the “new learning” and the Reformed religion. Cheke published his letters on Greek pronunciation. One of the most erudite men of his time, Cheke was an indefatigable

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translator. His English works are of little importance, except for their avoidance of foreign words and for his reformed phonetic spelling, which make his letters some of the best plain prose of the period (<https://www.britannica.com/biography/John-Cheke>). Cheke, a classical teacher and scholar, in his *Letter to Hoby*, was against over-ornate style. He did not want English to be adulterated by foreign tongues. But, he encouraged the study of classical models.

4.2. Roger Ascham

Roger Ascham, a British humanist, scholar, and writer, famous for his prose style, his promotion of the vernacular, and his theories of education. In 1538, he was elected a fellow of St. John's and appointed reader in Greek when the new Renaissance enthusiasm for the classics, especially Greek, was at its height.

Ascham's *Toxophilus* ("Lover of the Bow"), written in the form of a dialogue, was published in 1545 and was the first book on archery in English. In the preface, Ascham showed the growing patriotic zeal of the humanists by stating that he was writing "English matter in the English tongue for English men" (Prasad 73). *The Schoolmaster*, written in simple, lucid English prose and published posthumously in 1570, is Ascham's best-known book. It presents an effective method of teaching Latin prose composition, but its larger concerns are with the psychology of learning, the education of the whole person, and the ideal moral and intellectual personality that education should mould (<https://www.britannica.com/biography/Roger-Ascham>). Though Roger Ascham did not like prose romance, in his *The Schoolmaster* (1570), he demanded the discipline of the Classics in writing and praised the study of Greek and Latin models. He also advocated the use of classical 'versing' (Prasad 73). The three Cambridge scholars namely Sir John Cheke, Roger Ascham and Thomas Wilson were more concerned with the formation and development of English prose than any other literary problem. This is the first stage of the development of an informal English literary criticism in England.

4.3. Thomas Wilson's *The Art of Rhetoric* (1553)

Thomas Wilson's *The Art of Rhetoric* (1553) had obvious influence on the theory of poetry, as it was believed during the Renaissance that one of the functions of Poetry was to move

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the readers. Wilson's *The Art of Rhetoric* presents within the late medieval and renaissance theory of knowledge and to contrast Wilson's ideas of literature to modern and contemporary assumptions. The essay argues that Wilson's idea of rhetoric, meaning the art of eloquent and effective language, differs from modern literary thinking along three axes. First, Wilson's theory posits a close connection, indeed a fraternal relationship, between literature and philosophy, especially logic. Second, it assumes that literary discourse is deeply grounded in the praxis of political and social life, not alienated or isolated as a separate domain of experience. And third, Wilson consistently presents literary experience in terms of oral-aural performance rather than written-read text (<http://www.people.vcu.edu/~nsharp/wilsint1.htm>).

4.4. Sir Edward Dyer

Sir Edward Dyer's reputation rests on a small number of ascribed lyrics in which critics have found great dexterity and sweetness. Educated at the University of Oxford, Dyer went to court under the patronage of the Earl of Leicester. Dyer was a friend of Sir Philip Sidney, on whose death he wrote an elegy. His contemporary reputation as a poet was high, but little of his work, published anonymously or under initials in collections, is certainly identifiable. His best-known poem is "My Mynd to Me a Kingdom Is" (<https://www.britannica.com/biography/Edward-Dyer>).

4.5. Gabriel Harvey

Gabriel Harvey studied at Cambridge and became a fellow of Pembroke Hall. The publication of the *Four Letters* (1592), a scurrilous post-mortem attack on Robert Greene, involved Harvey in the heated Martin Marprelate Controversy, which was terminated in 1599 by the intervention of the government. Much of Harvey's Martinist writings contained personal rebuffs, particularly to Thomas Nashe, who had described Harvey as an arrogant, tactless misfit (<http://www.infoplease.com/encyclopedia/people/harvey-gabriel.html>).

4.6. Edmund Spenser

Edmund Spenser ranks as the foremost English poet of the 16th century. Famous as the author of the unfinished epic poem *The Faerie Queene*, he is the poet of an ordered yet passionate Elizabethan world. Spenser was a man of his times, and his work reflects the religious and

humanistic ideals as well as the intense but critical patriotism of Elizabethan England. His contributions to English literature—in the form of a heightened and enlarged poetic vocabulary, a charming and flexible verse style, and a rich fusing of the philosophic and literary currents of the English Renaissance—entitle him to a rank not far removed from that of William Shakespeare and John Milton. In 1569 Spenser went to Cambridge and studied Italian, French, Latin, and Greek; read widely in classical literature and in the poetry of the modern languages; and authored some Latin verse (<http://biography.yourdictionary.com/edmund-spenser>).

4.7. Sir Philip Sidney

Sir Philip Sidney joined Christ Church College, Oxford in 1568 and left without degree in 1571. He wrote *Astrophel and Stella* in 1591. He started ‘Areopagus’ in 1577. He wrote *Apologie for Poetrie* in 1595. He was an Elizabethan soldier, poet and critic.

Stephen Gosson dedicated his *School of Abuse* (1579) to Sir Philip Sidney. Sidney’s *Apologie for Poetrie* was written in 1580, but was published in 1595 and was dedicated to Gosson. It was intended as a reply to the *Abuse* because Sidney’s line of defence closely follows Gosson’s line of attack. Gosson had objected poetry on four grounds: i) a man could employ his time more usefully than in poetry, ii) it is the mother of lies, iii) it is the nurse of abuse, and iv) Plato had rightly banished poets from his ideal commonwealth. Sidney’s *Apologie for Poetrie* is a reply to each one of the charges that are leveled against poetry by Gosson. There was neither great poetry nor criticism in England when Sidney fought the battle in defence of poetry (Prasad 78-79).

Sidney’s spirited defence in favour of poetry was logical. He examined poetry both in part and whole. Poetry is the oldest of all branches of learning which enabled people to understand and digest tougher knowledge. “Poetry is superior to philosophy by its charm, to history by its universality, to science by its moral end, to law by its encouragement of human rather than civic goodness” (Prasad 79). There are various forms of poetry. The pastoral by its comments on contemporary events and life pleases life in general, the elegy evokes pity for ‘the weakness of mankind and the wretchedness of the world’ (Prasad 79), the satire by its gentle and pleasant ridicule of folly, the comedy by its ridiculous imitation of the common errors of life, the tragedy

by its moving demonstration of the uncertainty of the world, the lyric by its sweet praise of all that is praiseworthy, and the epic by its representation of the loftiest truths in the loftiest manner. Thus, poetry in its various forms does not deserve the charges that are leveled against it (Prasad 79).

Sidney refutes the four charges that are leveled against poetry by Gosson as follows:

Gosson's Charges Against Poetry	Sidney's Defense Against the Charges
1. Man might better spend his time than in poetry.	1. Poetry teaches and moves the minds of men so much that nothing in the world can do so.
2. The poet is a liar.	2. To say so is to misunderstand the poet's very purpose. When the poet tells of facts, he has no concern whatever with these. He makes use of them to arrive at higher truths.
3. Poetry abuses men's wit, training it to wanton sinfulness and lustful love. This charge is particularly applied to the comedy and sometimes also to the lyric, the elegy, and the epic, into all of which the love element enters.	3. Love of beauty is a beastly fault which deserves hateful reproach. It is not poetry that abuses man's wit but man's wit that abuses poetry. Because there can be poetry without sinful love.
4. Plato condemns poetry.	4. Plato did not find fault with poetry, which he considered divinely inspired, but with the poets who abused it to misrepresent the gods. Even in their misrepresentation, they gave vent to only popular belief (Prasad 80).

Sidney's *Apology For Poetrie* is the first serious attempt to apply the classical rules to English poetry. He also insists on the observance of the three unities in English drama. He also advocates classical metres (Prasad 81-83). Sidney's concept of poetry is different from that of

Aristotle and he makes poetry what Plato wished it to be (*Classicism*, “England before the Restoration,” 20). The following points prove the statement.

Plato	Sidney
1. Plato found fault with poetry for being an imitation of an imitation (the objects of Nature were an imitation of their ideal patterns).	1. Poetry does not imitate the ideal pattern or copy, but the idea itself (Prasad 84 – 86).
Aristotle	Sidney
2. Poetry is an art of imitation because it imitates nature.	2. To imitate is ‘to teach and afford delight’. So, poetry is not merely an art of imitation but of ‘invention’ or ‘creation’. It creates a new world altogether for the edification and delight of the reader.

Thus, regular criticism in England began over again with Sir Philip Sidney with the same quality of literary inquiry which prevailed at the time of Plato and Aristotle.

4.8. Samuel Daniel

Samuel Daniel, a contemplative poet, marked in both verse and prose by his philosophic sense of history. Daniel entered Oxford in 1581. In 1604, Queen Anne chose him to write a masque, *The Vision of the Twelve Goddesses*, in which she danced. She awarded him the right to license plays for the boy actors at the Blackfriars Theatre and a position as a groom, and later gentleman, of her privy chamber.

Spenser praised Daniel for his first book of poems, *Delia*, with *The Complaint of Rosamond* (1592). Daniel published 50 sonnets in this book, and more were added in later editions. The passing of youth and beauty is the theme of the *Complaint*, a tragic monologue. In *The Tragedie of Cleopatra* (1594) Daniel wrote a Senecan drama. *The Civile Warres* (1595–1609), a

verse history of the Wars of the Roses, had some influence on Shakespeare in *Richard II* and *Henry IV*; it is Daniel's most ambitious work.

Daniel's finest poem is probably "Musophilus: Containing a Generall Defence of Learning," dedicated to Fulke Greville. His *Poeticall Essayes* (1599) also include "A Letter from Octavia to Marcus Antonius." His *Defence of Ryme*, answering Thomas Campion's *Observations in the Art of English Poesie*, a critical essay, was published in 1603. Fame and honour are the subjects of "Ulisses and the Syren" (1605) and of *A Funerall Poemeuppon the Earle of Devonshire* (1606). He had to defend himself against a charge of sympathizing with the Earl of Essex in *The Tragedie of Philotas*, acted in 1604 (published 1605). His other masques include *Tethys' Festival* (1610), staged with scenery by Inigo Jones, and *The Queenes Arcadia* (published 1606), a pastoral tragicomedy in the Italian fashion. Daniel's last pastoral was *Hymens Triumph* (1615). He also wrote *The Collection of the Historie of England* (1612–18) as far as the reign of Edward III (<https://www.britannica.com/biography/Samuel-Daniel>).

4.9. Thomas Campion

Thomas Campion, a lyric poet, musician, and Doctor of medicine, who, of the three liberal arts that he practised, is remembered now mainly for his poetry, was born about the middle of the sixteenth century. He was living in London all through the period of Shakespeare's mastery of the English stage and survived him only by some three or four years.

A man of taste, in the very finest sense -- cultured, musical, urbane -- his own Latin epigrams alone would show that he had all that social instinct and tact which count for so much in a doctor's career. He was fortunate, too, in finding in London the society best adapted to stimulate his finely intellectual and artistic faculty. The first public sign of his literary art was his book of 'Poemata,' the Latin epigrams referred to, which appeared in 1595, and every copy of which has disappeared. Fortunately, a second series of epigrams, written in mature years, gave him an excuse to republish the first series in connection with them, in the year of his death, 1619.

The second collection of Campion's songs was published, this time under his own name, probably in 1613. It is entitled 'Two Books of Airs': the first, 'Divine and Moral Songs,' which include some of the finest examples of their kind in all English literature; the second book, 'Light Conceits of Lovers,' is very well described by its title, containing many sweetest love-songs. One cannot exhaust the list of Campion's music-books. In 1617 two more, 'The Third & Fourth Books of Airs,' were published in another small folio. His interesting "Observations in the Art of English Poesie" (1602) resolves itself into a naïve attack upon the use of rhyme in poetry, which comes paradoxically enough from one who was himself so exquisite a rhymers, and which called forth a very convincing reply in Daniel's 'Defence of Rhyme.' The 'Observations' contain some very taking examples of what may be done in the lyric form, without rhyme. Campion's musical pamphlet is less generally interesting, since counterpoint, on which he offered some practical rules, and the theory of music, have traveled so far since he wrote. Campion's fame, without doubt, is destined to grow steadily from this time forth, based as it is on poems which so perfectly and exquisitely satisfy the lyric sense and the lyric relationship between music and poetry (<http://biography.yourdictionary.com/thomas-campion>).

4.10. Ben Jonson's Neoclassicism

Ben Jonson (1573 -1637) was a poet, dramatist and critic. Most of his criticism is found in his *Timber or Discoveries Made upon Man and Matter, as they Flowed out of his Daily Reading* (1620-1635, published posthumously in 1640-41) (*Classicism*, "England before the Restoration", 22). The rest of it is contained in his poems, plays, prefaces and dedications to his plays. According to Wimsatt and Brooks, Ben Jonson was the first English critic who exhibited a complete and consistent neoclassicism (181). It is Jonson who preached and practised full-fledged classicism in his writings.

4.10.1. The Influence of the Classical Writers

Ben Jonson was greatly influenced by the classical writers of Greece and Rome. All his plays were modeled on Latin drama—Seneca in tragedy, and Plautus and Terence in comedy. As regards his criticism, he was influenced by Aristotle, Horace, Seneca, Quintilian, Pliny and Petronius. Among these writers, Jonson's favourite was Quintilian. Jonson applied Quintilian's

observations on the art of rhetoric to the arts of poetry and drama. This made him one of the first important neoclassical critics in English (Prasad 87). He unveils that the ancients are only guides and not the commanders (Prasad 96).

4.10.2. The Drawback in English Literature and Jonson's Wish

In spite of being a neoclassical critic, Jonson did not admit a blind adherence to the ancient classical writers. He had a due regard for the English writings and appreciated whatever was good in them. He found the drawback of the 'excesses' of passion, imagination and expression in English literature. He wanted this drawback to be eliminated. He wished English literature to be raised to the excellence of Greek and Latin writings (Prasad 88).

4.10.3. The Function of Poetry

Ben Jonson holds that poetry nourishes and instructs the youth. It delights our age, adorns our prosperity and comforts our adversity. It entertains us at home and keeps us company abroad (Das 2). From Jonson's remark, it is clear that poetry has the function of both instruction and delight.

5.0. The Rise of Classicism during the Elizabethan and Jacobean Periods

During the Elizabethan and Jacobean periods, the main advocates of classicism were Sir Philip Sidney and Ben Jonson. Sidney and Jonson preached and practised classicism in their works. However, they did not follow the ancients slavishly. In a strict sense, Sidney and Jonson cannot be regarded as neoclassicists because they did not formulate any critical theory (Prasad 98).

5.1. The Caroline Age

During the Caroline Age, some sort of classicism was found in John Milton, who followed the ancients in his famous works. His adoration of the classics was limited to their form alone. In treatment, he followed the native English tradition (Prasad 98-99).

5.2. The Rise of Classicism

During the second half of the 15th century and till the middle of the 16th century, early classicism had a complete control over English literature. The reasons were:

5.2.1. The Excesses of the Metaphysical Poets

Difficult expressions, conceits and complex metres were used by the metaphysical poets in their works. So, the readers found it difficult to understand their poetry (Prasad 99).

5.2.2. The Influence of the French

England was looking forward for a variety and the excesses and the far-fetched ‘conceits’ in the Metaphysical poetry were due to the influence of France (Prasad 99-100).

5.2.3. The Consequence of the Marriage of Charles I with a French Princess

The princess brought with her many courtiers and wits, and the French language to England (Prasad 100).

5.2.4. The Consequence of the Civil War

There was a civil war between Charles I and the Parliament in England. The king was defeated and killed. Hence, his brother Charles II and many writers of Royalist Sympathies such as Waller, Denham, Davenant, Cowley and Evelyn took refuge in France. Later, they returned to England imbued with French culture (Prasad 100).

5.2.5. The Impact of the French Neoclassicism

There was a tremendous progress in French literature during the regime of Louis XIV. A classical system was evolved in France. The French neoclassicism is chiefly found in Boileau’s *Art Poetique*, Rapin’s *Reflections*, and Bossu’s treatise on epic poetry. It framed a set of rules for poetry and its kinds, ultimately based on those of Aristotle. Rules of tragedy and comedy were also defined. Those rules were discovered to be rooted in reason or good sense. They were also thought to sum up what appealed most in nature (i.e. life), in events, human persons and their language. They became an unquestioned authority. Therefore, it was considered that great art was that which satisfied the natural test of reason or good sense. In other words, great art was the art

which followed the rules of the ancients, particularly those of Aristotle (Prasad 101). The French neoclassicism had an immense appeal to the English writers, who wanted to get rid of the confusion created by the metaphysical poets. Thus, with a strong influence on the English writers, the French neoclassicism paved the way for the rise of neoclassicism in England.

6.0. Classicism and Neoclassicism

Classicism refers to the arts of ancient Greece or Rome. The term ‘neoclassicism’ signifies the arts of the eighteenth century. In England, neoclassicism began in the last quarter of the seventeenth century with Dryden and it extended to the last quarter of the eighteenth century, ended with Samuel Johnson. The neoclassicists like John Dryden, Joseph Addison, Richard Steele, Alexander Pope and Samuel Johnson by an indirect reference to the ancients, considered themselves Augustans. Hence, their period is called the Augustan Age, in honour of the emperor Augustus, under whom Roman arts flourished (Danzier and Johnson 117).

6.1. John Dryden (1631-1700)

John Dryden’s *An Essay on Dramatic Poesy* (1668), which speaks for Modern English dramatists, is a long single prose work of legislative criticism. The rest of Dryden’s critical output can be found in the prefaces to his creative writings—essays, prefaces, epistles, prologues and epilogues. In his *Life of Dryden*, Dr. Samuel Johnson has called Dryden ‘the father of English criticism.’ It was he who pioneered ‘the historical criticism.’ The epithet ‘Augustan’ was first applied to Dryden by Dr. Johnson, who remarked that Dryden found English poetry brick and left it marble.

6.1.1. Dryden’s support of Aristotle’s Definition of Poetry

Dryden supports Aristotle’s definition of poetry as a process of imitation. Dryden is similar to Sydney, according to whom poetry imitates not only things, which for Plato, are the copies of their ideal pattern, but the ideal pattern itself (Prasad 105 - 106).

6.1.2. The Function of Poetry

For Plato, the function of poetry is to instruct, for Aristotle to delight, for Horace to do both, and for Longinus to transport. According to Dryden, the chief function of poetry is to delight. However, he admits instruction in the second place, because poetry instructs as it delights. Dryden is a creator who produces a work of art rather than a copy (Prasad 106-107).

6.1.3. A Contrast between Classical and English Drama

In the classical drama, the unities of time, place and action were carefully observed; the mixture of tragic and comic elements was avoided; and scenes, hateful to sight or putting a heavy strain upon the spectator's power of belief, were reported rather than acted. But in the English drama, the unities were not generally observed. There was a mixture of the tragic and comic elements. The scenes, which were only reported in the classical and French drama, were acted. Therefore, the English drama was considered inferior to classical drama (Prasad 108).

6.1.4. Defending English Drama

Dryden wrote *An Essay on Dramatic Poesy* in order to prove the honour of English writers and to defend the English drama. In this work, he affirms that the English drama fulfils this purpose of delighting and instructing mankind (Enright and Chikera 55), though it deviates from the classical rules of drama.

6.1.5. Defending Tragicomedy

Dryden defends tragicomedy written by English dramatists. He admits the scenes of mirth mixed with tragedy because it provides a dramatic relief to us and has the same effect as music. He is proud to say that tragicomedy is the invention of the English (Enright and Chikera 81). However, he insists that there should not be an unnatural mixture of comedy and tragedy.

6.1.6. Supporting Violation of Unities

Dryden advocates violating of the unities of place, time and action on reasonable grounds. He states that strict observance of the unities of time and place will lead to a lack of plot and narrowness of imagination (Enright and Chikera 58-59, 85-86). The plot in the play should be single. The classical writers opposed sub-plots (under-plots). Dryden believed that the addition of

sub-plots gives a variety and a greater pleasure to the audience. French plays suffer from barrenness of plot because of lack of sub-plots (Enright and Chikera 81-82).

6.1.7. Comment on Chorus and Audience

Dryden finds no use of “Chorus” for English stage. Realizing the importance of audience, he points out that the Greeks and the French wrote plays in accordance with their audience. What pleased the Greeks need not please an English audience. In spite of violating the classical rules, the Elizabethan and Jacobean plays were successful because they pleased their audience. Hence, for the success of a play, the dramatist should take into consideration the age, the climate and the temperament of the people to whom he writes (Prasad 113).

6.2. Liberal Approach to Classicism—No Slavish Adherence to Rules

Dryden emphasized the rules of the ancient writers. However, he did not follow them slavishly (Ramaswami and Sethuraman xii-xiii). This is obvious in his appreciation of the writers like Shakespeare.

6.2.1. Insistence on Adjustment of Classical Rules

Dryden believes that language, temper, taste and other respects vary from age to age, and country to country. Therefore, he insists that the classical rules must be adjusted accordingly (*Classicism*, “Restoration and Augustan Classicism,” 49-51).

6.2.2. The Spirit of the Classics is More Important than Their Rules

In his *The Grounds of Criticism in Tragedy*, Dryden upholds a close study of the ancient models but asks not to imitate them blindly. He wants the ancient models to be treated just as a torch to enlighten. To him, the spirit of the classics is more important than their rules (*Classicism*, “Restoration and Augustan Classicism,” 49-51).

In his *Apology for Heroic Poetry*, Dryden states that the business of criticism is not to detect petty faults but to discover the great beauties that make a work immortal. To him, it is not the observance of rules that makes a work great but its capacity to delight and transport always.

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Language in India www.languageinindia.com ISSN 1930-2940 **18:1 January 2018**

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Hence, it is very evident that Dryden is a liberal classicist (*Classicism*, “Restoration and Augustan Classicism,” 49-51).

7.0. Jeremy Collier (1650 -1726)

In his pamphlet, “A Short View of the Immorality and Profaneness of the English Stage” (1698), Jeremy Collier attacked the dramatists such as Dryden, Wycherley and Congreve of the Restoration period for having exhibited and promoted immorality. His scathing attack on the Restoration Comedy was based on the facts of morality and religion. He strongly condemned the intolerable smuttiness of expression, swearing, profaneness, abuse of the clergy, making their top characters libertines and giving them success in their debauchery (Hudson 108, 112).

8.0. Thomas Rymer (1641-1713)

Thomas Rymer (1641-1713), in his essay, “The Tragedies of the Last Age” (1678), coined the term ‘poetic justice.’ Poetic justice refers to a literary device in which virtue is ultimately rewarded or vice is punished by an ironic twist of fate intimately related to the character’s own conduct (<https://www.britannica.com/biography/Thomas-Rymer>).

9.0. John Dennis (1657-1734)

John Dennis was an English dramatist and critic. His important critical works are *The Advancement and Reformation of Modern Poetry* (1701), *The Grounds of Criticism in Poetry* (1704), *The Usefulness of Stage* (1698) and *An Essay on the Genius and Writings of Shakespeare* (1712). Dennis had a great regard for the classics and the ancients. In his plays, he kept very close to the neoclassical standards. In the *Advancement and Reformation of Modern Poetry*, Dennis contended that by infusing religion into poetry, the moderns might come to equal the ancients. His insistence upon the importance of passion in poetry led to a long quarrel with Alexander Pope (*The New Encyclopedia Britannica: Micropedia-III*, 468). Unlike Rymer, Dennis and other extremists like Rapin did not take a narrow view of poetic justice (Prasad 145-146).

10.0. Joseph Addison (1672 -1719)

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Addison endeavoured “to enlighten morality with wit and to temper wit with morality” (Ivan K. Masih 107). Addison adds that the faculty of fine taste is a gift of nature. However, it can be acquired by (i) reading the writings of the great masters, from which we learn what is good and beautiful in literature, (ii) conversation with the men of polite learning, from which we come to know the views of goodness and beauty other than our own, and (iii) being well-versed in the works of the best critics, from which we learn sources of that pleasure which rises in the mind upon the perusal of a noble work (Bond 173-174).

Addison did not admit a mere application of the rules of the classics to all kinds of writing, because the literary craft, according to him, is not a mere matter of rules. He is in want of those authors who enter into the very soul of fine writing and who show us the several sources of that pleasure which rises in the mind upon the perusal of a noble work. Arguing that sometimes rules even hamper fine writing, he maintains that there is more beauty in the works of a great genius, who is ignorant of the rules of art, than the works of a little genius, who knows and observes those rules. Illustrating this point, he says that Shakespeare’s plays, in spite of violating the rules, are appealing more than the works of a modern critic who has observed all the rules (Prasad 133).

11.0. Alexander Pope (1688-1744)

An Essay on Criticism contains Pope’s most considered canons of literary taste. It is divided into three parts. The first part (lines 1-200) deals with the general observations on the art of criticism. The second part (lines 201- 559) gives an account of the causes of wrong criticism. The last part (550-744) lays down the rules for a critic.

11.1. Alexander Pope’s Classicism

11.1.1. True Taste

In his criticism, Pope follows the classical tradition. In *An Essay on Criticism*, he highlights the tenets of the neoclassical school of poetry that began with Waller and Denham, and gained momentum with Dryden and Addison. He defines criticism as ‘true taste’ which is a gift of nature (Prasad 136). ‘True taste’ is the important quality of a critic.

11.1.2. Formation of True Taste

In order to form true taste and thus frame a sound judgment, Pope demands the critic to first follow Nature, and he also urges them to make a study of the works of ancient writers. He says: “Be Homer’s works your study and delight, / Read them by day, and meditate by night” (Enright and Chickera 114). He believes that the rules of the old (i.e. classical rules) are not devised rules. Rather, they have been discovered in human nature by the ancient learned Greeks. This is explicit in his words: “Those RULES, of old discovered, not devised /Are Nature still, but Nature methodiz’d” (Enright and Chickera 113). Hence, Pope insists on developing esteem for the ancient rules (Enright and Chickera 114).

11.1.3. Requirements of Criticism

It can be summed up that study of the ancient models and knowledge of their technique are the two requirements of criticism, because in them is found all that is most natural in the art of writing (Prasad 136).

11.1.4. Lucky License

Rules, according to Pope, are made to promote their end. Therefore, he permits lucky license, which means a slight deviation from rules, in order to promote the end of gaining the heart of the reader i.e. to make the writing appeal to the reader (Enright and Chickera 114-115).

11.1.5. The Critics to be Followed

In Pope’s view, the masters of criticism whom the critic should follow are Aristotle, Horace, Dionysius, Petronius, Quintilian and Longinus among the ancients, and Vida, Boileau, Sheffield, Roscommon and Walsh among the moderns. Among them, Pope prefers Sheffield, Roscommon and Walsh (Enright and Chickera 118).

11.1.6. The Function of Criticism

For Pope, criticism is the art of judging aright. In order to accomplish this duty, a critic should be naturally gifted, properly trained and he should know the rules of the ancients (Prasad 137). The chief function of criticism is judging a literary work by rules.

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11.1.7. A Creative Writer as a Better Critic

Pope believes that only an author can be a better critic. It is to be noted that Aristotle, from whom Pope's school of criticism derived its rules, was a critic and not a poet. Therefore, Pope's argument that a creative writer alone can be a better critic cannot be fully accepted (Prasad 138).

11.1.8. Perfect Critic

A perfect critic, according to Pope, is a person, who can bestow counsel, and who is pleased to teach and yet not proud to know.

11.2. Pope's Deviation from Classicism

Pope is aware of the limitations of the neoclassical system to provide for all the beauties of the literary art. He contends that greatness in literature cannot be promoted by a blind imitation of the classical rules. That is, he feels that though the classical rules should be followed, there can be deviation from those rules to gain the heart of the reader. He calls such deviation as lucky license (Prasad 141-142). Only with this spirit, he has exercised his lucky license by writing a mock epic *The Rape of the Lock*.

Like Dryden, Pope affirms that since the tastes differ from age to age, and country to country, the classical rules cannot be applied to all ages and nations. Pope illustrates this view with an example in his *Preface to Shakespeare*. He says, "To judge Shakespeare by Aristotle's rules is like trying a man by the laws of one country who acted under those of another" (Prasad 142). Since there are different laws for different countries, a special sanctity cannot be attached to the laws of the ancients.

12.0. Dr. Samuel Johnson (1709-1784)

Dr. Johnson did not write any critical treatise. But he had a greater influence on his age than any other English critic in the past. His criticism is mainly found in a dozen papers in the biweekly *Rambler*, the remarks on poetry in *Rasselas*, the *Preface to Shakespeare* and the *Lives of*

Poets. He is the last critic in the neoclassical school. He framed a new code of conduct for the writer as well as the critic.

12.1. Drawbacks of Criticism in His Day

In Johnson's day, criticism vacillated between a blind application of rules and judgment by sheer taste. Focusing on reason, Johnson expresses his distrust in 'taste' and 'beauty' as test of literary values. He equates unguided taste with caprice and he believes that beauty cannot be the sure test of literary judgment because it is a quality which is vague and undefined, different in different minds and diversified by time and place. Criticism should rest on surer foundations (Prasad 144).

12.2. Function of Criticism

The function or the task of criticism, according to Dr. Johnson, is to free the literary judgments from the anarchy of ignorance and tyranny of prescription, and to assign values on rational grounds.

12.3. The First Endeavour of a Writer

To Johnson, the first endeavour of a writer is "to distinguish Nature from custom or that which is established..." (as quoted in Prasad 145), so that he may not violate the essential principles by a desire of novelty, and at the same time, he may attain beauties in his work within his view, without any fear of breaking rules (Prasad 145).

12.4. Dr. Johnson as a Neoclassical Critic

Dr. Johnson can be considered a neo-classical critic in the sense of laying down rules to regulate the art of writing. However, he has no blind reverence to authority, ancient or modern. He advocates liberty (Prasad 145).

12.5. The Moral Aspect of Poetry

Dr. Johnson emphasizes the moral aspect of poetry. According to him, poetry has to edify or instruct. He says, "The end of writing is to instruct; the end of poetry is to instruct by pleasing"

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(Enright and Chickera 137). The drawback of Shakespeare is that he intended more to please than to instruct. In Johnson's judgment, for poetry to be great, it has to instruct and at the same time give pleasure.

12.6. The Unities

Among the unities, Johnson defends only the unity of action. Arguing against the violation of the unities of time and place, the critics claim that an action of months and years cannot be believed to pass in three hours. The spectator, who knows that he sees the first act at Alexandria, can suppose that he sees the next at Rome (Enright and Chickera "Preface to Shakespeare," 144).

12.7. Johnson's Argument

Johnson has no regard for the unities of time and place. He asserts that "the unities of time and place are not essential to a just drama... They are always to be sacrificed to the nobler beauties of variety and instruction" (Enright and Chickera "Preface to Shakespeare," 147). Objecting to the critics' argument mentioned above, Johnson says that if a spectator can imagine himself at Alexandria at the opening scene, and if he can imagine that his walk to the theatre is a journey to Egypt and that he lives in the days of Antony and Cleopatra, he can imagine more. Hence, Johnson believes that a spectator who can suspend his disbelief in matter of place can equally suspend it in matter of time also. Thus, he supports the violation of unities of time and place.

13.0. Conclusion

It is universally acknowledged that critics prescribe the rules to creative writers and creative writers either follow or don't follow them. Even though literary criticism is considered a branch of creative writing, literary critics are not considered creative writers in true sense of the phrase because they do not undergo the trials and tribulations of employing the rules and regulations laid down by the critics in their creative writing. So, the creative writers tend to deviate from or violate the prescribed rules. The neoclassical creative writers-cum-critics advocate violation of rules of writing on reasonable grounds because strict adherence of rules will lead to lack of plot and narrowness of imagination. They do not admit a mere application of the rules of the classicists to all kinds of writings, because the literary craft, according to them, is not a mere

matter of rules. They argue that sometimes strict adherence to rules even hamper fine writing. They underscore the fact that there is more beauty in the works of a great genius, who is ignorant of the rules of art, than the works of a little genius, who knows and observes those rules. In order to illustrate this point, they say that Shakespeare's plays, in spite of violating the rules, are appealing more than the works of those who have observed all the rules (Prasad 133).

For example:

a) The neoclassicists defend tragicomedy by stating that in nature joy and pain are close to each other. The natural mixture of mirth with melancholy provides a dramatic relief to the audience/ reader (Enright and Chikera 81).

b) The neoclassicists support the idea of adding sub-plots to the main plot because it gives a variety and a greater pleasure to the audience/reader. They say that French plays suffer from barrenness of plot because of lack of sub-plots (Enright and Chikera 81-82).

c) The neoclassicists take the side of the French critics and argue against Aristotle and find epic superior to tragedy. They find fault with Aristotle by stating that he has failed to do justice to epic (Prasad 118).

d) Though the neoclassicists respect and emphasize the rules of the ancient writers, they neither follow nor recommend others to follow the rules slavishly. They try to vindicate the freedom of the creative writers against the rules of the ancient and persuade the readers to accept and appreciate the writers' works (Ramaswami and Sethuraman xii-xiii).

e) Since language, culture, temper, and taste vary from the perspectives of time, age, nation, and culture, the classical rules must be adjusted accordingly (Prasad 121).

f) They uphold a close study of the ancient models, but they advocate not to imitate them blindly. They want the ancient models to be treated just as a torch to enlighten. For them, the spirit of the classicists is more important than their rules (Prasad 122).

Therefore, it is made very clear that the objective of criticism is not to detect petty faults, but to discover the great beauties that make a work immortal. It is not the observance of rules that makes a work great, but its capacity to delight and transport the minds of the audience/readers (Prasad 122). Before the advent of neoclassicism, criticism in England was theoretical. The

neoclassicists made it practical. Thus, the neoclassicists are not anti-classicists, but rational and practical classicists. The neoclassicists practised in their writings the poetics of the classicists in spirit and not in letter. They also attempted to make the art of criticism as respectable as the art of creation because most of the neoclassical critics were creative writers too. Though, the literary tastes and opinions were divided sharply among the intellectuals and the reformers of neoclassical English literary criticism, they set a new vogue of literary criticism and creative writing in England. In this context, it would be appropriate to recall to one's mind the fact that hens lay eggs which can be fertile or not. Eggs are fertilized when a rooster mates with a hen. Even though the rooster fertilizes the eggs, only the hen which lays the egg can understand the pain of laying it. Similarly, it is easy to find fault with one's creative writing for not having followed certain canons of writing. But it is very difficult to implement the canons of writing in the process of creative writing. At this juncture, it is appropriate to recall to one's mind Alexander Pope's argument that a creative writer can be a better critic who can fully account for what he/she has said or written (Prasad 138). Thus, the arguments placed forth in the research paper do justify the title of the paper.

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Language in India www.languageinindia.com ISSN 1930-2940 18:1 January 2018

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Language in India www.languageinindia.com ISSN 1930-2940 **18:1 January 2018**

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Classicists and the Neoclassicists

Kinship Terms of the Mukkuva Dialect

Dr. Jeena S. Nair

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Abstract

Kinship plays an important role in all human societies, both in the regulation of behavior between persons and in the formation of social, political and territorial groups. The aim of the present study deals with the classification and analysis of kinship terms used by Mukkuvas. The dialect area selected for this study is Puthukurichy in the coastal area of Trivandrum district which belongs to Chirayinkil Taluk. The place is about thirty kilometers away from Trivandrum city.

Keywords: Mukkuva, elementary terms, derivative terms, denotative terms, classificatory terms.

Introduction

Kinship is one of the universals in human society. The system depends on the social recognition and cultural implementation of relationships derived from descent and marriage. The domestic family survives as basic social unit. Two persons are considered kin to each other when they are linked by socially recognized bonds descent or marriage whether real or functional. The young child may grow up in the care and protection of physical parents or, in some societies may be reared by people who are not its physical parents and it may take its place in society as the child of others.

All societies distinguish various categories of relationship by descent or consanguinity. Most societies distinguish relationships by marriage or affinity. The system of kinship and marriage plays cohesion and solidarity. Kinship systems are found to vary in different societies with respect to a number of characteristics. They are:

1. The extent to which genealogical and affinal relationships are recognized for social purpose.
2. The ways in which relative so recognized are classified or grouped in social categories.
3. The particular customs by which the behavior of these relatives is regulated in daily life.
4. The linguistic forms which are used to denote the various categories of kin.

Collection of data

The data for this study have been collected directly from the informants by visiting their residential area. Informants from the Mukkuva community belongs to Christianity were selected and the data elicited on the basis of a questionnaire.

Occupation

The main occupation of the people of the place is fishing. This work is done merely by men. Women are usually go for coir making. Another occupation is netting which is done by both men and women. Now people go to work as labourers.

Food

Their main food is rice, tapioca and fish. As their main occupation is fishing, fish is the main item in all occasion. They are usually non vegetarians. Early morning they used to drink a cup of coffee or tea goes for work. They have no special breakfast.

Dress

The young women wear sari and also churidhar. Old woman wear muntu and kuppayam. Kuppayam is a full sleeve blouse. During prayer time they cover their head with a scarf. The brides wear silk saris during their marriage. Young men use pants and shirts others wear shirt or baniyan and muntu. The bride groom wears dhoti and shirt.

Education

The children will be sent to school at the age of five. But they show little interest in study. Most of them are poor. Usually girls will stop their study at the age of thirteen or fourteen. Boys may continue their study. It depends on their financial status. Many of them will stop their study and will go for them parental occupation for fishing.

Culture

Mukkuvas belongs to the Latin Catholic community which is a subset of Christian community. They worship Mary, Ouseph and Christ. They go to the church on every Sunday. The church is situated near to the informant's residence. They also go to the church to attend the 'Kumbasaram' a religious sacrament of Bible. On the eighth day after the Christmas they used to celebrate the 'tirukkayam totunna tirunal'. There will be a special mass on that day.

Family life

The senior most male member is the head of the family. Women members from part of the family up on their marriage. The daughter does not inherit a share of father's property. Share in the family is limited to son only. Evening prayer is done daily using a chain with fifty three beads called 'Konta' which should be followed by the reading of Bible.

KINSHIP TERMS OF MUKKUVAS

	TERM OF ADDRESS	TERM OF REFERENCE
Father	appan	
Father's father	appappan	
Father's mother	ammaamma	ammacci
Fa.El.Br	valiyappan	
Fa.Y.Br	koccappan	koccupappa
Fa.El.Sis	appacci	
Fa.Y.Sis	appacci	
Fa.El.Br.Wi	valiyammacci	
Fa.Y.Br.Wi	koccamma	kunnamma
Fa.El.Sis.Hus	appacciappan	
Fa.Y.Sis.Hus	koccappan	
Fa.El.Br.Son	accayan	
Fa.El.Br.Dau	ceecci	
Fa.Y.Br. Son	name	
Fa.Y.Br.Dau	name	
Fa.El.Sis.son	ceettan	
Fa.El.Sis.Dau	ceecci	
Fa.Y.Sis.Son	name	
Fa.Y.Sis.Dau	name	
Mother	ammacci	
Mo.Mo	peRRamma	ammaamma

Mo.Fa	appaappan	
Mo.El.Br	anki	maaman
Mo.Y.Br	maaman	
Mo.El.Sis	muuttammacci	
Mo.Y.Sis	kunnamma	
Mo.El.Br.Wi	maami	
Fa.Y.Br.Wi	maami	
Mo.El.Sis.Hus	valiyappan	
Mo.Y.Sis.Hus	koccappan	
Mo.El.Br.Son	ceettan	
Mo.El.Br.Dau	ceecci	
Mo.Y.Br.Son	ceettan	
Mo.Y.Br.Dau	ceecci	
Mo.Y.Sis.Son	name	
Mo.Y.Sis.Dau	name	
El.Br	accaayan	
Y.Br	name	
El.Br.Wi	naattuun	
Y.Br.Wi	name	
Hus	kettiyoan	
Hus.Fa	appaccan	ammaiyappan
Hus.Mo	ammacci	ammaayi
Wi	name	kettiyol
Wi.Fa	pappa	

Wi.Mo	ammacci
Wi.El.Br.	aliyan
Wi.Y.Br.	aliyan

These are the kinship terms used by the Mukkuvas of Puthukurichy. Kinship terms are classified according to their mode of use, range of application and linguistic structure.

Mode of use

This classification is based upon whether they used in direct address or indirect reference. It can be further classified according to term of address or according to term of reference. In the case of term of address it can be used while speaking to a relative. It is a part of linguistic behavior and is characteristics of the particular interpersonal relationship. In the case of term of reference it can be used to designate a relative in speaking about him to a third person.

Linguistic structure

According to the linguistic structure kinship terms can be classified in to two. They are

Elementary terms

It is the minimum rational linguistic unit and is single, unimorphic and cannot be further segmented in to lexical elements with kinship meaning.

appan(Fa)
 apaaaan(Fa.Fa)
 appacci(Fa.El.Si Fa.Y.Sis)
 ceecci(Fa.El.Br.Dau Fa.El.Sis.Dau, Mo.Y.Br.Da)
 maaman (Mo.Y.Br)
 ceettan(Fa.El.Sis.son , Mo.El.Br.Son)
 aliyan(Wi.El.Br, Wi.Y.Br)

Derivative Terms

These are compounded from the elementary terms and some other lexical element which does not primarily kinship meaning.

koccappan (Fa.Y.Br, Fa.Y.Sis.Hus, Mo.Y.Sis.Hus)

accayan(Fa.El.Br.Son, El.Br)
valiyappan (Fa.El.Br, Mo.El.Sis.Hus)

Range of Application

According to the range of application kinship terms are differentiated as denotative and classificatory.

A denotative term is applied only to relative in a single category as defined by generation, sex and genealogical connections. Classificatory term is applied to persons to two or more kinship categories as defined by generations, sex and genealogical connections.

Denotative terms

appan(Fa)
ammacci(Mo)
accaayan(Hus)
valiyappan(Fa.El.Br, Mo.El.Sis.Hus)

koccappan(Fa.Y.Br, Fa.Y.Sis.Hus, Mo.Y.Sis.Hus)

Classificatory Terms

appaappan(Fa.Fa, Mo.Fa)

ammaamma(Fa.Mo, Mo.Mo)

aliyan(Wi.El.Br, Wi.Y.Br)

Sociological classification

Sociologically kinship can be classified as affinal relatives and consanguineal relatives. In the case of husband and wife there is no biological relationship are classified as affinal relatives. Consanguineal relatives are connected by blood or common ancestry.

Affinal relationship

Fa.El.Br.Wi	valiyammacci
Fa.Y.Br.Wi	koccamma
Hus	accayan

Hus.Fa	appaccan
Hus.Mo	ammacci
Wi.Fa	pappa
Wi.Mo	ammacci
Wi.El.Br.	aliyan
Wi.Y.Br.	aliyan

Consanguineal relations

Fa	appan
Father's father	appappan
Father's mother	ammaamma
Fa.El.Br	valiyappan
Fa.Y.Br	koccappan
Fa.El.Sis	appacci
Fa.Y.Sis	appacci
Mother	ammacci
Mo.Mo	peRRamma
Mo.Fa	appaappan
Mo.El.Br	anki
Mo.Y.Br	maaman
Mo.El.Sis	muuttammacci
Mo.Y.Sis	kunnamma

Findings

The analysis of the kinship terms of Mukkuvas shows that there words can be classified mainly two groups, namely single words and words derived by adding an affix.

The basic words are the following

appan(Fa)ammacci(Mo),maaman(Mo.Y.Br),aliyan(Wi.El.Br,Wi.Y.Br), ceecci(Fa.El.Br.Dau
Fa.El.Sis.Dau, Mo.Y.Br.Da),ceettan(Fa.El.Sis.son , Mo.El.Br.Son).

Prefixes

1. valiya- (big, Elder)
2. kocc-(little, younger)

The following kinship terms are formed by adding the above prefixes to the basic word.

valiya+appan-valiyappan (Fa.El.Br)

kocc+appan-koccappan (Fa.Y.Br, FaY.sis.hus)

kocc+amma-koccamma(Fa.Y.BR.Wi)

mutt+ammacci-muuttammacci(MO.El.Sis)

We can see that Mukkuvas call their cross cousins by separate term and the parallel cousins by another term. For example, ‘accaayan’ is used for male parallel cousin and ‘aliyan’ is used for cross cousin. In some cases both the terms of the relatives are used to denote a particular kin. For example appacciappan (Fa.El.Sis.Hus) . Here appacci means father’s sister and the term appan is added to denote her husband.

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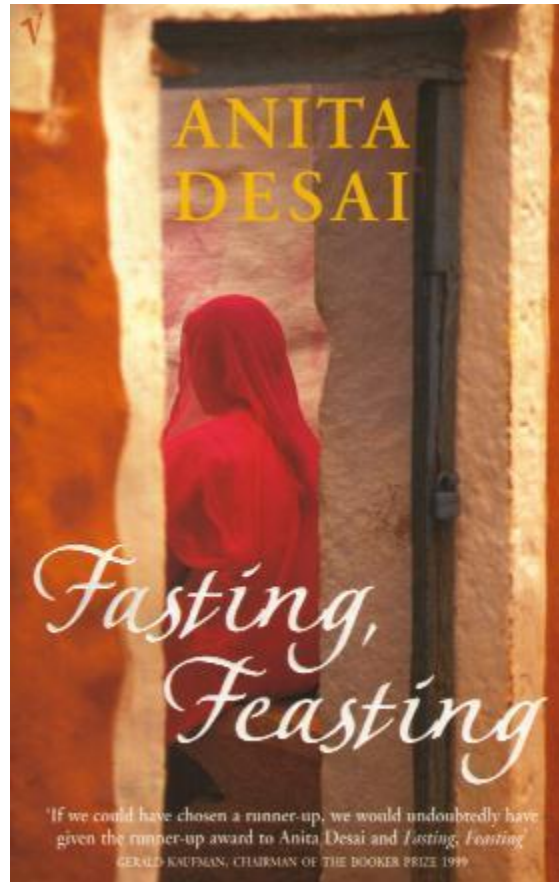
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**Woman and Her Social Roles: A Study of Anita Desai's
*Fasting, Feasting***

Dr. Jitender Singh

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Anita Desai's *Fasting, Feasting*

Anita Desai's *Fasting, Feasting* is not merely a novel about woman and her diversified roles as mother, daughter and wife; but it also "recounts human relationships in the language not only of fasting and feasting but of greed, craving, taboo, denial and disgust" (Dasgupta viii). Delineating the human hungers, as its title suggests, the novel is about the starving women who

are no more concerned with their social roles especially as ‘mother’ or ‘daughter’. Though remaining within the threshold of male dominated society, the woman here may retain something of her own, a niche for her individual being, divorced from the duties of a traditional mother or daughter. In addition to this, “this novel gives an excruciating account of how society can seize control of individuals – especially women – through such practices as eating, and remove them from everything they intend to be” (Dasgupta viii). On the basis of these observations if deconstruction is applied, the novel also presents possibilities for destabilizing the position of woman in the patriarchal society. She can transcend herself from the state of ‘fasting’ to the one termed ‘feasting’ by overlooking her social roles like ‘mother’ or ‘daughter’ in pursuit of her selfhood. Deconstruction in the present context does not blame woman for her participation in power struggle rather it proves the patriarchal basis to be the reason for her starving self. And finally it is left on the part of woman whether she believes in her own aptitude and wishes to change her position or wants to remain stuck to her traditional roles.

Deconstruction - How It Works

Before arriving at the actual analysis of the text, a brief note would be useful on deconstruction and how it works. Deconstruction basically refers to a series of techniques for reading texts developed by Jacques Derrida, Paul de Man, and others. These techniques in turn are connected to a set of philosophical claims about language and meaning. However as a result of the popularity of these techniques and theories, the verb “deconstruct” is now often used more broadly as a synonym for criticizing or demonstrating the incoherence of a position. In relation to text, thus, to deconstruct is to analyze the latent conflicting aspects of a work which may have remained unnoticed due to a certain kind of ideology at work. According to M.A.R. Habib:

While Derrida himself has insisted that deconstruction is not a theory unified by any set of consistent rules or procedures, it has been variously regarded as a way of reading, a mode of writing, and, above all, a way of challenging interpretations of texts based upon conventional notions of the stability of the human self, the external world, and of language and meaning. (240)

Thus, deconstruction, in the strict sense of the word, is a critical strategy to decipher the established concepts and to introduce new truths and facts that have hitherto been ignored, simultaneously critically viewing the existing notions about the world and human experience.

Fasting to Feasting

Woman's transcendence from 'fasting' state to the 'feasting' one is the embedded vision in the novel. What this 'fasting' state may stand for is craving for selfhood, individuality and a respectable niche where womanhood can be celebrated beyond the criterion of woman's social roles. As Aparna Goswami and Bhaskar Jyoti Goswami point out, "This all-pervading mother-consciousness in the Indian mind has imposed upon women the attributes of self love, sacrifice and negation of self to such an extent that it has crushed their individuality and smothered their existence" (191). If a woman looks at herself not from the lens of social consciousness but from the sight of her feminine creativity, it can lead her to a state of 'feasting' where her dependence on others can be transferred to her inner-strength and self-reliance. This self-faith may result even in the creation of favourable circumstances out of unfavorable ones.

Uma and Her Selfhood

To show woman what she can do with herself, Desai has created the character of Uma's mother with such an artistic finish that she does not lack selfhood even in the wake of her troubled girlhood. With time, she improves her position in the family and creates an equal space with that of her husband. Radha Chakravarty observes, "The figure of the mother emerges in her novels as a symbol of multiple possibilities, a trope with both repressive and emancipatory potential" (83). She stands with her spouse so firmly that it becomes difficult for others to distinguish them "MamandPapa. MamaPapa. PapaMama. It was hard to believe they had ever had separate existences, that they had been separate entities and not MamaPapa in one breath" (Desai 5). She is an example of such women who shake off somehow the consciousness of their social roles and give space to their own individuality. "Desai's female characters can often be seen as liberated even from the emotional responsibility of motherhood. They are conceived of as primal creatures, busy in pursuing their own motivations, desires and thriving for the fulfillment of their selves" (Goswami 192).

For catering to her needs, Mama does not choose the way of argument but of agreement. Very adroitly, she immerses into her husband's personality and gains an equal status for herself. "Having fused into one, they had gained so much in substance, in stature, in authority, that they loomed large enough as it was; they did not need separate histories and backgrounds to make them even more immense" (Desai 6).

But this transcendence has not been easy. She belongs to a family where gender-biasness was the order of the family. Discrimination even in matters of food items could be seen occupying the mindset of the family members. Mama says, "In my day girls in the family were not given sweets, nuts, good things to eat. If something special had been bought in the market, like sweets or nuts, it was given to the boys in the family" (Desai 5). Having grown up in such humiliating circumstances, she learns to maintain her selfhood. She does not believe in pretensions but in living her original self. She does not feel shy of her coquettish behavior. It is for her an assertion of her free will. She goes to kitty parties, plays the games of rummy and keeps her life full of activities, "her eyes gleamed with mischief as she tossed back her head and laughed apparently without any thought of propriety. She clasped the cards to her chest and fluttered her lashes coquettishly" (Desai 7). Moreover, despite being a traditional wife and mother, Mama occupies an important place in the family. In all family matters her role and participation is not less than the patriarch of the house. "The gesture of denying motherhood or showing negligence towards motherly duties is merely a gesture to assert one's individuality and one's need for one's own space" (Goswami 203). Her decisions, her choices are valued by all in the family. Her words are not considered merely an expression of her concerns and worries but also an assertion of her intelligibility. Talking about her coordination with her husband Desai writes, "Their opinion differed so rarely that if Mama refused to let Aruna wear a pearl necklace to the matinee at the Regal cinema or Papa decided Uma could not take music lessons after school, there was no point in appealing to the other parent for a different verdict: none was expected, or given" (Desai 14).

Arun's Upbringing

After giving birth to a son, Arun, finally Mama becomes free from her motherly duties. Now the responsibility of Arun's upbringing is solely transferred to Uma and Ayah. She herself becomes more conscious of her womanhood and devotes much of her time in celebrating it:

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Language in India www.languageinindia.com ISSN 1930-2940 **18:1 January 2018**

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“Mama continued to deck herself in silks and jewellery and accompany Papa to the club, to dinner parties and weddings. After all, Uma and Aruna and the ayah were there to stand in for her at Arun’s cot. It seemed to them that Mama sailed out with an added air of achievement. She had matched Papa’s achievement, you could say, and they were now more equal than ever” (Desai 31). Thus, she is able to leave the secondary position and establishes herself at the prime one with her husband, not necessarily relegating him to the secondary position. Aparna Goswami and Bhaskar Jyoti Goswami comment, “This rejection of children can also be seen as a way of asserting, by women, the fact that they do have their own world apart from their roles as mothers” (198).

Patriarchy - Marriage Instead of Education

In patriarchy, marriage instead of education is offered to girls as a career. Since their childhood, girls are conditioned to consider marriage as their ultimate destiny. And it is through marriage that women like Mama and Aruna can discover their mode of salvation. Mama’s relationship with Aruna is quite different from her relationship with Uma. Unlike Uma, a victim of her parents’ gender-based attitude Aruna adopts the idea of ‘femininity’ whole heartedly as a survival device. She considers Mama a model for herself and tends to follow on her footprints. Nancy Chodorow points out, “A girl tends to retain elements of her preoedipal primary love and primary identification. This has been compounded through the years by reinforcement from a more conscious gender-role identification with her mother” (136). Feeling neglected in the male dominated society, Aruna escapes into the feminine universe. She learns very early the coquettish behavior of Mama. “There was already something about the way she tossed her head when she saw a man looking at her, with a sidelong look of both scorn and laughter, and the way her foot tapped and her legs changed position, that might have alerted the family to what it could expect” (Desai 80-81). Aruna adopts quickly all the feminine traits required to become a good housewife. This is just a way for Aruna to assert her individuality. She is not submissive like her sister, Uma. Instead, Aruna has a rebellious nature and she can also question Mama. “By the time Aruna was fourteen she was rebelling against the blue cotton tunic and the white hair ribbons” (Desai 81). There are a few advantages that Aruna can enjoy. First she is more pretty and cute than Uma; and second, she does not have to look after Arun. That responsibility is left only for Uma to bear. “When Uma was still watching to see that Arun did not crawl off the veranda and break his neck

or put knitting needles or naphthalene balls in his mouth, Aruna was already climbing into bicycle rickshaws and going off to the cinema – with girl friends from school, she said” (Desai 81). Despite her mother’s careless attitude towards her children, Aruna becomes a fully grown up woman with all the attributes that a girl must possess to survive in patriarchy. She has, in a way, carved out a space for herself by her feminine qualities in the complex family web. “Here was Aruna visibly ripening on the branch, asking to be plucked: no one had to teach her how to make samosas or help her to dress for an occasion. Instinctively, she knew” (Desai 87).

Aruna Presents a Contrast to Uma

Moreover, since childhood Aruna presents a contrast to Uma both in matters of looks and education. Though conditioned by the same mother, Uma and Aruna have formed different personalities. One becomes the victim of that conditioning and can never prosper; and the other takes that conditioning as a challenge and carves out a space for herself. Alladi Uma points out, “Even while a daughter may seem to be neglected by the mother, even while she questions the relationship, she cannot totally negate her mother or her influence” (74). If Uma has learnt her mother’s docility and submission and becomes more conscious of her daughterly subservient self, Aruna has opted for freedom and zest for life from her mother and becomes more conscious of her individuality. Aruna uses her attractiveness as a survival device. While Mama searches energetically for a husband for Uma, families are already making enquiries about Aruna. Moreover, when after marriage Aruna comes back to her mother’s home with her children, she exactly imitates her mother’s behavior in matters of flaunting selfhood. Nancy Friday observes:

It is fine to be just like her, if it is a conscious choice. There is nothing wrong with imitating your mother’s life. But if it is not a conscious choice, you will end up in the same kind of symbiotic, dependent relationship with your husband and your children that you have with her. That is the danger. (xix).

“Living the Essence of Womanhood”

Most of the time Aruna remains out of the home busy in visiting her old friends and their families as her mother remained in kitty parties and card game. She is as careless and indifferent as her mother to her motherly duties. Thus, she neither acts like a traditional ‘daughter’ nor a

‘mother’ but tries to live the essence of womanhood. Aparna Goswami and Bhaskar Jyoti Goswami point out, “Anita Desai, for the first time, brings it to the notice of readers that there are many more dimensions to a woman’s personality than just being someone’s mother, or for that matter, someone’s wife, or mistress. She challenges the received cultural stereotypes” (199). However, Uma’s relationship with her sister, Aruna, does no good but intensifies the tensions between Uma and her mother. Uma usually notices her mother favouring Aruna’s smartness over her own submissiveness. This further makes their social roles problematic.

Performing the Role of a Mother Substitute

As far as the protagonist Uma is concerned, she initially appears to be a disillusioned and disheartened daughter who could not make up her mind to settle down and be a mother. But like Virmati in Manju Kapur’s debut novel, *Difficult Daughters*, she works as a mother-substitute for her kid brother Arun. Though she does not become a mother in the real sense yet metaphorically she mothers her brother, sister and even her parents:

When Mama comes back to home, it is Uma who is taught to fold nappies, prepare watered milk and rock the screaming infant to sleep. Stupefied and exhausted being engaged to this extra caring and rearing task, Uma has a meagre amount of time to study, to do her school homework and get her sums done. (Desai 18)

Through Uma, the narrative seems to project that to be a mother it is not obligatory to remain caught up in the socio-cultural patriarchal construct; one can mother a whole family without being a real mother. Though she remains a daughter throughout the story, through her devotion, submissiveness and docility, Uma earns a central place in the family. Without being a mother, she runs the entire household.

Living Their True Selves within Their Confined Existence

The purpose of the narrative behind Uma’s character is not to show her as a fulfilled woman in the traditional sense but to project a new class of women who live their true selves even within their confined existence. The real strength of Uma’s character comes to surface when she is compared with her cousin Anamika. Desai has conceived the character of Anamika in direct

contrast to Uma in that she is prettier and more educated than her. Uma's mother thinks that it was her daughter's bad looks and uneducated status that never enabled her to find a suitable husband. Uma recollects, "How Mama had always envied Lila Aunty for having a daughter like Anamika, a model of perfection like Anamika" (Desai 77).

This is not all; where Uma has to leave her studies, Anamika wins a scholarship to Oxford competing with the most favoured and privileged sons. But in the patriarchal society all this does not bring a radical change where every girl, educated or uneducated, is given off in marriage like a bundle of responsibilities. She is married to a man much older than her and who is much conscious of his superiority. She has a miscarriage as a result of regular thrashing. And one day news comes that Anamika has committed suicide. Uma, no doubt, remains devoid of the marital bliss. If what happens to Anamika is the marital bliss, it is good for girls like Uma to remain a spinster. Here the entire concept of marriage has been exposed as a trap for daughters to make them feel wretched even if they are more meritorious than sons.

Uma's parents try to marry her off three times but every attempt proves to be a failure for one reason or the other, invariably an error of judgment in the choice of groom by her parents. But Uma never complains. When she ultimately gets married in the third attempt and is ditched by the husband, she has not been shown to be complaining through words or thoughts. She maintains a considerable detachment from her mother and bears every pain stoically. She, in fact, cherishes a selfhood of its own kind which emerges from her sacrificing nature. Uma asserts herself in a different way. Though meek and docile, she is a stubborn daughter who is ready to accept loneliness and drudgery but does not like to sound weak in front of her mother. Her weapon against patriarchy is silence, her non-combatant attitude, and she does not surrender to the traditional cultural mores. Through politics of silence she counters the politics of power.

In Secluded Existence Experiencing Psychological Independence

Leading a secluded existence, Uma experiences a psychological independence of a rare kind. Devoid of 'feasting' of the material self, Uma caters to the needs of her psycho-spiritual self through 'fasting'. Without ever disclosing her heart to her mother who is too much involved in her

own life, Uma derives contentment in the company of Mira-Masi. It seems as if Uma becomes a mirror image of her Mira-Masi.

Mira-Masi is a widow who has fascination for pilgrimages and keeps visiting shrines, temples and distant Ashrams throughout the year. “Ever since her widowhood, she had taken up religion as her vocation. Her day was ruled by rituals, from the moment she woke up to make her salutations to the sun, through her ritual bath and morning prayers, to the preparation of her widow’s single and vegetarian meal of the day, and through the evening ceremonies at the temples she visited” (Desai 39).

Uma’s relationship with Mira-Masi is somewhat of spiritual nature. She listens from her ancient myths of Hinduism and tales of various gods and goddesses. Such knowledge of religion and spirituality proves a kind of moral support for Uma. And she too takes to the route of a similar spiritual journey but within the four walls of the home. Like her Mira-Masi, Uma’s every day is ruled by preparing watered milk for her kid brother, assisting the cook in preparing the meal and in carrying out orders of her parents. Thus, Uma’s journey to self-fulfillment is not a materialistic one. The narrative focuses on her psycho-spiritual voyage in the turbulent ocean of patriarchy. Unlike Aruna, Uma does not chase the life of a traditional wife and mother. She instead opts for a complete renunciation of her social roles. Like a Sadhvi, she leads a life of chastity serving her parents with care and devotion. Her fulfillment is of spiritual kind. Accepting the loneliness that she finds herself in, she bears everything without complaint and takes care of her parents like a son in their old age.

Break the Social Myth

Through Uma’s character the narrative seems to break the social myth that only the son looks after the parents in their old age. Arun has to go to the United States to pursue his higher studies. In his absence, Uma sacrifices her own life for the sake of her parents. To serve them in their old age, she accepts her spinsterhood stoically. Even when her parents chide her for not being a perfect house keeper, she does not shake off the responsibility she bears to them.

Thus, the narrative of the novel, *Fasting, Feasting*, attempts to capture the states of changing woman’s awakening of her basic right to exist for her own upliftment, the process of her

individuation and the changing power relations among mothers and daughters with time. Thus, patriarchal social roles become fragile in the narrative when the so called patriarchal mother lives a life with daughterly self and daughter takes the responsibility of child-care and family. This reversal of roles marks a radical modern note in the awakening of woman's self-consciousness.

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Effects of Perceptual and Contextual Enrichment on Visual Confrontation Naming in Young and Older Adults

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Abstract

Aim: The aim of the study was to find out the effects of perceptual and contextual enrichment on visual confrontation naming in young and older adults.

Method: A total of 80 participants, 40 younger adults and 40 older adults (20 males and 20 females in each group) were selected for the present study. Boston naming test materials were used to obtain the visual confrontation naming in young and older adults.

Results and Discussion: There was a significant difference between young and older adults in line pictures and there was no significant effect observed for perceptual and contextual enrichments.

Summary and Conclusion: Significant correlation elicited between the reaction time and accuracy of response only in line pictures but there was no significant correlation between reaction time and accuracy of response for perceptual and contextual enrichments. Hence, it suggests that reaction time and accuracy of response were not dependent on each other. Thus, it indicative that age and gender are plays a critical or major role in visual confrontation naming.

Key Words: Perceptual Enrichment, Contextual Enrichment, Confrontation Naming.

Introduction

Confrontation naming is a complex process involving few stages. In first stage (perceptual), following the presentation of a picture, the pictorial image is analyzed for correct identification of the stimulus. In middle stage (semantic), the information is transmitted, where its semantic

representation is activated. In final stage (label retrieval), the phonological representation corresponding to the semantic representation is retrieved (Toshiko, Yoko, Hisako & Sumiko, 1990).

Processing of visual confrontation naming occurs at higher level, the parietal lobe receives new visual information, this visual data is fired to the visual cortex where symbols are recognized and organized, and this organized visual data is sent to the inferior parietal lobe where sounds connect to the letters. The sound or letter blends are fired to the superior parietal lobe where speech patterns are pre-organized and fired to the oral language center in the left temporal lobe. The Broca's area further organized the speech material. This refined speech material is then fired to the Wernicke's region, which puts the final touch on spoken stimuli, the speech organs are triggered to say what the eyes have seen on the page (Shaywitz, 1996).

Confrontation naming is a multifaceted process. Due to this one should give more attention towards the activity. In disorder population confrontation naming is one of major aspect affected due to their processing or comprehension deficits. This difficulty observed even in older adults because of aging effect. In aging population, structural, functional, cognitive and emotional changes tend to reduce the abilities of individuals.

Older adults experience word-finding difficulty with advancing age, as reflected by decrease in accuracy and increase in the amount of time needed to name items, even in the absence of pathological conditions (Feyereisen, Demaeght & Samson, 1998; Tsang & Lee, 2003). Given the cognitive complexity and many operations required for successful object picture naming, identifying a clear locus for age-related naming deficits has proven challenging. Most models of visual confrontation naming agree that naming a picture requires perceptual recognition of the object (attending to it in the visual field and processing its physical properties), semantic activation of the concept, and lexical selection from among competing alternatives, and retrieval and expression of the phonological word form (Dell, Schwartz, Martin, Saffran, & Gagnon, 1997).

The clearest evidence for age-related difficulties in picture naming comes from studies of visual confrontation naming, in which participants asked to name pictures of individual items. At a basic level, older adults were typically found to name fewer items correctly and produce more errors

compared with young adults (Nicholas, Obler, Albert, & Good glass, 1985; Albert, Heller, & Milberg, 1988; Au, Joung, Nicholas, Obler, Kass, & Albert, 1995; Barresi, Nicholas, Tabor Connor, Obler, & Albert, 2000). In addition, even when naming pictures correctly, older adult require more processing time to respond (Feyereisen, Demaeght, & Samson, 1998; Hodgson & Ellis, 1998). Changes in accuracy and/or response latency suggest that naming is less efficient in older adults than in young adults. Age-related changes are not limited to visual acuity but also include operations such as processing low spatial frequencies that may be important for identification of picture stimuli (Sekuler, Hutman, & Owsley, 1980).

Need for the Study

Most models of visual confrontation naming agree that naming a picture requires perceptual recognition of the object (attending to it in the visual field and processing its physical properties (Dell, Schwartz, Martin, Saffran, & Gagnon, 1997). If perceptual and contextual enrichment is applied in naming then older adults might get benefit with this enrichment. Hence there is a need to study the effect of enrichments on visual confrontation naming in normal individuals. Thus, it can be implied for the disorders in both assessment and treatment.

Aim of the study

1. To find out the effect of perceptual and contextual enrichment on visual confrontation naming in young and older adults.
2. To compare the performance on visual confrontation naming between groups and gender within the groups and
3. To correlate between the reaction time and accuracy of response in young and older adults.

Method

Participants: A total number of 80 healthy individuals (40 young and 40 older adults) in which younger adults age range from 20 – 30 years and older adults from 50 – 60 years were taken for the study. The demographic data is given in table 1. All the participants should be native Telugu speakers. Participants were selected based on no issue of health problems, no disorders and no abnormalities like visual problems (the peoples who have scored above 75% in Ishihara colour

blindness test), neurological problems, oromotor structural abnormalities, eye surgeries, and no cognitive deficits.

Table 1.

Demographic data for participants

Groups	Age range	Gender		Total
		M	F	
Younger	20 – 30 yrs	20	20	40
Older	50 – 60 yrs	20	20	40

Materials

Boston naming test (Kaplan and Goodglass, 1983) was used and it consists of 60 line diagram pictures. Out of 60 pictures, 30 pictures were made into a colour pictures dependence on the perceptual skills and two environmental scenes were used for contextual enrichment such as home and zoo.

Procedure

In this study, Boston naming test materials were used for the stimuli in all the three conditions (line pictures, perceptual and contextual enrichments) to check the reaction time and accuracy of response in young and older adults. 30 line pictures were selected from Boston naming test. Colour pictures of the previous task stimuli were used for perceptual enrichment, these colour pictures were taken from various recourses for e.g. internet. For contextual enrichment line pictures were selected which are related to home and zoo, pictures of home and zoo were given as a priming for respective target stimuli.

For all of the experimental conditions, Participants has been asked to sit in quiet room. Prior written consent was taken from all the participants. The stimuli were presented on the centre of the computer monitor and by using DMDX software program. Line pictures, perceptual enrichment (colour pictures) and contextual enrichment (zoo and home pictures) were used in the procedure.

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Language in India www.languageinindia.com ISSN 1930-2940 18:1 January 2018

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Each picture was displayed for the duration of 4 sec to identify the picture and inter stimulus interval will be 2 sec between each stimuli. Through DMDX Software measured the reaction times using a voice key response box and Digital audio recorder was used for offline accuracy scoring.

Three experimental conditions were used. In first condition, only line pictures were used. In second condition (perceptual enrichment) colour pictures were used instead of line pictures of the same item. In third condition (contextual enrichment), pictures related to zoo and home categories were separated from Boston naming test material, home and zoo pictures were used as priming before the target items. All the pictures were presented using DMDX software and participants were asked to name the pictures as quickly and accurately as possible (within 4 sec). If there was no response in a given duration, it was considered as no response. Then next stimulus was displayed through DMDX automatically. Reaction times were elicited from the Check vocal software for each stimuli and accuracy of response were checked through the audio samples of digital recorder. Quasi experimental design was used to measure between groups and gender of reaction time and accuracy of response.

Results and Discussion

To find out the effect of enrichments (perceptual and contextual) on visual confrontation naming in young and older adults.

Table 2 demonstrates the mean and standard deviation values of reaction time for line pictures, perceptual enrichment and contextual enrichments for both the groups. The mean reaction time was less in younger adults than older adults. Hence, it suggests that young adult's performance was better than older adults indicating of quicker processing in young adults.

Table 2.

Mean and standard deviation values in reaction time of both groups

Groups	Gender	Line pictures		Perceptual Enrichment		Contextual Enrichment	
		Mean	SD	Mean	SD	Mean	SD
Younger	Male	0.972	0.22	0.911	0.15	1.259	0.66

adults	Female	1.008	0.22	1.075	1.03	1.051	0.18
Older adults	Male	1.138	0.25	0.983	0.22	1.225	0.25
	Female	1.137	0.14	0.902	0.12	1.117	0.20

In younger adults, the mean reaction time values for males were less compared to females in line pictures and perceptual enrichment whereas in contextual enrichment mean values were less for females compared to males. It indicates that performances in different genders vary depending on the type of stimuli. On the other hand, mean values for females were less compared to males in older adults for all the three conditions such as line pictures, perceptual and contextual enrichment stimuli.

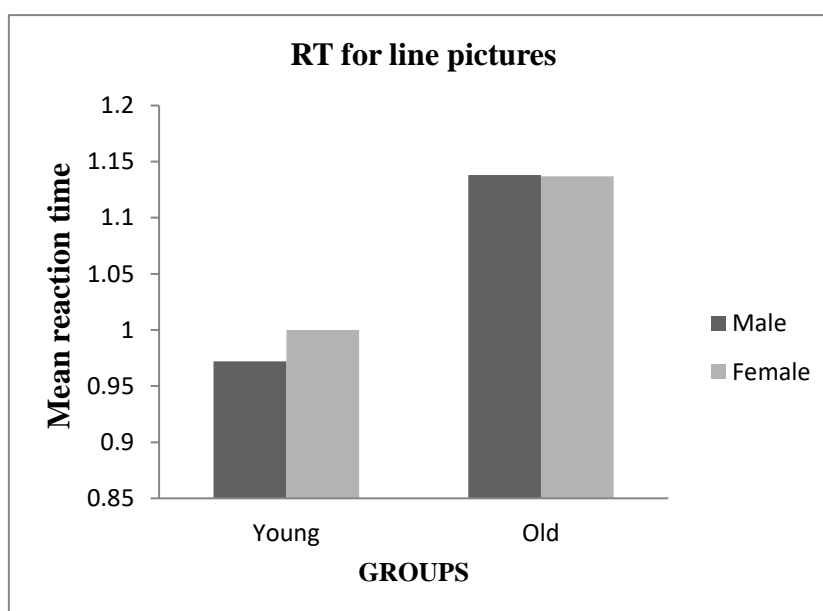


Figure 1. Mean reaction time (RT) for line pictures in two groups

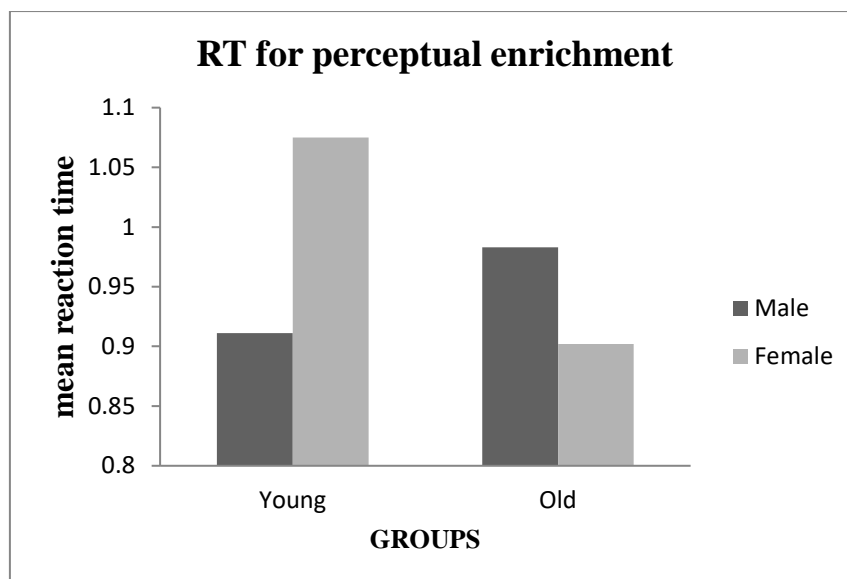


Figure 2. Mean reaction time (RT) for perceptual enrichment in two groups

Figures 1, 2 and 3 illustrate mean reaction time in young and older adults for line pictures, perceptual and contextual enrichment respectively. Clearly showing the differences in the performance in males and females of two groups.

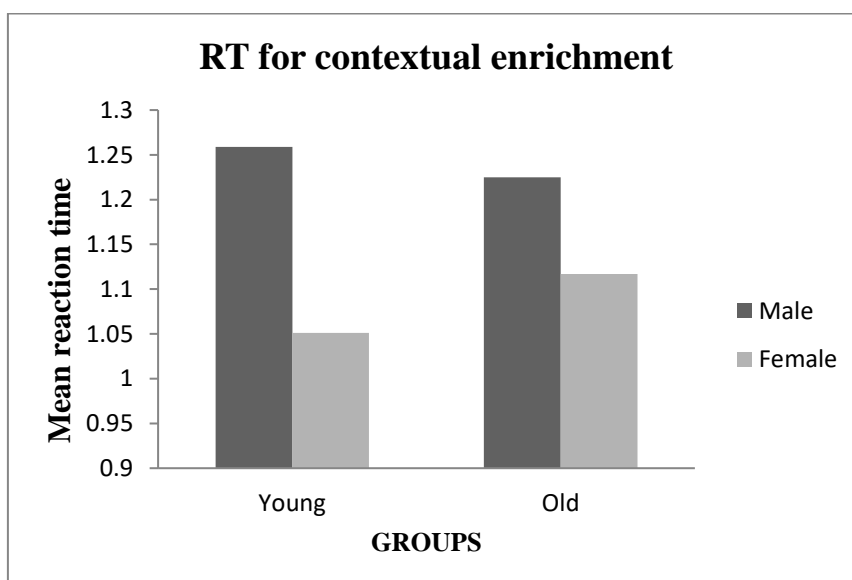


Figure 3. Mean reaction time (RT) for contextual enrichment in two groups.

Table 3 illustrates the mean and standard deviation values of accuracy of responses for line pictures, perceptual and contextual enrichments for both the groups. The mean values were higher for younger adults compared to older adults in line diagram and the enrichments (perceptual and contextual). In younger adults, the mean values were better for females compared to males in all the three conditions. In older adults, the mean values were slightly higher for males compared to females in line pictures. But perceptual and contextual enrichments of mean values were little higher for females compared to males.

Table 3.

Mean and standard deviation values of accuracy of responses in both groups.

Groups	Gender	Line pictures		Perceptual Enrichment		Contextual Enrichment	
		Mean	SD	Mean	SD	Mean	SD
Younger adults	Male	96.25	5.59	98.00	4.70	95.65	4.46
	Female	99.25	1.83	99.75	1.11	96.08	4.86
Older Adults	Male	83.75	8.25	98.00	4.70	84.73	10.47
	Female	82.00	8.33	99.75	1.11	85.21	9.09

Thus, it is clearly representing that the number of correct responses (accuracy of response) were better in younger group compared to older group. Whereas, the performance in older group increased when stimuli was presented in a perceptual enrichment, the mean accuracy values were similar in both the groups. However, in contextual enrichment condition, improvement was observed but not like in perceptual enrichment. Overall, the accuracy of response increased with enrichment conditions (perceptual and contextual). In both the groups, for all the conditions females performed better than males which point out that correct response percentage was better in females compared to males irrespective of the condition.

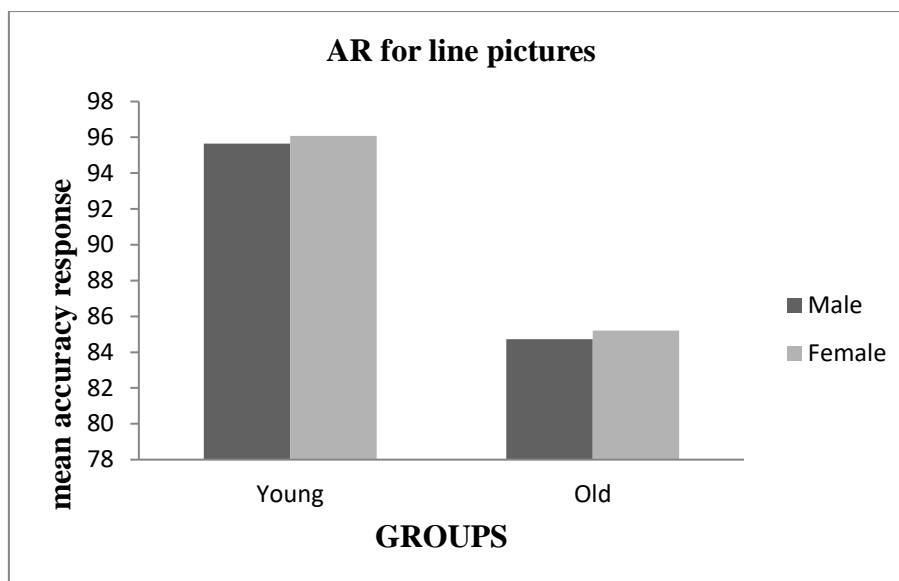


Figure 4. Mean accuracy response (AR) for line pictures in two groups.

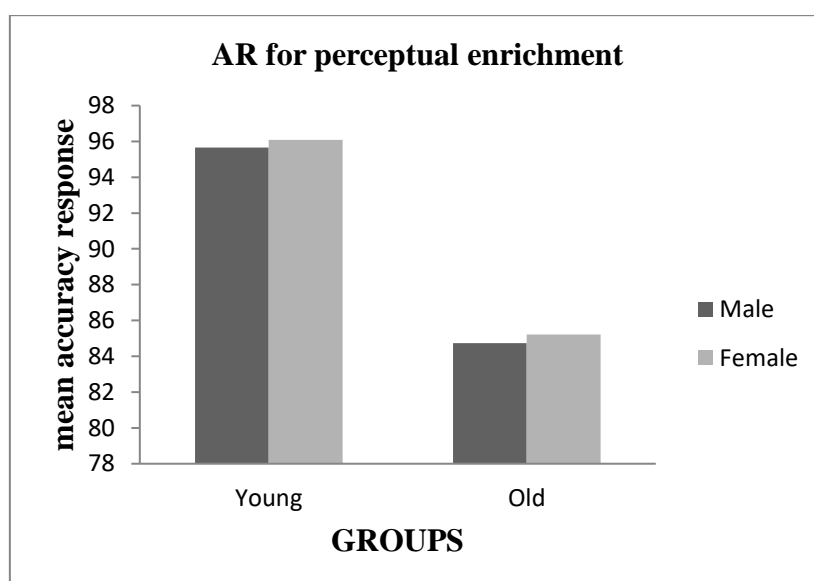


Figure 5. Mean accuracy response (AR) for perceptual enrichment in two groups.

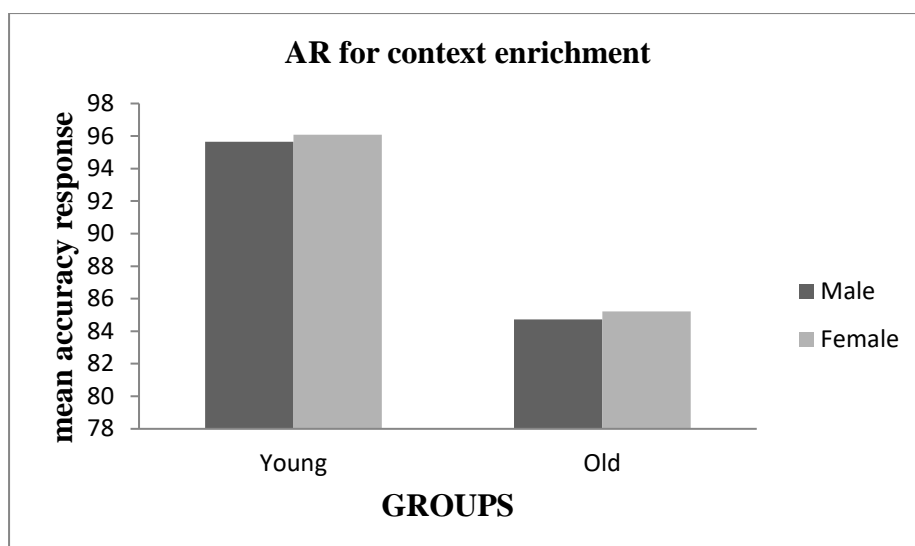


Figure 6. Mean accuracy response (AR) for contextual enrichment in two groups.

Accuracy of responses in males and females of two groups for line pictures, perceptual and contextual enrichment were depicted in figures 4, 5 and 6 respectively. Overall, performance for reaction time and accuracy of response on line pictures, perceptual and contextual enrichment in younger group was superior in comparison to older groups. Mean values shows that perceptual and contextual enrichments improved their performance in both the groups and more so in older group.

To compare the performance on visual confrontation naming between groups and gender within the groups.

Table 4.

Results of multiple analysis of variance in reaction time for line pictures, perceptual and contextual enrichments

Source	Dependent variables	df	F	p (sig.)
Corrected model	Line pictures	3	3.171	0.029*
	Perceptual	3	0.443	0.723
	Contextual	3	1.276	0.289
Groups	Line pictures	1	9.238	0.003*
	Perceptual	1	0.174	0.678

Gender	Contextual	1	0.034	0.854
	Line pictures	1	0.128	0.721
	Perceptual	1	0.118	0.732
Groups*gender	Contextual	1	3.447	0.067
	Line pictures	1	0.147	0.703
	Perceptual	1	1.038	0.312
	Contextual	1	0.348	0.557

**indicates $p < 0.01$ significance level; *indicates $p < 0.05$ significance level

In order to find out the difference between groups and gender statistical analysis was done. Multiple analysis of variance was used to check the differences in reaction time for line pictures, perceptual and contextual enrichment measurements. F and p values were given in table 4 for line pictures, perceptual and contextual enrichments between the groups and gender.

For groups, the main effect for reaction time of line pictures was observed between groups [$F(1, 79) = 9.238, p < 0.01$] however there was no significant difference was observed in perceptual and contextual enrichment between the groups. In gender, there was no significant difference observed in line pictures, perceptual and contextual enrichment measures; no interaction effect was found between the groups and gender for three conditions.

Thus, it shows that the performance on perceptual and contextual enrichment improved in older adults therefore statistical difference was not observed between young and older adults. However, the performance on line pictures was poor in older adults compared to young adults. Males and females performed similarly in all the three conditions indicating that no gender effect on naming task especially with respect to enrichments.

Kozora and Munro (1995) study reported significant group differences were found on the majority of category fluency tasks, older subjects produced fewer exemplars per subcategory, and generated more category names in relation to specific exemplars. Schmitter, Vesneski and Jones (2000) reported that older adult group produced more word retrieval errors than younger adults. In

contrast, results from the picture-naming test surprisingly revealed higher naming accuracy by the older adult groups.

Evrard (2002) also compared naming in younger adults with elderly people, reported that elderly people experienced more tip-of-the-tongue states for proper names, but not for common names. These results are in support to the present study where it shows that older adults are taking long time for even ordinary names. Tsang, Tatia and Lee (2003) indicated that younger people performed much better than older people on the test in terms of accuracy as well as response latency. No gender difference in performance on the test was observed. In another study, random-effects modelling revealed significant linear and quadratic change in lexical retrieval with age (Connor, Spiro, Obler & Albert, 2004).

Significantly poorer mean Boston naming test scores and increasing variability (measured in standard deviations) were found with successively older age groups and with lower educational levels and there was no significant development for males to score slightly higher than females which is in contradiction to the present study results with respect to gender (Zec, Burkett, Markwell, & Larsen, 2007).

Verhaegen and Poncelet (2013) reported decline in naming performance and reflected as increase in naming latencies (50 years participants) , whereas in 60 and 70 years participants showed both a decrease in accuracy and an increase in latency. In addition, the increase in naming latencies remained significant even after controlling for odd/even judgment latencies, suggesting a degradation specific to the picture naming task. These results are supporting with the present study results.

Table 5.

Results of multiple analysis of variance in accuracy of response for line pictures, perceptual and contextual enrichments.

Source	Dependent variables	Df	F	P (sig).
	Line pictures	3	35.205	0.000**
Corrected model	Perceptual	3	19.506	0.000**

Groups	Contextual	3	13.422	0.000**
	Line pictures	1	102.812	0.000**
	Perceptual	1	56.476	0.000**
	contextual	1	40.196	0.000**
Gender	Line pictures	1	2.621	0.110
	Perceptual	1	1.985	0.163
	Contextual	1	0.071	0.791
Groups*gender	Line pictures	1	0.182	0.671
	Perceptual	1	0.055	0.815
	Contextual	1	0.000	0.989

*indicates $p < 0.05$ significance level, **indicates $p < 0.01$ significance level

Multiple analysis of variance was used to determine the difference in groups and gender for accuracy of response for line pictures, perceptual and contextual enrichment measurements. For line pictures [$F(1, 79) = 102.81, p < 0.01$], perceptual [$F(1, 79) = 56.476, p < 0.01$] and contextual [$F(1, 79) = 40.196, p < 0.01$] enrichments significant main effect was observed between the groups although there was no significant difference between genders in addition no interaction effect was seen between groups and gender for line pictures, perceptual and contextual enrichments in accuracy of response.

Table 6.

t values between three conditions in younger and older adults

Measures	Conditions	Younger		Older	
		Males	Female	Male	Female
Reaction time	L-P	0.92	0.27	2.06**	6.09**
	L-C	1.97	0.62	1.18	0.37
	C-P	2.13*	0.09	4.25**	4.51**

	L-P	1.42	2.89**	4.46**	6.37**
Accuracy of	L-C	4.62**	0.90	0.36	1.48
response	C-P	2.15*	3.28**	2.27*	3.46**

*indicates $p < 0.05$ significance level, **indicates $p < 0.01$ significance level

(L= line pictures, P= perceptual enrichment, C= contextual enrichment)

The above table shows the t values between line pictures, perceptual and contextual enrichment in two groups. In reaction time, significant difference was observed between line pictures and perceptual enrichment in older adults but not in younger adults. Also, difference was seen between contextual and perceptual enrichments in young and older adults except young females. In accuracy of response, significant difference was observed between line pictures and perceptual enrichment in younger and older adults apart from younger adult males. Though, significant effect was observed between contextual and perceptual enrichments in younger and older adults. In addition, between line pictures and contextual enrichment significant difference was seen only in younger adult males.

Hence, it concludes that performance was enhanced in perceptual enrichment in comparison to line pictures as well as contextual enrichments but no difference was identified between line pictures and contextual enrichment. These findings with respect to contextual enrichment, the participants might get confused with the priming and target items. It can be highlighted that colour pictures (perceptual enrichment) giving advantage for both reaction time and accuracy of response in two groups.

The results revealed that younger adults performed much better than older adults on the test in terms of accuracy as well as response latency. There was no significant male and female effect observed in performance on visual confrontation naming. This age related changes has been reported in literature (Kozora & munro, 1995; Schmitter, et al., 2000; Eward, 2002; Taylor et al., 2002; Tsang, et al., 2003; Zec, et al., 2007; Verhaegen & Poncelet, 2013).

The present study results were similar to Tsang and Lee (2003) study. They stated that younger adults performance was better compared to older adults on the confrontation naming test for

accuracy and as well as response latency. There was no significant gender difference observed in performance on the test.

Albert, Heller and Milberg (1988) proposed that naming ability remains fairly stable across the adult life span until individuals are in their 70 years, at which there was a significant decline in performance which differs with the present study results. Other studies obtained naming abilities decline only slightly with advancing age, it suggests more variation in performance in higher age groups. They reported that naming abilities decline only slightly with advancing age; it suggests more variation in performance in higher age groups (Van Gorp, Satz, Kiersch & Henry, 1986; Hadgson & Ellis, 2003; Markwell & Larsen, 2005).

Palmer (1975) found the probability of being correct was highest in the appropriate context condition and lowest in the inappropriate context condition. Boyce, Pollatsek and Rayner (1989) stated in three experiments that more difficult to identify when located in an episodically inconsistent background even when the same diagnostic objects are present in both inconsistent and consistent backgrounds whereas consistent episodic background information facilitated object identification and inconsistent episodic background information did not interfere relative to nonsense backgrounds roughly equated on visual characteristics.

Precious literatures are consistent with present study findings. Thus, younger adult's performance was much better compared to older adults in terms of reaction time and accuracy of response for line pictures, perceptual and contextual enrichment. Although, the older adults tends to capture more time to respond even in the absence of any pathological conditions.

To correlate between the reaction time and accuracy of response in young and older adults.

Pearson correlation was used to compare between the reaction time and accuracy of response in all the three conditions.

Table 7.

R and p values of reaction time and accuracy of response for line pictures, perceptual and contextual enrichments in younger adults

Accuracy of response

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Language in India www.languageinindia.com ISSN 1930-2940 **18:1 January 2018**

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Effects of Perceptual and Contextual Enrichment on Visual Confrontation Naming in Young and Older Adults

		Line pictures	Perceptual	Contextual
	r	0.068	0.011	0.171
Reaction time	p	0.675	0.948	0.290

Table 7 represents the correlation values between reaction time and accuracy of response for line pictures, perceptual and contextual enrichments in younger adults. Pearson correlation (p, r values) results showed that no correlation was observed between the reaction time and accuracy of response in line pictures, perceptual and contextual enrichments.

Table 8.

R and p values of reaction time and accuracy of response for pictures, perceptual and contextual enrichments in older adults

		Accuracy of response		
		Line pictures	Perceptual	Contextual
	r	0.314	0.204	0.279
Reaction time	p	0.048*	0.207	0.081

Pearson correlation reveal that there was a correlation between the reaction time and accuracy of response only in line pictures but there was no correlation between reaction time and accuracy of response for perceptual and contextual enrichments in older adults. Hence, it suggests that reaction time and accuracy of response were not dependent on each other.

Overall, the present study results revealed that there was a significant difference between young and older adults in line pictures and there was no significant effect observed for perceptual and contextual enrichments. This might be due to the fact that these enrichments (perceptual and contextual) enhance the quality of the processing as well as support to the word finding abilities. Thus, the impact was shown in both reaction time and accuracy of response in young and older adults however greater benefit was observed in older adult. On other hand, contextual enrichment didn't elicit the same amount of benefit like perceptual enrichment. Participants were confused in

contextual enrichment task intern led to slightly poorer performance. In the literature it has been reported that males and females perform similar in naming related tasks (Tsang & Lee, 2003) and present study report also supporting the literature. The present study results also stated that there was no significant correlation between reaction time and accuracy of response. The reaction time is not dependent on accuracy of response. In human beings as their age increases their processing abilities might be decreased and the aging require more time to react to given stimuli. While presenting enrichments, the older adults performed much better in perceptual enrichment compared to line pictures so it indicative that older adults naming skills were improved.

Summary and Conclusion

For reaction time, the mean values for males were less compared to females in line pictures and perceptual enrichment but in contextual enrichment mean values were less for females compared to males in younger adults. Mean values for females were less compared to males for all the three conditions such as line pictures, perceptual and contextual enrichment in older adults.

For accuracy of response, the mean accuracy values were higher for females compared to males in all the three conditions in younger adults. The mean values were somewhat higher for males compared to females in line pictures. Whereas, in perceptual and contextual enrichments mean values were slightly higher for females compared to males in older adults. So, the mean values show that there were changes in reaction time and accuracy of response due to aging. Significant correlation elicited between the reaction time and accuracy of response only in line pictures but there was no significant correlation between reaction time and accuracy of response for perceptual and contextual enrichments. Hence, it suggests that reaction time and accuracy of response were not dependent on each other. Thus, it indicative that age and gender are plays a critical or major role in visual confrontation naming.

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Language in India www.languageinindia.com ISSN 1930-2940 **18:1 January 2018**

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 Effects of Perceptual and Contextual Enrichment on Visual Confrontation Naming in Young and Older Adults

A Brief Phonological Outline of Kakching

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Abstract

Manipuri, locally known as Meiteilon is one of the oldest and advanced Tibeto-Burman languages of the Northeast India (Grierson, 1903). Manipuri is the mother tongue of three major groups of people in Manipur, namely the Meiteis, the Panghals (Muslims) and the Lois and it is the only medium of communication among the 29 different tribes of Manipur. Therefore, it is considered as *Lingua Franca* of the region. Manipuri has four major dialects namely Andro, Phayeng, Sekmai and Kakching. All these dialects phonologically and lexically vary from the standard dialect of Manipuri spoken in Imphal valley. Kakching dialect of Manipuri is mainly spoken in Kakching district of Manipur. It is situated in the Southeastern part of Manipur and it is about 44 km from the capital of Manipur, Imphal and 70 km from the border areas of India and Myanmar. According to 2001 Census of India, Kakching had a population of 28,746. Kakching being a dialect of Manipuri exhibits some of common grammatical features of standard Manipuri, at the same time it has shown many grammatical features different from the standard Manipuri. Thus the present paper is a humble attempt to explore the brief phonological structures of the Kakching dialect of Manipuri, i.e., inventory of vowels, consonants, and tones, consonant clusters, and syllabic structures.

Keywords: Tibeto-Burman, Manipuri, Kakching, Phonology.

1. Introduction

Manipuri, locally known as Meiteilon is one of the oldest and advanced Tibeto-Burman languages of the Northeast India (Grierson, 1903). Manipuri is the mother tongue of three major groups of people in Manipur, namely, the Meiteis, the Panghals (Muslims) and the Lois and it is the only medium of communication among the 29 different tribes of Manipur. Hence, it is

considered as *Lingua Franca* of the region. In 1992 Manipuri became the first Tibeto-Burman language to receive the recognition of the Eighth Schedule of Indian Constitution. Like many other Tibeto-Burman languages of Northeast India, Manipuri has four major dialects, namely, Andro, Phayeng, Sekmai and Kakching. All these dialects phonologically and lexically vary from the standard dialect of Manipuri spoken in Imphal valley. Kakching dialect of Manipuri is mainly spoken in Kakching district of Manipur. It is situated in the Southeastern part of Manipur and it is about 44 km from the capital of Manipur, Imphal and 70 km from the border areas of India and Myanmar. In terms of population and development, Kakching is the second biggest town in Manipur next to Imphal. However, it has the highest literacy rate in the state of Manipur. As of 2001 Census of India, Kakching had a population of 28,746.

‘Lois is believed to be one of the earliest bands of settlers in Manipur. They were those subdued people who paid tributes to the Meitei kings and remained unassimilated in the Meitei fold. Hence the name Loi was given to them’ (Sanajaoba 1998:148). The linguistic fieldwork in the Loi village was generally very sensitive and sometimes considered offensive. The villagers thought that the research scholar came to their village to laugh at them. The villagers also tried to conceal their speech variation and most of them said they spoke the same variety as that of the standard one. “The Meiteis and Lois however resemble each other so closely that they are indistinguishable for all intent and purposes. Though they preserve as a social identity, the Lois have been part and parcel of the Meitei society and most of the Pre-Hindu customs and practices are preserved by them till these modern times” (Sanajaoba 1988:148).

The present study attempts to explore briefly the phonological structures of the Kakching dialect of Manipuri, i.e., inventory of vowels, consonants, and tones, consonant clusters, and syllabic structures.

2. Phonemic Inventory

The phonemes of Kakching consist of sixteen (16) consonant phonemes and six (6) vowels. The phonemes of the dialect are illustrated in the following sections.

2.1. Vowels

Kakching exhibits the basic six-vowel system found in most of the Tibeto-Burman languages and their dialects. The six-vowel phonemes of the dialect are *i*, *e*, *ə*, *a*, *o* & *u*. These vowels can be categorized into three levels of tongue height: high, mid and low, a three way contrast of *i* & *e* front vowels, *ə* & *a* central vowels and *o* & *u* back vowels. These are also distinguished in terms of the parts of the tongue raised. The vowel phonemes of Kakching dialect are given in the following table.

	front	central	back
High	i		u
Mid	e	ə	o
Low		a	

Table 1-Vowel Phonemes of Kakching

From the above illustration, it can be stated that all the vowels in the dialect are oral and voiced. It is also noticed that vowel length is not phonemic in the dialect.

2.2. Consonants

There are sixteen consonant phonemes in Kakching dialects. According to their place of articulation consonants can be categorized into bilabial, alveolar, palatal, velar and glottal. They can be further categorized into seven types: stops, nasals, fricatives, lateral, trill and semi-vowel in terms of their manner of articulation. Kakching dialect has sixteen consonant phonemes. Of these sixteen consonant phonemes, seven are stops *p*, *t*, *c*, *k*, *p^h*, *t^h*, *k^h*, two fricatives *s*, *h*, three nasals *m*, *n*, *ŋ*, one lateral *l*, one trill *r* and two semi-vowels *w*, *y* respectively. The consonant phonemes of Kakching dialect are illustrated in the following table:

		Bilabial		Alveolar		Palatal		Velar		Glottal	
		Vl	Vd	Vl	Vd	Vl	Vd	Vl	Vd	Vl	Vd
STOPS	UNASP	p		t		c		k			

	ASP	p ^h		t ^h				k ^h			
NASALS			m		n				ŋ		
FRICATIVES						s				h	
LATERAL				l							
TRILL				r							
SEMI-VOWEL		w				y					

Table 2-Consonant phonemes in Kakching

From the above illustration, it is seen that the consonant inventory of Kakching is different from the Standard Manipuri. More specifically, the Kakching dialect doesn't have the voiced stops *b, d, g, j*. However the standard Manipuri has both the voiceless *p, t, k, c* and voiced stops *b, d, g, j*. It seems that Kakching has only Proto-Tibeto-Burman stops **p, *t, *k* and **c* (Matisoff, 2003). This is one of the typical phonological features of Kakching which is totally different from the Standard Manipuri. It is also important to note that the unaspirated and aspirated voiced stops *b, d, g, j, b^h, d^h, g^h* are only found in the loan words rather than in the indigenous lexical items.

2.3. Diphthongs

Besides the six simple vowels, the following diphthongs have been recorded in Kakching as illustrated in table 3.

ai	ui	əi	oi
au	au		

Table 3- Diphthongs in Kakching

2.4. Tones

Tone is a term that refers to the distinctive pitch level of a syllable. As many other Tibeto-Burman languages and their dialects, Kakching dialect is also a tonal dialect. It has two tones, namely, high and low as illustrated in table 4. It is worth mentioning here that the inventory of tone in Kakching is similar to that of Standard Manipuri.

High /	Low \
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/i/ ‘blood’	/i/ ‘thatch’
/ú/ ‘tree’	/ù/ ‘see’

Table 4 – Tones in Kakching

3. Distribution of Phonemes

3.1. Vowels

In Kakching dialect, vowel phonemes can’t occur in all the three positions in different syllabic structures. In other words, the vowels *i*, *a*, *u*, *o* can occur initial, medial and final positions of words except *e* and *a*. More specifically, the vowels *e* and *a* occur in medial and final positions of words. The distributions of vowel phonemes in Kakching are illustrated in the following examples:

	Initial	Medial	Final
/i/	/isiŋ/ ‘water’	/siŋ/ ‘firewood’	/mi/ ‘spider’
/e/	-	/ceŋ/ ‘rice’	/ce/ ‘paper’
/ə/	/əmə/ ‘one’	/ləw/ ‘paddy field’	/əmə/ ‘one’
/a/	-	/tʰan/ ‘knife’	/ma/ ‘bed bug’
/u/	/ut/ ‘ash’	/puk/ ‘belly’	/hu/ ‘poison’
/o/	/oi/ ‘left’	/mon/ ‘pillow’	/so/ ‘key’

3.2. Consonants

All the consonantal phonemes of Kakching cannot occur in all three positions. Out of sixteen consonants, the voiceless unaspirated stops *p*, *t*, *k*, nasals *m*, *n*, *ŋ* and liquids *l*, *r* occur in all three positions and the rest of the phonemes never do the same. All the consonantal phonemes in the dialect occur in word initial & medial position. The distribution of consonant phonemes in Kakching can be described in the following section.

	Initial	Medial	Final
/p/	/pi/ ‘tears’	/ipa/ ‘father’	/t ^h op/ ‘brain’
/t/	/ta/ ‘spear’	/ita/ ‘friend’	/mit/ ‘eye’
/c/	/cu/ ‘sugar cane’	/ucek/ ‘bird’	-
/k/	/ka/ ‘room’	/heikru/ ‘gooseberry’	/cak/ ‘cooked rice’
/m/	/mi/ ‘person’	/əmə/ ‘one’	/yum/ ‘house’
/n/	/na/ ‘ear’	/əni/ ‘two’	/lon/ ‘language’
/ŋ/	/ŋa/ ‘fish’	/iŋa/ ‘june’	/nuŋ/ ‘stone’
/l/	/la/ ‘basket’	/nala/ ‘drain’	/lil/ ‘snake’
/r/	/rəŋ/ ‘colour’	/turen/ ‘river’	/har/ ‘manure’
/w/	/wa/ ‘bamboo’	/hawai/ ‘bean’	-
/y/	/ya/ ‘tooth’	/mayai/ ‘middle’	-
/s/	/sa/ ‘animal’	/məsiŋ/ ‘number’	-
/p ^h /	/p ^h i/ ‘cloth’	/məp ^h am/ ‘place’	-
/t ^h /	/t ^h a/ ‘moon’	/məθak/ ‘above’	-
/k ^h /	/k ^h oi/ ‘bee’	/waik ^h u/ ‘crab’	-
/h/	/hi/ ‘boat’	/əhiŋ/ ‘night’	-

3.2.1. Syllable Initial Consonants

Almost all the consonants in Kakching can occur in syllable initial positions. Figure 1 shows the overview of the initial occurrence of consonants in Kakching.

p	p ^h	t	t ^h	k	k ^h	c
m		n		ŋ		
		s				h
		l				
		r				
w						y

Figure1: Syllable Initial Consonants

/p/	/pi/	‘tear’
/p ^h /	/p ^h ak/	‘mat’
/t/	/tin/	‘insect’
/t ^h /	/t ^h oŋkan/	‘gate’
/k/	/kacən/	‘corner’
/k ^h /	/k ^h əruŋbi/	‘cockroach’
/c/	/cəkoy/	‘dance’
/m/	/muŋsen/	‘mirror’
/ŋ/	/ŋəmək/	‘snacks’
/s/	/sapan/	‘figure’
/h/	/hipan/	‘side of boat’
/l/	/ləy/	‘flower’
/r/	/ray/	‘judgments’
/w/	/wa/	‘bamboo’
/y/	/yum/	‘house’

3.2.2. Syllable Final Consonants

In Kakching, only eight consonants are found at the end of the syllable as illustrated in the following figure.

p	t	k
m	n	ŋ

l

r

Figure 2: Syllable Final Consonants

/p/	/kəp/	‘be cry’
/t/	/ut/	‘ash’
/k/	/cak/	‘cooked rice’
/m/	/thum/	‘salt’
/n/	/in/	‘fishing net’
/ŋ/	/kaŋ/	‘mosquito’
/l/	/lil/	‘snake’
/r/	/bor/	‘bridegroom’

3.3. Diphthongs

Out of the six diphthongs, the three diphthongs *ui*, *əi*, *oi* can occur in all three positions. However, all the diphthongs can occur in medial and final positions of words. The distribution of diphthong in Kakching is illustrated in the following examples:

	Initial	Medial	Final
/au/	-	/pauk ^h um/ ‘answer’	/pau/ ‘news’
/ai/	-	/kaiba/ ‘break’	/kai/ ‘where’
/oi/	/oiba/ ‘happening’	/loiba/ ‘complete’	/koi/ ‘beard’
/ui/	/uiba/ ‘dozing’	/kuiba/ ‘long duration’	/hui/ ‘dog’
/əi/	/əi/ ‘i’	/ləirik/ ‘book’	/ləi/ ‘god’
/əu/	-	/ləubuk/ ‘paddy field’	/p ^h əu/ ‘paddy’

4. Consonant Clusters

Consonant cluster is the combination of two consonants in a syllable (Catford, 1988). Benedict (1972) rightly pointed out that “Tibeto-Burman consonant clusters, found only in root initial position, are of two types: (a) stop or nasal + liquid (r~l) (b) consonant (or cluster of foregoing type) + semi-vowel (w~y).” This is true in the case of Kakching as shown below:

<i>kw-</i>	<i>/kwa/</i>	‘betel nut’
<i>ky-</i>	<i>/kyamgəy/</i>	‘name of a place’
<i>k^hw-</i>	<i>/k^hwa /</i>	‘waist’
<i>sw-</i>	<i>/sway/</i>	‘nervousness’
<i>pr-</i>	<i>/kompret/</i>	‘vegetable’
<i>t^hr-</i>	<i>/laŋt^həy/</i>	‘medicinal plant’
<i>kr-</i>	<i>/ləykrək/</i>	‘crack’
<i>k^hr-</i>	<i>/pak^hra/</i>	‘widower’
<i>br-</i>	<i>/cumbrəy/</i>	‘a kind of fruit’
<i>dr-</i>	<i>/k^hoŋdrum/</i>	‘vegetable’
<i>gr-</i>	<i>/məŋgra/</i>	‘sweet potato’

From the above illustrations, we notice that Kakching permits up to two consonants in an initial syllable. In other words, no word in Kakching begins with more than two consonants. Thus the maximum number of segments in the word-initial consonant cluster is two in the dialect. More specifically, the three consonant clusters are not allowed in any position of a word. It is also observed that no final consonant cluster is found in Kakching just as in many other Tibeto-Burman languages or dialects do (Abbi & Mishra, 1985).

5. Syllabic Structure

Like Standard Manipuri, Kakching syllable consists of a nucleus which may be preceded by onset or followed by a coda. The nucleus consists of a vowel or diphthong. It is worth mentioning that the onsets may be simple or complex. It is also observed that CV pattern is the most common pattern in the dialect. However, the single vowel in Kakching can form a syllable, morpheme and a word as such *í* ‘thatch’ and *u* ‘tree’. Here, the symbol V and C represents the

vowels and the consonants respectively. The basic syllabic structures in Kakching are summarized below:

	Words	Gloss
V	<i>í</i>	‘thatch’
VC	<i>ut</i>	‘ash’
CV	<i>ka</i>	‘room’
CVC	<i>cak</i>	‘cooked rice’
CCV	<i>kwa</i>	‘betel nut’
CCVC	<i>kwak</i>	‘crow’

6. Conclusion

Form the above analysis, it can be concluded that Kakching, as a dialect of Manipuri, exhibits some of common grammatical features with standard Manipuri. At the same time it has shown many grammatical features different from Standard Manipuri as stated below.

(i) There are sixteen consonantal phonemes in Kakching dialect. Of these sixteen consonant phonemes, seven are stops *p, t, c, k, p^h, t^h, k^h* two fricatives *s, h* three nasals *m, n, ŋ* lateral *l*, trill *r* and two semi-vowels *w, y* respectively.

(ii) The consonant inventory of Kakching is different from the inventory of Standard Manipuri. More specifically, the Kakching dialect doesn’t have the voiced stops *b, d, g, j*. However Standard Manipuri has both voiceless *p, t, k, c* and voiced stops *b, d, g, j*. It seems that Kakching exhibits only Proto-Tibeto-Burman stops **p, *t, *k and *c*.

(iii) As many other Tibeto-Burman languages and their dialects, Kakching is also a tonal dialect. It has two tones, namely, high and low. The inventory of tone in Kakching is similar to the inventory of Standard Manipuri.

(iv) Out of the six diphthongs, the three diphthongs *ui*, *əi*, *oi* can occur in all three positions. However, all the diphthongs can occur in medial and final positions of words.

(v) Like Standard Manipuri, Kakching syllable consists of a nucleus which may be preceded by onset or followed by a coda. The nucleus consists of a vowel or diphthong. The CV pattern is most common pattern in the dialect. However, the single vowel in Kakching can form a syllable, morpheme or word as in *í* ‘thatch’, *ù* ‘tree’.

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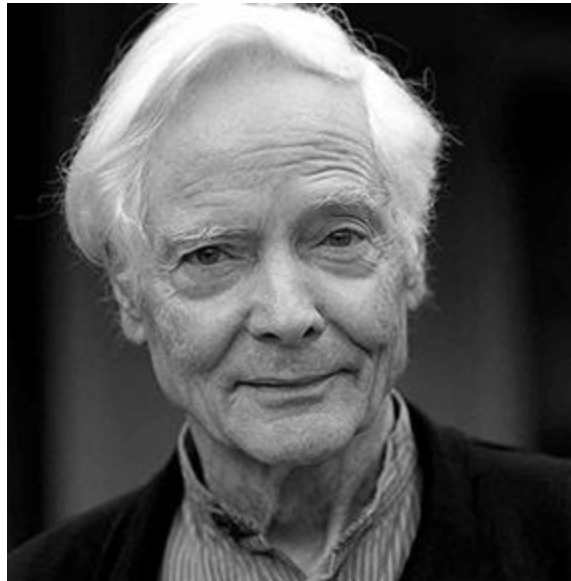
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Egalitarian Worldview: The Fundamental Deliberation of Nature in the Poems of W. S. Merwin

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W. S. Merwin

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Abstract

Emergence of ecocriticism in English Literature in the recent decades has opened new avenues to analyze literary texts from an ecological perspective. William Stanley Merwin, a contemporary American Poet Laureate and a two-time Pulitzer Prize winner, has written numerous poems insisting the importance of ecological balance and the need to stop the

destruction of nature. Every element in this universe has its own value in terms of its uniqueness, individuality and usefulness and hence it is merely unfair to compare one element with another with regard to its size, shape or use. Right to existence should be independent of the economic value of the element, but the saddest part is that most of the times economic value of things add significance to its existence. By recognizing the intrinsic worth of other living beings, one recognizes the solidarity of all life forms. This thought has been clearly demonstrated by Merwin in his poems. This research study will analyze the poems of W. S. Merwin from an ecocritical standpoint and it will highlight the importance of mutual existence of every life form to have a sustainable development and to prevent the collapse of naturally existing ecosystems.

Keywords: Ecocriticism, Environmental Literature, Ecopoetry, Merwin, Egalitarianism, W. S. Merwin

Egalitarian Worldview: The Fundamental Deliberation of Nature

Social relevance of literary texts has become a matter of prime significance in the current state of affairs. Most of the developed nations and a few developing countries have slowly started to ignore the pressing environmental concerns despite obvious climatic changes and recording of high pollution rate in major metropolitan cities. This ideology of nations may be the resultant of the anthropocentric mindset without considering the importance of other life forms. Even the non-living constituents of this universe play their part in preserving the prevailing natural ecosystems. Emergence of ecocriticism in English Literature in the recent decades has opened new avenues to analyze literary texts from an ecological perspective. Its impact is well evident with a few texts like *Silent Spring* written by Rachel Carson resulting in banning of DDT in the United States. This research study will analyze the poems of W. S. Merwin from an ecocritical standpoint and it will highlight the importance of mutual existence of every life form to have a sustainable development and to prevent the collapse of naturally existing ecosystems.

“The well-being and flourishing of human and nonhuman life on Earth have value in themselves. These values are independent of the usefulness of the nonhuman world for human purposes” states Drengson in one of the most significant principles of deep ecology. This thought

has been clearly insisted in a number of poems by William Stanley Merwin, a contemporary American Poet Laureate and a two-time Pulitzer Prize winner, who has written numerous poems insisting the importance of ecological balance and the need to stop the destruction of nature. This basic concept has its own significance for the welfare of nature as well as humans, who are supposed to be the integrated part of the natural world. Every element in this universe has its own value in terms of its uniqueness, individuality and usefulness and hence it is merely unfair to compare one element with another with regard to its size, shape or use. A number of examples may be derived from Indian mythology to prove that the intrinsic value of things does not depend on its size or shape. “Vamana Avatar” of Lord Krishna stands testimony to this fact where the value of an individual is being insisted in spite of the small size. With this perspective in mind, one cannot say that the life of a tiny organism is inferior to that of an ordinary man or a great saint.

Complex Web

Every ecosystem is a complex web of interconnected elements which cannot exist without the other and man is also a part of it. The complexity of each system is beyond human comprehension and it is better not to disturb them to have a safer universe. This may be achieved only with the understanding that universe is not a resource that is to be exploited by the human community. One must have “a long-range vision of what is necessary to protect the integrity of the Earth’s ecological communities and values” (Drengson). This may be possible only by celebrating the virtues of smallness and slowness rather than the development of science and technology. Right to existence should be independent of the economic value of the element, but the saddest part is that most of the times economic value of things add significance to its existence. In the poem “Place,” Merwin states that

On the last day of the world
I would want to plant a tree

what for
not for the fruit

the tree that bears the fruit

is not the one that was planted (1-6) throwing light on the fact that usefulness of elements to human community does not add value to them, but surprisingly in the current scenario, even the decisions made by governments are revenue based and short-term benefit oriented. This will not help for a sustainable development and may result in the collapse of the entire system. If similar situation prevails “the worst consequences of global change will be experienced in the future. If all people intently pursued their individual economic self-interest, based on their own past experience, nothing would be done to improve the situation (qtd. in Satterfield 1).

Deciphering Language of Insects

In his poem “After the Alphabets,” W.S. Merwin says “I am trying to decipher the language of insects / they are the tongues of the future” (1-2) depicting the importance of insects. He ends this poem in a more persuading manner, saying “they are never important they are everything” (13) hitting the nail on the head. This stands testimony to the fact that every tiny element in an ecosystem plays its part in the sustenance of ecology.

Need to Abolish the Concept of Hierarchy among Life Forms

Without considering such an observable fact, human beings are destroying the natural constituents unabated. It is noteworthy here to understand that no one, including man, has right to destroy an element of Nature unless there is a vital need for it. This phenomenon may be achieved only by abolishing the concept of hierarchy among life forms. The hierarchical order of life forms given by some theories is objectionable as every organism has its own intrinsic value and one can come to a conclusion that this hierarchy of life forms is a result of the anthropocentric mindset of human beings. This stance of man would rather lead only to deterioration of nature and extinction of animals ultimately paving the way to an apocalypse. The real picture of the anthropocentric arrogance is depicted by Merwin in the poem “Green Fields,” through the lines, “there is still game for the pleasure of killing” (5).

It is a proven fact of science that the existence of human beings is a result of various stages of development of unicellular organisms. If one considers man to be of higher

hierarchical order, then the obvious fact that man came into existence only because of the chemical reactions of algae and bacteria should not be forgotten. Not only from a scientific point of view, but also from a religious standpoint, one can cite the notions that man cannot destroy nature except to satisfy his vital needs and it is his responsibility to safeguard the gift of nature to ensure his existence as an integral part of the natural world.

Egalitarian View of All Living and Non-Living Forms

This idea is well supported by W. S. Merwin with his egalitarian view of all living and non-living forms in his poem “Coming to the Morning.” In this poem, he states that he can feel “a blood kinship with rain” (6). He further insists the equality of elements by saying “the world is made / from a single star” (9-10).

“Things” is another poem by Merwin which serves as a strong reminder coming from the non-human world, on the whole, to man about its indispensable nature. The poem starts with a single-word line “Possessor” (1) indicating the oneness of the whole world and its primordial quality: “At the approach of winter we are there” (2). The poet does not fail to register its nobility and magnanimity: “Better than friends, in your sorrows we take no pleasure, / We have none of our own and no memory but yours” (3-4). Merwin further adds that it is human beings who depend upon nature for their existence, but they think that it is the other way round. The realm of nature with its all-inclusiveness sends out a call to man to be a part of it:

We are the anchor of your future.

Patient as a border of beggars, each hand holding out its whole treasure,

We will be all the points on your compass.

We will give you interest on yourself as you deposit yourself with us.

(5-8)

Ignoring these words of promise, if man continues his self-centered behaviour, then he has to suffer the consequences. Hence, the poem ends with a word of caution to man to understand his precarious position: “Be a gentleman: you acquired us when you needed us, / We do what we can to please, we have some beauty, we are helpless, / Depend on us” (9-11).

“By recognizing the intrinsic worth of other living beings, one recognizes the solidarity of all life forms” (Nelson 207). This thought has been clearly demonstrated by Merwin in all the poems analyzed above. In an interview, Merwin once said: “We are neither superior nor inferior, we are a part of it. It is not different from us. So when we treat it with contempt and we exploit it, we are despising ourselves” (qtd. in Bryson, “Earth” 102) insisting on the equality of species and the necessity for mutual co-existence.

Think Beyond the Conventional Anthropocentric Point of View

It is high time for man to “know what is valuable and what is worthless” (Sumathy 16) and “creatures with less economic value also are a part of biotic community” (Sumathy 18). One must think beyond the conventional anthropocentric point of view and respect the intrinsic value of beings and help to maintain the richness of elements within an ecosystem. “One can’t serve God by misusing or destroying His work” (Satterfield 182) and only the equality of all elements would ensure a safer world than the present one.

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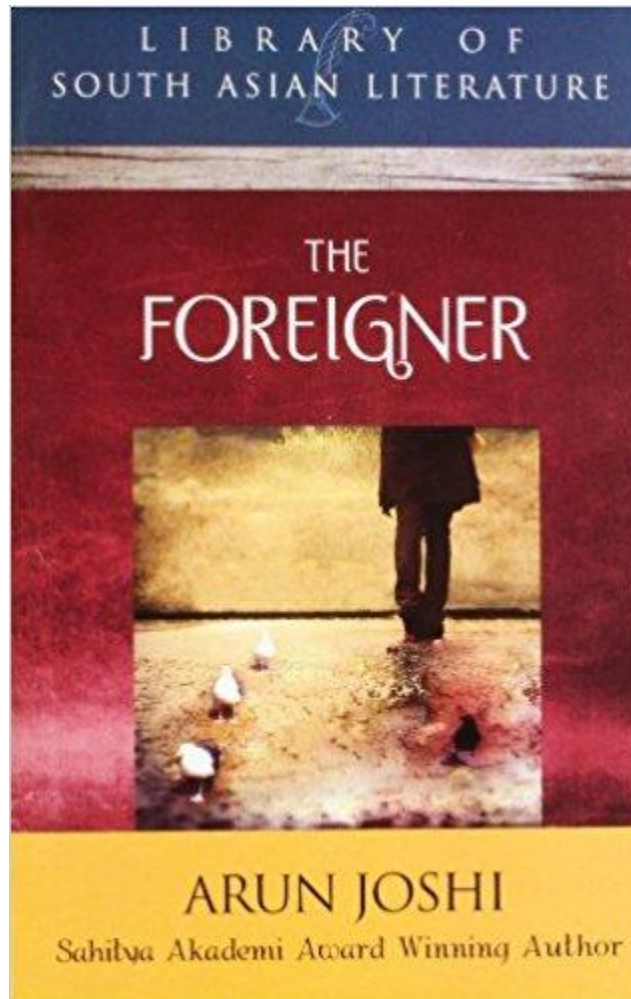
Language in India www.languageinindia.com ISSN 1930-2940 **18:1 January 2018**

Dr. S.G. Mohanraj, M.A., M.Phil., Ph.D. and Dr. S. Sreejana, M.A., M.Phil., Ph.D. 389
Egalitarian Worldview: The Fundamental Deliberation of Nature in the Poems of W. S. Merwin

Inheritance of the Themes of Alienation and Rootlessness in the Modern Writer – A Brief Study of Arun Joshi

Mubina

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Abstract

Arun Joshi's stories often explore philosophical dimensions like an individual's yearning to decipher the meaning of life and materialistic existence. Arun Joshi was raised by a family of

eminent scholars in Varanasi, Uttar Pradesh. The present study aims at exploring the sense of alienation and rootlessness generated by the materialism that prevailed in the twentieth century Indian sophisticated society. Arun Joshi's ideas, his-experience based vision of life are seen in his writings. He notices the chaos and hollowness in the mind of the contemporary younger generation, which fill them with the sense of alienation and detachment. With his deep knowledge of Indian philosophy, Joshi suggests in his novels an entirely Indian solution to the spiritual crisis of the young. The present study comprehensively examines Arun Joshi's delineation of the commitment to life and action against passive detachment.

Keywords: Arun Joshi, Alienation, modern society, self-introspection, human predicament

Alienation

Alienation is one of the greatest problems confronting modern man. Its corrosive impact can be seen in the form of generation gap, the antiwar movement, the hippie Phenomenon, the credibility gap, the stunting of personal development, the conspicuous absence of a sense of meaningfulness of life and so on. An outstanding novelist of human predicament, Arun Joshi has built into all his four novels the inner crisis of the modern man. His novels deal more with human problems than issues arising out of regional loyalties. His condemnation of the industrial, the civilized and the materialistic world is not guided by his love of Indian philosophy or the values of sensuousness, passion and action. His techniques of self-introspection intensified by self-mockery opens a new dimension in the art of Indo-English fiction.

The Foreigner

Arun Joshi emerged on the Indian English literary scene with the publication of his first novel "The Foreigner" in 1968. It deals with the journey of the protagonist, Sindi Oberoi, from his detachment from the world to his involvement in it. The novelist depicts Sindi's anguish following his loneliness and his so-called rootlessness. The novel shows the sufferings of Sindi who finds himself lost in the maze of worldly existence and is deprived of any familiar, social and cultural ties, while his soul cries for a way out of these confused ways of life. Joshi draws an x-ray of the conflict between involvement in and detachments from the world, going on in the mind of

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Sindi. In order to find out the solution to the problem of his restlessness and foreignness Sindi tries to be detached from the world.

Sindi

Sindi pretends to follow the 'karmic' principle, propounded by lord Krishna in Shrimad Bhagavad Gita. For him life becomes a receptacle of confusions. Aimlessly he roams through the 'labyrinthine' ways of his existence in search of his life. Disappointingly, he tries to escape from the world as a solution to his rootlessness; steeped in the ancient Indian philosophy, he never accepts detachment as the final solution to the problems of life. He has faith in the notion that estrangement is something to be overcome, and not to be nourished. Through Sindi, Joshi presents before us tremendous capacity for transcendence. The novel shows the protagonist's journey from inaction to action, from detachment to involvement and from illusion to reality.

The parentless childhood of Sindi develops in him a deep sense of emotional insecurity and forms his vision of life. Everywhere Sindi finds himself a foreigner and in solitude. The feeling of having no family ties and being rootless everywhere, teases his soul. Sindi's soul cries out occasionally, "I have never had a home". (p.20) There is hardly any time when he is not conscious of his lack of any home ties, and his being a foreigner. When professor White says, "Every foreign student is an ambassador of his country", Sindi asks himself, "And what country had I represented, Kenya or England or India". (p.43) He thinks himself to be "An uprooted young man living in the latter half of the twentieth century, who had become detached from everything except himself". (p.195) He further exclaims his sorrow of being a foreigner everywhere, "And yet all shores are alien when you do not belong anywhere". (p.92)

Collapse of Old Values

Arun Joshi noticed the collapse of old values resulting in an abjured universe. He saw contemporary man in search of a way to lead a meaningful life. This concept is echoed in all his novels. Arun Joshi presents the chaotic conditions in this world. He shows present man alienated from his fellow beings. He therefore in his works provides solution to the existentialism. "Though Arun Joshi has highlighted most effectively some of the metaphysical and ethical questions", he

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resorted to the Indian philosopher for the solution of the crisis created in his novel. The Vedanta philosophy, the teaching of Gita and the way of life as taught by Mahatma Gandhi had a great influence on him. “This impact is not casual or coincidental and ethical fabric of some of his major work, in “The Foreigner”, the question of involvement and the detachment from the world has been dealt with. The story is told in a series of flashbacks.

Agony of Loneliness

Joshi exhibits the agony of loneliness in uncovering the psychological conflict in the character of Sindi Oberoi in his quest for meaning through a series of relationships. Impressed by the authenticity and insightful peering into the agonized psyche, Meenakshi Mukherjee comments that ‘The Foreigner’ is the first Indo-Anglian novel to deal with a genuine human predicament without compromise and without clichés. since Anita Desai’s “Voices in the City”. “The feeling of my nakedness in the hands of existence grew with every passing day and a strong urge possessed me to once again roam the streets of the world. I didn’t know where I would go or what the future had for me, but one thing was certain my search had to continue”. (p.175) Sindi realizes and regrets his indecision and negative intent of detachment for about twenty years he has moved whichever way life has led him. He has merely learnt to be detached from the world and not himself. “I saw myself as I had always been, an unrooted young man living in the latter half of the 20th century who had become detached from everything except myself”. (p.195)

Isolation, Despair and Purposelessness

There is isolation, despair and purposelessness of human existence which find prominence in “The Foreigner” which is similar to T. S. Eliot’s poem, *The Wasteland*. Sindi’s vision of life is morbid. His feeling of futility of his life quite evident for his words “twenty-five Christmases on this planet, twenty-five years largely wasted in search of wrong things in wrong places, twenty-five years gone in search of peace, and what have I to show for achievement?” The feelings of Arun Joshi on the concept of detachment as expounded through Sindi Oberoi appears to be closer to the one explicated by Aldous Huxley. Huxley believes that the ideal man is the non-attached man and his non-attachment is negative only in name. The practice of non-attachment entails the practice of charity, courage, generosity and disinterestedness. The non-attachment man puts an

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end to pain not only in himself but also to such pain as he may inflict on others. He thus qualifies to be “blessed” and “good”.

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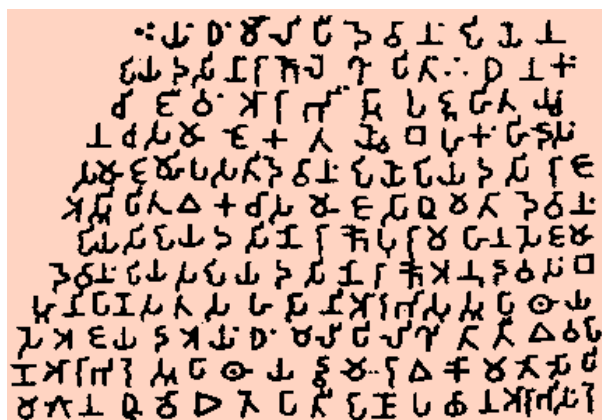
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Contributions of the Tamils to the Writing Systems of Some South-East Asian Countries

Dr. N. Nadaraja Pillai

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The Tamilnadu of the period 500 – 1300 AD was ruled by the two great dynasties, namely, the Pallavas of Kanchi from 500 – 900 AD and the Later mighty Chozhas (spelled Cholas also) of Thanjavur from 900 – 1300 AD. These two dynasties have contributed a lot to the art, architecture, religion, language and literature of Tamilnadu, which are unparalleled. The Tamil Brahmi, a separate branch of Brahmi script has developed with the ‘vaTTezhuttu’, an indigenous script mostly used in the Pandiya kingdom of Tamilnadu. Further, it is also a fact that the Tamil Brahmi was in use even earlier to 400 BC attested in the maakkodai silver coin of the Chera kings of Tamilnadu (Nagasamy, 1981). Though it is not the theme of the paper, a context is set, here, to discuss about the Brahmi script of Emperor Ashoka, which is considered as the earliest script (238 BC) and has contributed to the development of Indian scripts. Here is a picture of the inscription of Ashoka (238 BCE), in Brahmi⁽¹⁾ (*Nikam and McKeon, 1959*).



Ashoka's First Rock inscription at Girnar

The Poruntal archaeological discovery has proved it beyond any judicious doubt that the inscriptions found on the pot shreds have been dated 5th century B.C. The Adichanallur burial urn inscription has already been deciphered and the language is Tamil. The estimate based on the

preliminary thermo-luminescence testing is 500 B.C. and the upper limit is 1500 B.C. The carbon dating of the same would have taken the period of the script still far back. These findings show that the ‘Tamizhi script’ is at least two centuries older than the Brahmi of Emperor Ashoka’s edicts. This would mean that the Tamizhi script has contributed to the development of the so-called Brahmi script used in Emperor Ashoka’s Prakrit edict, which itself is a misnomer.



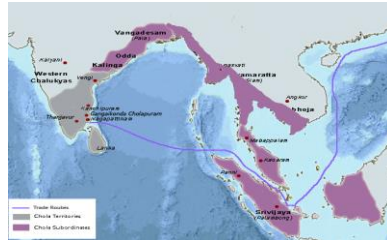
Furthermore, the development of South Indian scripts, Sinhala scripts, and the scripts of many of the South East Asian languages as well, depended on the Pallavas ‘Grantha scripts’ directly and not on the Brahmi script, which is often claimed. This has to be, thoroughly, discussed by scholars seriously working in the field.

The Grantha Script

Nevertheless, to our point of discussion, the Tamil script has undergone many changes during the Pallavas and the Chozhas. A distinct script called ‘Grantha Script’ was developed during this period to write, Pali, Prakrit and Sanskrit.

The Pallavas developed a very beautiful and influential writing script called ‘Grantha Script’, the primary writing system of south East Asia. The main characteristics of the newer script are they are syllabic writings, the vowel diacritic marks form the vowelised-consonants, clusters to be joined in vertical stacks and are more decorative. In addition, long swirling tails and nice sense of space and layout are distinctive in both South Indian and Southeast Asian examples.

It was Rajaraja Chola (985-1014) followed by his son Rajendra Chola (1012- 1144) who have brought a uniform writing system in Tamilnadu, including the features of ‘vaTTezhuttu’. Under them, the dynasty became a military, economic and cultural power in Asia. During the period 910–1200 AD, the Chozha territories stretched from the islands of the Maldives in the south to as far north as Orissa and West Bengal. Rajaraja Chola conquered peninsular South India, annexed Sri Lanka (Devare, 2009). He also successfully raided the kingdoms of the Malay Archipelago.



The Chola Empire during the period 985-1050

Focus of This Paper

This paper tries to establish the contributions of the traders (Mukund, 1999 & 2012) and Tamil kings in developing scripts of some languages in the countries under their rule. Though there are many languages which have got their script developed from the ‘Grantha Scripts’ ⁽²⁾, which were in vogue during the period, here, in this paper the development of scripts in Balinese, Sinhala and Burmese languages and Malayalam are discussed. There are also genealogical connection between the Tamilnadu Pallavas and the Cambodian Pallavas.⁽³⁾

Literacy

Writing provides a way of extending human memory by imprinting information in the human brain as quickly as possible. In past centuries, scientists had used writing as one of the ‘markers’ of civilization. It is true that writing systems appear to develop in agricultural and urban cultures, but by no means is it a requirement for civilization.

When we analyse the script of a language, it may be necessary to equate it with some other system to make it a family. Here ‘family’ denotes a group of writing systems that either have evolved from a common ancestor or have similar ‘style’ or appearance. Keeping these in view, the scripts of those languages are analysed.

The Tamils had sea trades with Rome, Greek and Egypt in the west and with Thailand, Malaysia, Indonesia (called Sri Vijayam in early days), Burma, China, Cambodia, etc., in the east, in addition to Sri Lanka. These trades and some of the invasions in the East Asian countries have made lot of changes in the languages of the region (Wheatley, 1982). It was during the Pallavas, largely and the Chozhas, to a greater extent, the contributions to the development of scripts were made which has, in turn, contributed to the development of literacy of some of these countries. The contributions were made earlier by the Tamil merchants followed by the invasions. To substantiate

this stand, the Tamil traders have taken Hinduism along with them (even before that period) in the 7th Century AD to Cambodia and other countries of the region and thus the worshipping of Karaikal Ammaiyar, a 5-6th century AD Shiva devotee of Tamilnadu, was particularly famous in those countries. Two pediments in truly ruined form were found in Battambang Provincial Museum of Cambodia shows the influence of the Tamils.



Devi, Shiva's consort, sits on a lotus near his right foot. Her outstretched arm reaches toward Shiva's leg. An emaciated Karaikkal Ammaiyar with pendulous breasts sits on another lotus flower at Shiva's left foot.

In Khmer Iconography, an emaciated Karaikkalammaiyar is often seen crouched at the feet of dancing Shiva called 'aadavallaan' in Tamil, marking the rhythm of his dance with a pair of cymbals. 'Suriyavarman I' built four of the six temples of Karaikkal Ammaiyar in Cambodia, during the first half of 11th Century AD. These show the traders have taken the religious factors along with the language Tamil and the script. It means that giving script to a language is equal to giving knowledge to the people (Nilakanta Sastri, 1967). The arrival of the kings of Tamilnadu in many parts of Indonesia is attested by its architectural, religious and linguistic developments.

Balinese

With this short introduction to the Tamils connection with the South East Asian countries, we go to the Bali island of Indonesia.⁽⁴⁾ The arrival of the Tamils by ship has made the Balinese language to use the word 'kappal' which means 'ship' even today in Indonesia, which can be substantiated by the 'Kappal Museum' in Bali Island. The architectural monuments of Buddhism in 'Boropudur', Ijo temples of Shiva lingam in Jawa Island and Perumbanan temple of Siva, Brahma and Vishnu in Yogyakarta of Central Jawa show the influence on architecture, Hindu culture and the Tamil language.

The following rock cut pictures of Boropudur show the arrival of the Tamils by ship and their meeting with the king of Sri Vijayam (the present Indonesia- Jawa and Bali islands)

The arrival of the Tamils in Indonesian islands had resulted in giving scripts to the Balinese language and the principles of Hinduism and culture to the society. The modified script of ‘Grantha’ is a decorated one. A comparison of the scripts is given below which explains itself the similarities among them.

Tamil and Balinese vowels

For easy comparison the present day Tamil vowels are given. In fact, the Grantha vowels are to be shown. The vowel systems of both the languages can be compared. The hand movements and the shapes of them give us the clue to understand the formation. It is also noticed that the long

vowels /-ee-/ and /-oo-/ are not present in Bali language as in Indo-Aryan. It remains the same when we compare the vowel-consonant systems also.

The vowel-consonant letters are very important to compare which involves the secondary symbols of the vowels, that is allographs or 'tuNaiyezhuttukaL' or 'maatras'. A cursory look at the secondary symbols of the vowels of the two languages show many similarities, especially, the secondary symbols of the following vowels: / aa, i, ii, e, ai, o, au /. Unlike many of the Indo-Aryan languages where the /e / maatraa is written above the letter, Tamil and Balinese languages (for this matter the other three languages as well, which are mentioned above, also follow the same) write this before the main letter as in Tamil / கெ, கே/. This may be noticed with consonants and the vowel /-o-/ also as in /கொ, கோ/. Among the Indo Aryan languages, Bengali, Assamese, Manipuri and Oriya languages use the same system of writing /e/ matra before the main consonant and /o/ matra before and after the main consonant as in Tamil, the reason for which is yet to be studied. Since there is no long vowels of /e and o/ the equivalent vowel-consonant combinations are also not available.

Tamil					
க	கா	கி	கீ	பு, து	பூ, தூ
கா	கா	கி	கி	பு	பு
கெ	கே	கை	கொ	கோ	கொள
கெ	கே	கை	கொ	கோ	கொள

Vowel Diacritics

Balinese

ka	ka	ki	ki	ku	ku
-	tedong	ulu	ulu-sari	suku	suku-ilut
ka	kā	ki	kī	ku	kū
ke	kai	ko	kau	kě	kō

(The last two of the Balinese vowel-consonant combinations are not used in Tamil and they are language specific.)

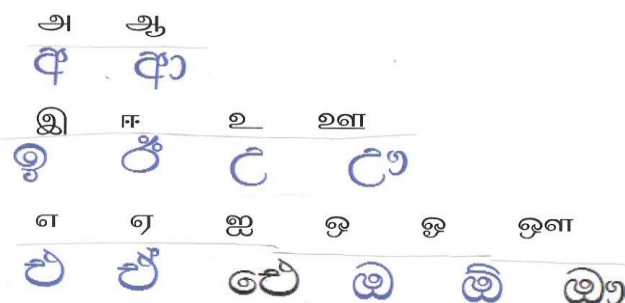
Note that there are three markers which represent the vowels /u and uu/ in Tamil. However, one can see the similarities among these in both the languages.

Consonants + short vowels	Consonants + long vowels
ங், க், ட், ய், வ்	ங், க், ட், ய், வ்
கு, டுரு., மு., ழு., ளு	கூ, டீ, ரூ, மூ. ழூ, ளூ
து, ணு நு, னு, லு, று, னு,	தூ, ணூ, நூ, னூ, லூ, றூ, னூ,

The Balinese alphabet or 'Carakan', as they call, descended from the Grantha - Tamil script with modifications of the Old Kawi scripts.⁵ The oldest known inscriptions in the Balinese alphabet date from the 11th century AD, but they are thought to be reproductions of texts originally written on palm leaves at an earlier date. The Balinese alphabet is still used to this day, although very few people are familiar with it and it is mainly used for religious works.


Sinhala

The Tamil connection with Sri Lanka begins as early as fourth century BC. Though Sinhala language belongs to the Indo Aryan family of languages, many linguistic features of the language and the script system are given by the Tamils. This is also true that the Pandiya kings through the vaTTezhuttu gave the early script and later the Grantha of the Pallavas helped the development of the other letters.



It is to be noted that the shapes of the letters and the hand movements of writing the letters are strikingly similar in the formation. Unlike the Indo-Aryan languages, the development of long /-ee/ and long /-oo/ in the vowels and in the consonant +vowel series in Sinhala were necessitated by the influence of Tamil. A comparison of the two systems with the secondary markers would make it clear and the influence of Tamil seen.

Sinhala Alphabet: Vowels

							
a	ā	æ	ǣ	i	ī	u	ū
[a/ə]	[a:/a]	[æ]	[æ:]	[i]	[i:]	[u]	[u:]
							
ɾ	ɾ̄	e	ē	ai	o	ō	au
[ri/ru]	[ri:/ru:]	[e]	[e:]	[aj]	[o]	[o:]	[aw]

The development of / æ, ǣ / is an independent one and language specific creation.

The consonant system is on the basis of the Grantha script developed in Tamilnadu to accommodate the sound system of Pali and Prakrit mainly and Sanskrit to some degree; on the other hand, the aspirated and voiced stop sounds are absent in Tamil. However, there are similarities among themselves, which were used in the MaNipravāḥa style which was a combination of Tamil and Sanskrit written in the Grantha script. The basic sentence structure was Tamil and the vocabulary used in it was abundantly Sanskrit. This MaNipravāḥa style was used to develop the Malayalam language.

Sinhala Consonants

Since the language belongs to Indo-Aryan, it had to develop more letters for aspiration, voiced, fricatives, etc based on the Grantha scripts. However, it is to be noted that the scripts are similar in shape and the clockwise and anticlockwise hand movements are similar to that of Tamil.

ක	ඛ	ග	ඝ	ඞ	ඟ	ච	ඡ	ජ	ඣ	ඤ	
ka	kha	ga	gha	ṇa	ṇga	ca	cha	ja	jha	ṇa	
[ka]	[ka]	[ga]	[ga]	[ṇa]	[ṇga]	[tʃa]	[tʃa]	[dʒa]	[dʒa]	[ṇa]	
ට	ඨ	ඳ	ඳ්	ඟ	ඟ්	ත	ඨ	ද	ධ	න	ඳ්
ṭa	ṭha	ḍa	ḍha	ṇa	ṇḍa	ta	ṭha	da	dha	na	ṇḍa
[ṭa]	[ṭa]	[ḍa]	[ḍa]	[na]	[ṇḍa]	[ta]	[ṭa]	[da]	[da]	[na]	[ṇḍa]
ප	ආ	බ	භ	ම	ඹ	ය	ර	ල	ව	ළ	
pa	pha	ba	bha	ma	m̐ba	ya	ra	la	va	ḷa	
[pa]	[pa]	[ba]	[ba]	[ma]	[m̐ba]	[ja]	[ra]	[la]	[va]	[ḷa]	
ශ	ෂ	ස	෪	හ	ආ						
śa	ṣa	sa	ṣa	ha	fa						
[śa]	[ṣa]	sa	[za]	[ɦa]	[fa]						

Like the Tamil script, a Sinhala letter has an inherent vowel of /a/. To change this vowel to another, secondary symbols called maatraas are added to the basic letter, as in the following examples.

Comparison of Tamil and Sinhala Vowel-Consonant Letters

The similarity in the formation of vowel consonants is also striking.

Tamil						
க	கா	கி	கீ	பு, து	பூ, கூ	
ක	කා	කි	කී	කෙ	කේ	
கெ	கே	கை	கொ	கோ	கௌ	
කෙ	කේ	කෙ	කො	කෝ	කෝ	

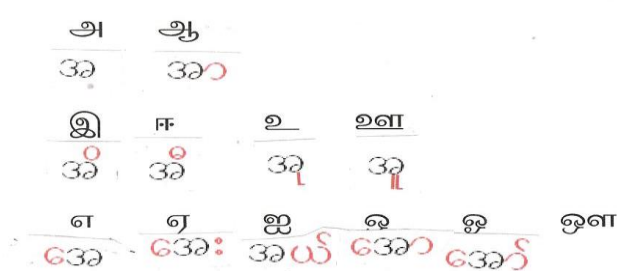
The Sinhala alphabet, a descendent of the Tamil script and the language have changed considerably during the course of time. As discussed earlier, the occurrence of the secondary symbols of /e-/, /ee-/, /ai-/, /o-/, /oo-/ and /au-/ are similar to those of the Tamil. The system is not derived from the Brahmi letters, but from the Grantha letters for its development due to the fact that the Sri Lanka was under the rule of Tamil Kings for quite a long time. The earliest surviving literature in Sinhala dates from the 9th century AD.

Burmese

The Burmese or Myanmar script developed from the Mon script, which was adapted from the Tamil script during the Chola period, especially, during the great Rajendra Chola. The Burmese name for the script is *ca-lonh* meaning 'round script'.

The rounding of the letters in all these languages is a result of the use of palm leaves as the traditional writing material. Straight lines would have torn the leaves.

Vowels and Vowel Diacritics



Burmese Vowels

	Initial	Diacritic		Initial	Diacritic		Initial	Diacritic	
creaky	က	အ ^o	i [í]	အ	—	a [á]	ဥ	အ _l	u [ú]
low	ဂ	အ ^o	ī [ī]	အာ	ā [ā]		ဥ	အ _l	ū [ū]
high		အ ^o :	i: [ì]	အာ:	a: [à]		ဥ:	အ _l :	u: [ù]
low	ဧ	အ ^o	e [e]					အ _l ^o	ui [o]
high		အ ^o :	e: [è]					အ _l ^o :	ui: [ò]
creaky		အ ^o	ɛ [é]					အ _l ^o	uj [ó]
low		အ ^o ယ	ay [ε]				ဝ	အ ^o ယ	ō [ɔ]
high		အ ^o	ai [è]				ဝ	အ ^o ာ	o [ò]
creaky		အ ^o	aj [é]					အ ^o ာ	ɔ [ó]

Tamil and Burmese Consonants Compared

The consonants also show a lot of similarity in their forms and hand movements. The development of the retroflex lateral is an added point for the argument that the scripts were by the Tamils.

The similarities with the following consonants exemplify the theory proposed.

/ ka, Ta, Na, ta, na, pa, ma, ya, ra, la, La, sa and ha /



Burmese Consonants

က	k [k]	ခ	kh [kʰ]	ဂ	g [g]	ဃ	gh [g]	င	ñ [ŋ]
စ	c [s]	ဆ	ch [ʃ]	ဇ	j [z]	ည	jh [ʒ]	ဉ	ññ [ɲ]
တ	t [t]	ထ	th [tʰ]	ဒ	ɖ [d]	ဗ	dʰ [d]	ဏ	n [n]
တ	t [t]	ထ	th [tʰ]	ဒ	d [d]	ဓ	dʰ [d]	န	n [n]
ပ	p [p]	ဖ	ph [pʰ]	ဗ	b [b]	ဘ	bʰ [b]	မ	m [m]
ယ	y [j]	ရ	r [ɹ]	လ	l [l]	ဝ	w [w]	သ	s [θ]
ဟ	h [h]	ဌ	! [!]	အ	∅ [ʔ]				

Malayalam

Malayalam was first written with the VaTTezhuttu alphabet, which means 'round writing' and used in the Pandiya Kingdom of the Tamilnadu. A version of the 'Grantha scripts developed and used in the Pallava and Chola kingdoms was brought to the CheranaDu 'the Chera land' in the 8th or 9th century and was adapted to write the Malayalam language. By the early 13th century, it was systemized and the Malayalam alphabet had emerged.

'MaNipravaaLam style' of language variety written in Grantha script, followed and used in Tamilnadu during the period of Pallava and the Chola kings became the substratum for Malayalam. The Manipravalam style of writing was used in the commentaries of 'Nalayira Divyaprabhandam' the holy book of the Vaishnavites of Tamilnadu. At present only six of the grantha letters are used in Tamil for writing foreign words, especially, Sanskrit words.

Many changes were made to suit the language in MaNipravaaLa style, like cluster letters, nasal+consonant, etc. Malayalam had undergone some changes for uniformity and simplification processes in the recent times also.

Malayalam Vowels

അ	ആ	ഇ	ഈ	ഉ	ഊ	ഋ
a	ā	i	ī	u	ū	r̥
[a]	[a:]	[i]	[i:]	[u]	[u:]	[ri]
എ	ഐ	ഐ	ഒ	ഓ	ഔ	
e	ē	ai	o	ō	au	
[e]	[e:]	[ai]	[o]	[o:]	[au]	
ഋ	ൺ	ൺ				
r̄	l̄	l̄				
[ri:]	[li]	[li:]				

The contrast between the vowels /e, ee, ai, o, oo, au/ is well maintained as in Tamil and other Dravidian languages. The secondary symbols for /e-, ee-, ai-, o-, and oo-/ are the same as in Tamil and the positioning of the symbols is also same. This formation is special to Tamil, whereas in Kannada and Telugu, the formation and positioning are different.

ക	കാ	കി	കീ	കു/കു	കൂ/കൂ
ka	kā	ki	kī	ku	kū
കൃ/കൃ	കെ	കേ	കൈ	കൊ	കോ
kr̥	ke	kē	kai	ko	kō
കൗ	കം	കഃ	ക്ക/ക്		
kau	kam	kah	k		
ക്ക	ക്ക	ക്ക			
k̄	k̄	k̄			

The Consonants

When a comparison is made in the consonant systems of Sinhala and Malayalam one can easily identify similarities in some consonants. This is true of the Grantha script also, which is the mother of these scripts discussed and not Brahmi as such. On the other hand, Tamil has undergone changes in the shapes of the letters in terms of

ക ഖ ഗ ഘ ങ ച ഛ ജ ഝ ഞ

ka kha ga gha ṅa ca cha ja jha ṇa
[ka] [k^ha] [ga] [g^ha] [ŋa] [tʃa] [tʃ^ha] [ɟa] [ɟ^ha] [ɳa]

ട ള ഡ ഡ ണ ത മ ഡ ണ

ṭa ṭha ḍa ḍha ṇa ta tha da dha na
[ṭa] [ṭ^ha] [ḍa] [ḍ^ha] [ṇa] [ta] [t^ha] [da] [d^ha] [na/ṇa]

പ ഫ ബ ഭ മ യ ര ല വ

pa pha ba bha ma ya ra la va
[pa] [p^ha] [ba] [b^ha] [ma] [ja] [ra] [la] [va]

ശ ഷ സ ഹ ഉ ഴ റ ണ ട

śa ṣa sa ha ḷa ḷa ṛa/ṭa ṇa ṭa
[ʃa] [ʃa] [sa] [ha] [ʎa] [ʎa] [ra/ta] [na] [ta]

Chillus / cillakṣaram (ചില്ലക്ഷരം)

ൺ ൹ ൽ ൾ ൿ

ṇ n r l ḷ k
[ṇ] [n] [r] [l] [ḷ] [k]

The chillaksharam to represent the pure consonant is similar to that of Tamil where a dot is placed on the consonant. The formation is the same, only the writing style has changed with the hand movement.

Conclusion

The earliest known Tamil inscriptions date back to at least 500 BC. The Tamil alphabet is thought to have evolved from the Brahmi script as Tamil Brahmi and vaṭṭeḥuttu, an indigenous one. Nevertheless, this is refuted in the present paper, which needs further studies. The evolution of Grantha script during the Pallava – Chozha dynasties for writing Sankrit, Prakrit and Pali languages has become the origin for the development of scripts, including the aspirated and voiced consonants, etc., in many of the South Indian languages and tones, the South East Asian languages as well. It was when the Tamils had business with the South East Asian countries or invaded them, they had helped in developing scripts for Balinese, Burmese, Sinhala and Malayalam languages and changes as per the requirement of these languages were carried out indigenously. In all the cases, the

languages of the South East Asian Countries, which use neither Roman alphabet nor Chinese logograms use writing systems deriving from the Pallava Grantha scripts.

The language policy of the Cholas is to be highly appreciated in this context. Since their dynasty had, in addition to Tamil, Kannada, Telugu, Malayalam, Prakrit, Pali, Oriya, Sinhala, Bali, Burmese, Thai, etc. language speaking areas, they had perhaps proposed Sanskrit as the 'lingua franca'. The whole credit of developing scripts in the language under consideration goes to the traders, Pallava and Chozha kings of Tamilnadu. However, many of the points raised in this article may need further studies.

Footnote 1

Beloved-of-the-Gods, King Piyadasi, has caused this Dhamma edict to be written.(1) Here (in my domain) no living beings are to be slaughtered or offered in sacrifice. Nor should festivals be held, for Beloved-of-the-Gods, King Piyadasi, sees much to object to in such festivals, although there are some festivals that Beloved-of-the-Gods, King Piyadasi, does approve of.

Footnote 2 Grantha Inscriptions

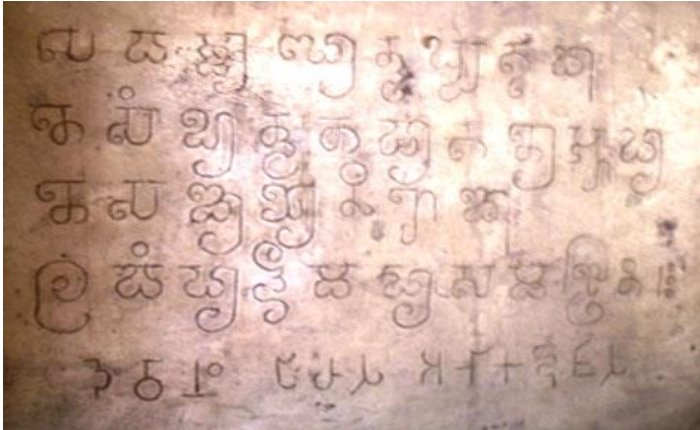


Of Cambodia

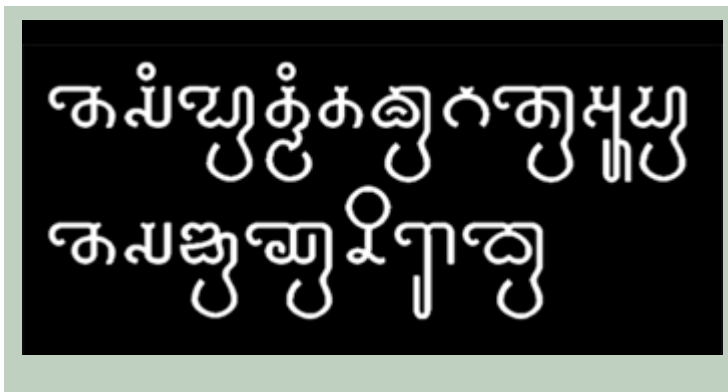


... va tsa re - ā tma nō - rā jya - va rṣē - ca - va rdda - mā nē - tra ...
 ... sin̄ hē na - ma hā ma llē na - vi dvi ṣā m - vā tā pi ra ti mā ...
 ... ri ṣṇu ra tu laṇ - gō traṇ - gu ṇai rā tma nō ...

The Grantha inscription of Fang in North Thailand, estimated late 7th century AD, showing a quote in Brahmi below the Pallava.



Nakhorn Pathom in central Thailand, 7th century AD (reproduced)



te saṃ - he tuṃ - ta thā ga tō - ā ha -
 te sa ṇca - yō - ni rō dhō /

An inscription provides detailed account of Suryavarman II studying sacred rituals, celebrating religious festivals and making gifts, including white parasols, golden bowls and elephants, to his spiritual advisor.

According to the inscription, Divakarapandita took interest in the temple and donated to it a golden statue of dancing Shiva known as Nataraja.

The worship of Shiva or Nataraja in Cambodia dates back to early 7th century AD. The Isanapura inscriptions of Isanavarman I, who ruled around 616-628 AD in Sambor Prei Kuk mentions the installation of silver image of Nataraja.



Footnote 3

One such historical fact might be the travel of a Prince Pallavamalla from Kambhujadesa, that is the present day Cambodia to Kanchipuram, the capital city of the Pallava Empire in Tamilnadu. Much has been talked about the Indian, especially, the South Indian connection in South East Asia, but here is a Cambodian connection in Tamilnadu. Pallavamalla, a Prince from the kingdom of Kambhujadesa travelled to Kanchipuram in Tamilnadu, to continue the legacy of the Pallavas. Following the death of Pallava King Parameswaravarman II (730 AD) without a progeny, representatives from different arenas travelled to Kambhujadesa. Kambhujadesa was then ruled by King Kadavesa Harivarman, who rooted from Pallava lineage. He was the descendent of Bhimavarman, brother of Simhavishnu (550 AD)

Footnote 4

During my visit to Indonesia and Cambodia for a study on the topic the ‘forgotten Tamils’ for documentation, I was astonished to see not only the beautiful temples structured on the south Indian pattern, particularly, the similarities of the temples of Tamilnadu, but also the script, especially, in Bali island. This only made me to venture into this study.

But already many features which identify the Pallava script were visible in the writing systems of earlier and nearby dynasties. In particular, the Chalukya Empire of Karnataka and Central India (to the west and northwest) and the more local Kadamba dynasty (Canarese) within that, centered at Banavasi; and the Vengi region to the north, at the time of the Andhra Ikshvakus. Regions to the south and southwest of Pallava territory appear to have taken the Brahmi design in a slightly different direction: the Chola, Pandya and Chera dynasties of what is now Tamil Nadu and Kerala.

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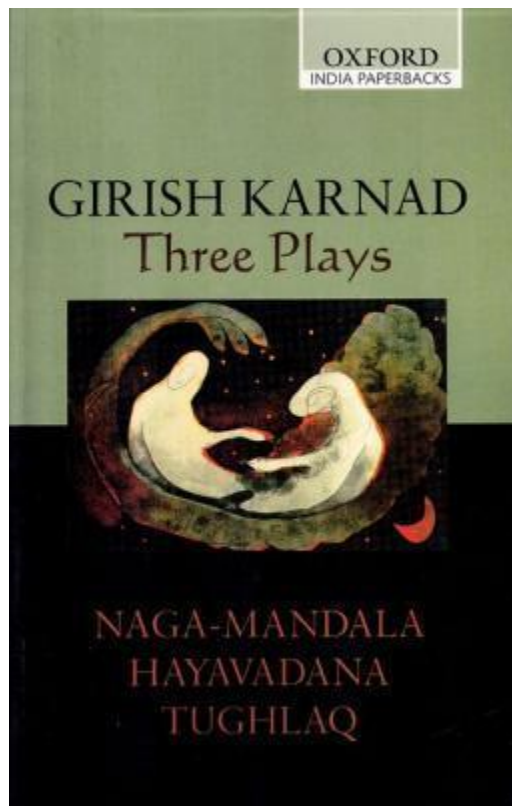
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Language in India www.languageinindia.com ISSN 1930-2940 **18:1 January 2018**

Dr. N. Nadaraja Pillai
Contributions of the Tamils to the Writing Systems of Some South-East Asian Countries

The Treatment of Myths, Folklore and History in the Plays of Girish Karnad

**D. J. Naganatha Durai
Dr. A. Soundrarajan**

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Abstract

Karnad takes refuge in Indian myths, legends, and folklore, and makes them a vehicle of new Vision. Karnad's creative genius lies in taking up fragments of historical and legendary experience to fuse them into a forceful statement. His childhood exposure to street plays in Karnataka villages and his familiarity with western plays staged in Mumbai influenced him in retelling the legends of India to suit the modern context.

Western playwrights that he had read during his college days opened up for him ‘a new world of magical possibilities’ (Dhawan 15). When suddenly flashed on the Kannada stage in the early sixties, he had no established theatrical tradition to begin with. Indian English drama up to the 1960’s had an apologetic existence. The rich heritage of Indian classical drama and the vibrant folk tradition seldom attracted the Indian English dramatists of the earlier phase, whose models were Shakespeare, Ibsen and Shaw.

The Indian English dramatists also failed miserably in drawing judiciously from the rich reservoir of myth and complex historical heritage.

Karnad was aware of the problems and challenges that Indian playwrights had to face after independence. Karnad says in his ‘Introduction’ to *Three Plays*, “They had to face, a situation in which tensions implicit until then had come out in the open and demanded to be resolved without apologia or self-justification; tensions between the cultural past of the thought and our own traditions and finally between the various visions of the future that opened up once the common cause of political freedom was achieved. This is the historical context that gave rise to my plays.”

Key Words: Girish Karnad, Contemporary Consciousness, Primitive imagination, Inexhaustible Lore, Pragmatic Character.

Introduction

Girish Karnad is one of the brightest shining stars of Indian English Literature. Born in May 19, 1938, in Matheran, Maharastra, he earned international praise as a playwright, poet, actor, director, critic, and translator. With his best loved play, *Tudhlaq*, Karnad had established himself as one of the most prominent playwrights in the country.

Based on his serious explorations of folklore, mythology and history, the subject of his plays reflects the problems and challenges of contemporary life, and endeavours to forge a link between the past and the present. As a creative intellectual Karnad obviously views the subjects

of his plays from his own perspective, develops them in the crucible of his own imagination and personal experience, and employs them as a medium to communicate his own independent and original feelings, thoughts and interpretations.

Though known for his controversial themes, his plays are widely read and enjoyed because of his wonderful dramatic techniques, vivid image and symbols and his outstanding ability to portray some of the harshest and bitter-most realities of life with forthright simplicity.

Treatment of Myths, Folklore and History

Though Karnad's interests are multifarious, he has given the Kannada Stage a richness that could probably be equated only with his talents as an actor-director. He has shown the Indian stage to what depth the mythical themes and folklore could be taken in order to recreate a contemporary consciousness. The greatest problem, however, was how to utilize these traditional forms in order to revitalize his works in the urban context. It is at this point that the famous playwright Bertolt Brecht came to his help. Brechtian influence on Karnad made him sharply aware of the theatrical imaginativeness and inherent power of the Indian theatre.

Folk Imagination

Folk imagination is at once mythopoetic and magical. In the folk mind, one subsumes the other. Folk belief, besides being native, has a touch of poetry about it which works towards a psychic adjustment. Karnad is of the opinion that all folklore is religious, often based on animism because the primitive imagination extends its vision from the natural in which it is steeped and with which it is saturated to the supernatural, which to the folk mind is only an extension of the former.

Deliberate Return to Rich Tradition

By a deliberate return to the rich tradition and the parallel art forms to popularize folk theatre, Karnad lights up the rich treasure house that the Indian dramatists can make use of. He

has illustrated how the inexhaustible lore of myths, parables and legends offer immense scope for the Indian drama. Karnad links the past and the present, and the archetype and the real.

Issues of the present world find their parallels in the myths and fables of the past which lend new meanings and insights through analogy, thus reinforcing the theme. By transcending the limits of time and space, myths provide flashes of insight into life and its mystery.

Use of Archetypal Myths

Karnad revives the ancient tradition by the powerful use of archetypal myths that are with meaning for the contemporary world. Myths that are part of the collective consciousness of the people are invoked in Karnad's plays to show how modern man's predicament is foreshadowed in the archetypal myths.

T. S. Eliot recognized 'the power of myth to manipulate... a continuous parallel between contemporaneity and antiquity (qtd. in Frye 162) and declared that the use of myth was a step towards making the modern world possible in art.

Conclusion

Many modern writers have employed myths and legends to convey their sense and view life. In a way this practice itself is like myth and is a recurrent pattern. In ancient India and Greece myths served as the sources material for drama. Re-telling or the re-enactment of old myths in modern terms underlines the universality of the experience that is embodied in stories.

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Language in India www.languageinindia.com ISSN 1930-2940 **18:1 January 2018**

D. J. Naganatha Durai and Dr. A. Soundrarajan

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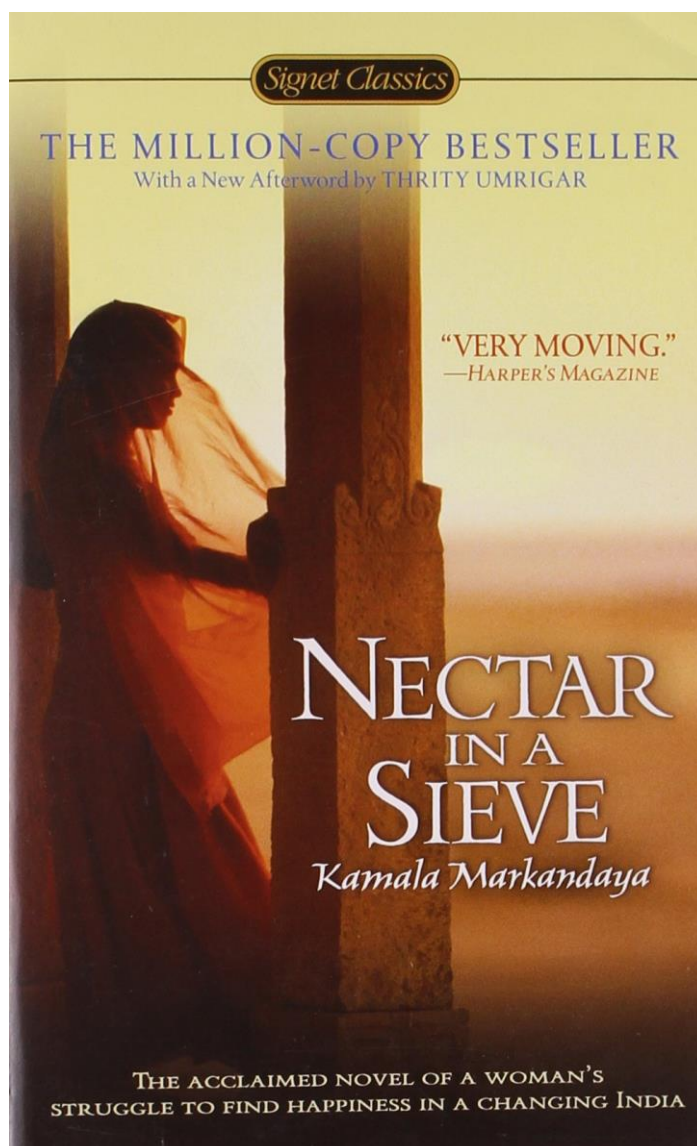
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Disequilibria of Women in Kamala Markandaya's *Nectar in a Sieve*

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Abstract

Kamala Markandaya presents disequilibria of women in the novel *Nectar in a Sieve*. It shows the sufferings and difficulties endured by women. Rukmani is the notable character, who

suffers a lot by her husband and sons. Kamala Markandaya beautifully picturised each character in this novel, especially Rukmani. This story goes around the character Rukmani and her family members. This novel deals with the problems of Rukmani.

Rural Area Culture and Struggle

Nectar in a Sieve is set in India during a period of Intense Urban Development. This novel shows the struggles and sufferings of the Indian peasants. This novel gives a picture of the rural area culture and struggles and also shows the plight of an Indian woman, Rukmani. Rukmani was a brave woman, who was married at the age of twelve. She struggled a lot after her marriage. She was ill-treated by her husband and also by the women neighbours. Kamala Markandaya picturises Rukmani as a bold lady. But she wrote more about her sufferings than her pleasurable moments.

Rukmani, Her Family and Children

Rukmani was the daughter of the village head man. Her father arranged marriage for her at the age of twelve. She married Nathan, who was a tenant farmer. Within a year she gave a birth to a girl child, Ira. The next six years she continued to conceive. Her husband urged her to give birth to a boy child. Without her husband's knowledge she went to Kennington, a foreign doctor. He gave treatment to her and she gave birth to six sons, Arjun, Thambi, Murugan, Raja, Selvam and Kuti. After Ira's puberty, Rukmani arranged a marriage for her. Ira's husband thought that she was a burden for him within a month of their married life. So, he left her in Rukmani's house. Monsoon rain destroyed their crops. Rukmani spent her savings to buy food for the family. She again went to Kennington without her husband's knowledge. This time Kennington gave treatment to Ira and she got conceived. But, his treatment was too late, however, since Ira's husband took another woman. Kunthi, who was a prostitute and was also the neighbouring woman of Rukmani. Nathan fathered Kunthi's two sons. Kunthi changed Nathan's mind, she said that Rukmani had an illegal relationship with Kennington. Rukmani's family underwent a lot of problems. They suffered out of hunger. Rukmani's first two sons went to the coffee plantation in Srilanka. Murugan worked as an assistant for Kennington. Raja was killed by the headman

because he stole calfskin. Selvam also worked with their parents. Kuti was the younger one, who knew about his family situation.

Ira

Ira went into the prostitution life for feeding her child. That time, Rukmani and Nathan sold their son, Murugan, who lived in a city where they also lived. Because, he already struggled. He didn't get enough money to take care of his children and wife. They went to a temple and there they saw a man, Puli. Puli helped Rukmani and her husband. Rukmani and Nathan worked in a brick making place. At last her husband because of ill-health. Again, she went to her son, Selvam, who worked with Kennington. She lived the rest of her life there.

Rukmini and Her Suffering

Rukmani was the main character of this novel. At the age of twelve, she married and gave birth to the child. She was a brave lady. Arranged marriage was a ritual festival. But, in this novel they arranged a childhood marriage for Rukmani. Why didn't they send her to school? Why did they push her into a painful life? Markandaya portrayed her as a courageous lady. But, she didn't have a good life for her.

In this novel, all the male characters also led their own life. They didn't show their care for their women in this novel. But all the female characters struggled or suffered a lot for their husbands and children. Why did Markandaya show this inequality in this novel? Kunthi and Ira got into a life of prostitution for they did not have other means to live their life. But, men enjoyed the illegal relationship or second relationship with another woman. Kamala Markandaya wrote:

“While the Sun shines on you and the fields are green and beauty to the eye,
your husband sees the beauty in you which no one has seen before, and you have a good
store
of grain laid away for hard times, a roof over you and a sweet stirring in your body, what
more can a woman ask for? (Chp.1-para.39)

Life and Suffering of Peasant Women

This novel shows the real condition of peasant woman and farmers in contemporary India. It shows the difficulties, sufferings, disasters, desolation and problems of Indian peasant woman, Rukmani. She was the hardworking and devoted wife of Nathan. She was willing to accept challenges to achieve her aim. Her dream was not to lead a luxurious life or to get a better grade in a society. Her dream was to bring up her children without starving.

Kamala Markandaya gave a small circle to Rukmani. Markandaya pictured Rukmani as a courageous woman, but Rukmani spent her whole life for her family. She got six sons, but they didn't help their mother. Rukmani tried to overcome her struggles and achieved it.

Prejudice against Girl Children

Nathan didn't like girl child. He only wanted male child. He showed his male-chauvinism in this novel. Ira is a beautiful and talented girl. But Nathan didn't like her at all. Because she is a girl. Kamala Markandaya wrote:

Nathan at first paid scant attention to her: he had wanted a son to continue his line and walk beside him on the land, not a puling infant, who would take with her a dowry and leave nothing but a memory behind; but soon she stops being a pulling infant, and when at the age of ten months she called him "Apa", which means Father, he began to take a lively interest in her". (Chp.2-para.49)

Disequilibria of Women

Kamala Markandaya showed disequilibria of women throughout the novel. Rukmani faced struggle after struggle with no indication that her circumstances would improve. Each time her situation worsened, Rukmani endured quietly, holding on to the hope that things would soon be better. This novel shows the difficulties of Rukmani, not Nathan.

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Language in India www.languageinindia.com ISSN 1930-2940 18:1 January 2018

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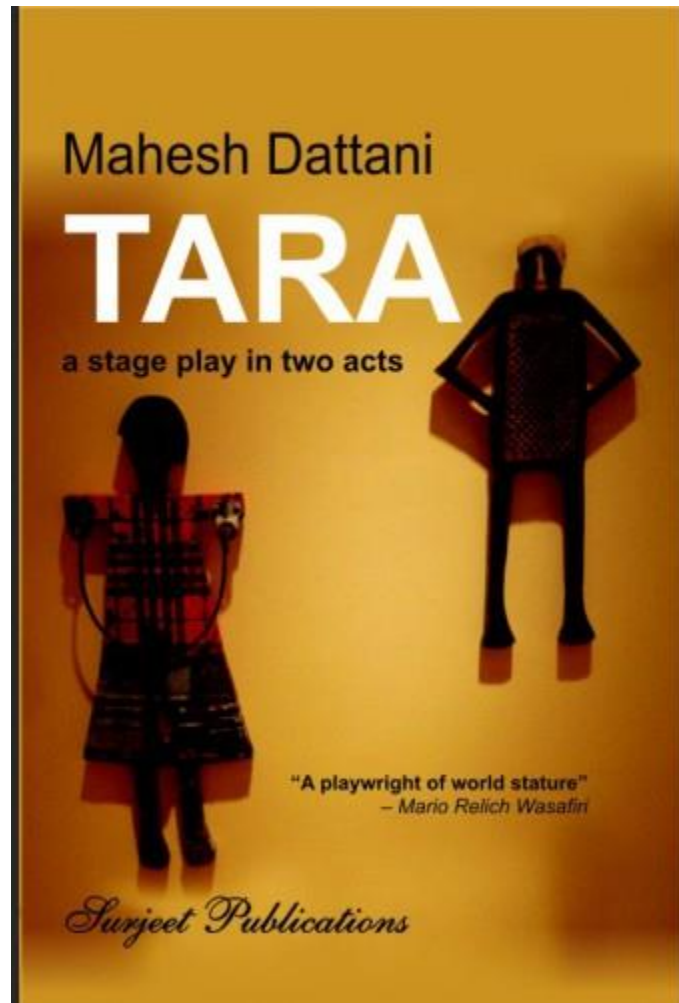
Disequilibria of Women in Kamala Markandaya's *Nectar in a Sieve*

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Gender Discrimination in Mahesh Dattani's *Tara*

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Abstract

Mahesh Dattani is one of India's most serious contemporary playwrights, writing in English. He is the first playwright in English to be honoured with the "Sahitya Academy Award". A director, actor, dancer, teacher and writer, Dattani before entering the world of literature, worked as a copywriter in an advertising firm. His first play is "Where there's a will". There is a long chain of plays written by him -- "Tara", "Night Queen", "Final Solutions", "Dance like a man" and others. These are the plays which embody many of the classic concerns of the world of drama. His plays deal with the social and contemporary issues. Apart from theatre, he is also active in the field of filmmaking. His works express

his political beliefs without being instructive or revolting. His plays question all kinds of discrimination including religious prejudice, and gender discrimination. The subjects of recognition and power struggles run right through all his plays. His plays not only bring up gender issues, but also the space allotted to women in a patriarchal society.

Keywords: Mahesh Dattani, gender discrimination, social issues, male domination

The Play Tara - Focus on Gender Roles

In the 21st century, when in India girls have repeatedly proved themselves competent for every profession, the deep-rooted gender discrimination continues even among the affluent and educated people living the so called modern life in the metro cities. Dattani seems to consider gender issues more prominent than others, in today's Indian society.

One of the most important themes in the play is that of gender roles in modern society in Gujarati and generally in Indian life. The play explores infanticide and its effect on the remaining family members. In a society that it supposed to be advanced and show respect to women, we still find it common to kill baby girls. The play *Tara* carries the theme of unequal treatment given to male and female children even when they are born physically attached twins. The point of equality between male and female, and equal opportunities given to both are very superficial. In reality, a female has to face inequality at every level, whether it be a family or society.

A Girl Who Wants to Twinkle and Shine

Tara is the story of a girl who wants to twinkle and shine, just like her name. Dattani uses the themes like gender identity, discrimination, middle-class life, revelation and so on. Through these themes, he has beautifully shown the agony of a girl in a typical Indian society. Also, in the play we can see him experimenting with the stage. Right from the beginning we can see the difference between male and female, like in the scene in which Bharati has finished her pooja, and Patel is getting ready to go to work. These are stereotypical gender roles and Dattani makes full use of them.

Another example is when Tara explains to Roopa about the conversation between father and son, "The men in the house were deciding on whether they were men looked after the same". Another, theme is revelation where Tara comes know that it was not her father but mother who discriminated between herself and her brother; right from the time when Bharati was three months old, her mother insisted on giving the best to her brother which rather incited her more. When the play begins a

spotlight picks up Dan and faint music is played when he is imagining the past and a spotlight is up the stage level to highlight Tara and Chandan who walk in. Then the light cross fades to the Patel's living room and the action moves there. Again when Dr. Thakkar is introduced to us, the light picks him up while Dan fades into darkness. But Dr. Thakkar's interviewer is Dan who continues to speak from his level. Dattani very cleverly uses the lights to highlight the action wherever he wants, at any level, without any breaks for change of scene. It is this that gives the play the feeling of unity of action. Music is so well used that it creates and enhances the mood of characters - fade music for past-flash back and different music when Tara is hurt or fight between Bharati and her husband or when the secret is revealed.

Conjoined Twins of Different Sex

Tara is unique in Indian writing in English as the play revolves around the lives of conjoined twins of different sex. The conjoined twins are usually of the same sex. The play gains its prominence because of this aspect. Separation of twins here becomes a necessity as they are of different sexes. There is no noble cause reason as to benefit both the daughter and son to have a distinct, wonderful future for each of them. The operation could have been justified only if it were to be performed with a genuine reason where Tara and Chandan could have their own future without depending on each other, both physically and emotionally. The ulterior motive of separation was to favour Chandan. Mahesh Dattani brings into limelight the fact that even educated parents in the 21st century have biased notions and ideas towards gender.

Varying Tone, Temperament and Treatment

The themes of Mahesh Dattani's plays bear the testimonial of varying tone, temperament and treatment. Dattani expanded his range and canvas of creativity from stage plays to radio and screen plays. He has an ability to amalgamate the traditional beliefs with ultramodern disposition and conviction. His plays are heavily charged with socio-political, emotional, physiological and psychological issues. The theme of family covers the large chunk of plays wherein its members are found to be struggling and wrestling with one another.

The best example of such a play is *Tara* which circles around the grave and traditional issues of gender bias shown between the son and daughter delivered from the same womb. They are preferentially treated by no less than the parents themselves in the intoxication of superstition and ancestral beliefs and the daughter is sacrificed for the short-term benefit of the son. The play is

contextual and relevant in the light of the burgeoning incidents of foeticide and widening gap in the sex ratio of the male and female child.

Kinds of Discrimination

As far as the play *Tara* is concerned, the two kinds of discrimination have been dealt with in the drama. One is class discrimination and the other is gender biasing, but Dattani deems the gender issues more prominent and graver than the problems of class. Dattani presents his own views in this regard in a conversation. Bharati realizes she was committing a sin stigmatizing motherhood, by doing injustice to her daughter. Consequently, she suffers a nervous breakdown for her ill-treatment of Tara. In an effort to seek salvation from the unforgivable sin, she exhibits pretentious sympathy and empathy towards Tara, and makes many attempts to bring ill repute to Patel in the eyes of her daughter. Females are discriminated not only biologically, but also culturally. Women and girls are trained to remain confined to kitchen and courtyard.

For Dattani biological differences are totally fabricated and can be curtailed, contained and averted. Tara suffered from disability. She is offensive and comic. She has been purposefully bestowed with hesitant command over both English and Kannada. Hence, it provides awesome opportunity for spectators, audiences and readers to laugh at her, and thereby enjoying a kind of diversion amid glum, grisly and gruesome story of Chandan and Tara.

Chandan

The childhood and Indian name of Dan is Chandan. Dan is both the narrator and protagonist of the drama and spectators watch the drama from the points of view of Dan, so it is called Dan's play. He is deemed as the Sutradhar of the play. The play *Tara* opens with Dan who remains busy, typing the text chapter pertaining to his life-long experience. Dan is undergoing mental pain and conflict caused by reverberation of some tragic incidents of the past. Dan and Tara had shared one body which is popularly and scientifically known as Siamese twins and in the terms of Dan they were like "two lives one body, in one comfortable womb". The case of a play within the play is witnessed as Dan is writing a script of a drama known as "twinkle Tara" which has comprehensive connotation as Tara is the protagonist of the drama under discrimination and also the literal meaning of the twinkle star.

Flashbacks

The play suddenly takes the shape of flashbacks, and action suddenly moves towards Mumbai where Dan and Tara had spent their childhood lives. The scene of a traditional, patriarchal and paradigmatic Indian family is observed, in which Bharati the mother of Tara and Dan just finishes her worship and Patel, the father of the twins, getting ready to join duty. Both Bharati and Patel seem to be in the milieu of making Chandan a writer and Tara, as usual, strong, healthy and beautiful to be a belle bride of the future. Bharati and Patel belong to two different states, Karnataka and Gujarat respectively, and they were not in good terms and always shown to be quarrelling with each other owing to cultural gap and dominance and intervention of Bharati's father in the relationship between Bharati and Patel.

Siamese Twins

Dr. Thakkar is bribed by Bharati's father to operate upon the Siamese Twins according to his wish and thus he earns notoriety to the name and fame of a doctor who is deemed as next to god for healing the wounds and pain of the aggrieved and diseased. The father-in-law of Patel has played a villainous role in this play and he is responsible for the imbroglios, gender biasing and class discrimination encountered by Patel's family. It is he who bribes Dr. Thakkar to carry out surgery in favour of Chandan. He is of the belief that the male should always be given golden and greater opportunity and his penchant for male-chauvinism remains unabated when he left his home in Bangalore for both Tara and Chandan, but money for only grandson, Chandan. Dattani aptly demonstrates how the interventions of in-laws into the family affairs destroy its smoothly functioning, harmony and cordial atmosphere. Though it is another thing Patel should not have remained the mute onlooker to the discrimination perpetrated on Tara by Bharati and her father. He is further an accomplice in the malicious acts of gender biasing when he chalks out plans for the better education and career of Chandan. Dattani elucidates gender biasing in the light of the character and protagonist Tara in the play.

Gender Discrimination

The theme of gender discrimination is dominant in the drama *Tara*. The issue of cultural discrimination with women has been elaborately and comprehensively dealt with by Dattani in the play wherein females are subjugated and underestimated. Tara is killed by a social system, which controls the minds and actions of the people. The play *Tara* shows that all the genders, whether female or male or lesbian or gay or even eunuchs, want their own personal space for a good life.

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Second Language Teaching: Pedagogy and Comprehension – An Opinionnaire-Based Study

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Introduction

There has been tremendous research on second language learning and teaching in the past few decades and yet little progress is visible for us (Littlemore, 2009). In other words, progress has been very selective in its areas. Hence the present paper is focused on the issues that are being encountered on the ground and is making an attempt to comprehend the unaddressed gap between second language teaching and learning. Needless to say the importance of learning and perfecting English language is mounting day by day posing us to evolve our pedagogical approaches for effective results. The wide spread of the English language has almost rendered the language a superior status and in some way, it has affected the attitude of the learners. If English can be treated as just another language with an attitude that is toward any other language, may be the leaning process has some positive results. However, it is easier said than done and given the need of the hour, this language has etched itself as a must know/have requirement.

The main purpose of this paper was to get familiar with the reality that we are facing today regarding teaching English as a second language. The purpose of the paper was to learn and understand the issues and problems of learners with respect to teaching them (Holme, 2004). Rather than relying on the archaic studies, this research has a study of its own with an opinionnaire which was distributed among second language teachers of under graduation. India is certainly making its mark on the global level on many fronts and education is among them too. But progress is an inclusive concept and it needs to be measured from all sectors and not restrict only to few. In other words, although there is a raise in literacy rate in India, the standards of education still need a boost. What better place to peek other than teaching level to evaluate the progress being made? Hence the research study was conducted purposefully among teachers of government under-

graduate colleges of rural, semi urban and urban college. By doing this, the real issues faced can be better understood and it makes way for devising solutions or taking measures.

Through this research paper, the researcher hopes to showcase the second language status through the perspective of experienced teachers. You may ask, why only the teachers? Well, the answer to that is not all that difficult, the choice of keeping teachers as the core of this study is to stress on the role of a teacher in teaching English language (Albert, M. 2007). From here onward, the teachers refer only to second language i.e., English language teachers and teaching refers to teaching in UG colleges in Karnataka, India. Teaching and learning go hand in hand and seem like organically connected. Evaluating the teaching brings forth many issues which can be taken into consideration and can be further included in making the process better as teaching and learning affect each other.

Second Language Teaching at Under Graduate Level

It is important to know the footing of this study before learning its outputs. The current scenario is that English is part of the degree curriculum in India. Narrowing it to precisely Karnataka, English is included in the syllabi of Under-graduate students as a language for the first two years of the three-year degree courses. At present, students of graduate courses like B.A., B.Com and B.Sc. study English as a language for two years. This seemed good of an opportunity for probing into teaching and learning of English language in the syllabi.

It is often believed graduation is one step away from stepping into the real world of cut throat competition and the chaos of it all. How many students land up with a job has an undeniable relation with the standard of their communication and knowledge of the infamous English language? English fluency and communication skills top in the job description (JD) which companies provide. Hence a student's best opportunity to excel in his/her studies at the under graduate level needs our attention to assess and learn more.

Having said the importance of English language, the paper wishes to draw your attention toward the aspect of teaching. The researcher believes relationship between the teacher and the student is sanctimonious for a better understanding of the subject and even otherwise. Before focusing on the learners' status-quo in learning a second language, teaching comes into question

and that is exactly why the paper strongly believes in keeping the L2 teachers centripetal to the study (Mitchell, Rosamund et al., 2013). However, the process of teaching is composed of many intricate elements in it. There is no one particular text book way to go about when it comes to teaching; it is highly dependent on many factors which are volatile and hence making the process a tricky one.

The Study

The opinionnaire based second language teaching study was conducted while keeping the curriculum of – 2016-17. The English texts prescribed during the mentioned time period is taken into consideration. An opinionnaire was devised consisting of 47 questions. Although the opinionnaire highlighted four important components, for the scope of this paper, the researcher wishes to focus on the two major aspects in it namely: language and pedagogy, and conceptual understanding.

Context

The opinionnaire which focused on pedagogy and conceptualization was distributed to a total of 30 teachers with an average experience of eight years in the teaching field. These teachers were actively teaching (during the study) for all the three streams of graduation – B.A., B.Com. and B.Sc. included. The teachers make up for a diverse background and college experience. But the study was focused on government colleges across Karnataka. Teachers from twelve different colleges participated in the study and contributed collectively. As mentioned earlier, the research was aimed at learning the ground reality of such colleges where a large number of students are found. Keeping these as variables the opinionnaire was distributed through various means.

Participants

The study was carefully designed to pick teachers with substantial number adding to their experience in the field of teaching, with an average of 8 years of experience. The opinionnaire was distributed to 30 teachers, out of which 20 were completed and received back. The teachers focused here are from various backgrounds region wise and make the study diverse similar to the diverse students in a classroom. From twelve different colleges, twenty teachers contributed to the study.

The questionnaires were circulated virtually, and in person but were discussed upon the completion of it. This would facilitate better understanding of the issues in teaching.

Instruments

Opinionnaire followed by discussion and observation classes were used as instruments during this field study. The opinionnaire was carried out through various medium, through visiting them and providing the hard copy of the opinionnaire, through reaching out to the teachers online and sending the questions through email, Through telephonic conversations and a few through interaction (Creswell, J. 2007). The aim was to obtain insights on the questions which are based on language pedagogy and conceptual understanding.

The opinionnaire was designed in a way to extract more responses in order to achieve a desired objectivity in them. The study was moderately successful (only 20 out of 30 came back) as the researcher received interesting and some seemingly honest responses. Needless to say that the study conducted allowed the researcher to get a firsthand experience of the second language teaching in colleges during the visits. The classroom observation also contributed to understand the atmosphere better and helped in comprehending key aspects in a classroom. The classroom, which acts as a social space for the students where integration between teacher and students provided great insights into the relationship between the two. The realities present in the second language learning classroom was testimonial to the results found from the study.

Results and Discussions

Second language teaching in a country such as ours (India) needs herculean efforts to make it effective. Study like this warrant the realities that are prevalent in our classrooms. Considering the competency level of second language learners in India in general, and Karnataka in specific, this study has managed to throw light upon various intricate and dormant matters in our colleges.

The field study which complemented with an opinionnaire which was distributed across teachers (associate and assistant lectures) of UG level speaks on two major aspects. Since the intention of the proposed opinionnaire was to include and inculcate aspects like pedagogy, comprehension the questions were divided accordingly, i.e.,

- Language and Pedagogy
- Conceptual understanding

The present paper will highlight on the most important and vital results of the study with empirical data analysis. The above two categories will be discussed in this section.

Language and Pedagogy

The opinionnaires were distributed to the teachers as mentioned above and as per the instructions, their identity was kept anonymous. This category of language and pedagogy consisting of 15 questions primarily focused on the classroom set up and the language of instruction used. But the underlying intention was to try to understand and examine the comprehension levels of students through teachers. The researcher believes that the teacher plays a prominent role in the development of a student academically and otherwise.

Throughout the study, one factor must always be remembered and reckoned with – the social background of the students. Studying students of government colleges in and around the city of Shimoga and few colleges in Bangalore (both in Karnataka), seemed essential and felt appropriate for the researcher, total of twelve colleges overall. Choosing such a sample was intentional in order to learn the real problems of the students in this region. Likewise, the teachers teaching in such geographical locations were also chosen for the same purpose.

Albeit the diversity among the teachers of different regional teaching experience, the results seemed to bear more similarities than stark contrasts. The study also threw light upon the current status quo of the learners' attitude and learners' issues. The purpose of the paper was to learn and understand the diverse issues and problems which hinder the process of teaching and learning.

Experience Overall

The experience of visiting various colleges and acquainting with teachers teaching at UG level was quite an eye opener. The researcher visited colleges located in urban, rural and semi urban places. The study also enveloped elements such as observation classes, discussion with the students post class, detailed discussion with the teachers along with an opinionnaire. The

opinionnaire allowed the teachers to provide their own answers and did not restrict them. The questions were specifically designed to learn and analyze the situation at hand in the colleges. Hence the answers extended the researcher's understanding of the process of teaching.

Observations

English as a second language marks up as the highlight of our current pedagogy (Albert, M. 2007). Having impressive abilities in communicating in English puts the language in spotlight attracting more research in it. The opinionnaire gave away some elementary answers and elaborated on a few important issues:

- When it came to the medium of instruction in the classroom, most of the teachers confessed that it had to be bilingual. The need to use the mother tongue was not an option but a necessity. However, student's response was also in two tongues. But certain factors like attitude toward the language hindered students to speak freely or even respond in the classroom. Given the inclusive syllabi of the students (2016-17) of all the three streams, the teachers found teaching communicative English as difficult. Grammar too was considered archaic and difficult to reach the students. However, some teachers opined no genre posed a difficulty.
- English learning as an issue is often discussed in the academia. Do the problems remain the same? May be yes, to a certain extent. During the study conducted it seemed so. The attitude toward the language itself was hostile among students. The attitude among students apparently posed as a major issue for the teachers to break the barriers and teach.
- Interactive method and teaching through literature has been noted to be effective modes of teaching by many teachers. But the undeniable fact is the use of mother tongue while teaching and its interference should be considered here. Teaching through L1 and teaching English through English is beloved to be effective modes in equal measures. However teachers also had a contrasting opinion about correcting the students' errors in a classroom.
- It was interesting to note the various aids used to teach the language in a classroom that has an upper hand in L1 understanding. From OHP to youtube videos, all the teaching

aids were seen to be actively engaged in teaching better English. The focus is also to acquaint the students of the various modes of learning as well as make the students aware of the cultures present in the text.

Classroom Scenarios with Bilingualism

Respecting the heterogeneous aspect of the students in mind, the teachers engagement in the classrooms also posed several challenges. For instance, in the figure below (figure.1) we see the various responses from the teachers for the kind of problems faced by students in the classroom.

- As shown in the figure 1. most of the teachers point at not having a suitable environment for the students for a better communication of English language. However, this issue of a suitable environment echoes louder in the semi urban (Shimoga) and rural areas (near Shimoga) UG colleges. But with urban colleges too, teachers encountered various socio-cultural problems hindering the growth of learning. This distinction was made based on the discussion the researcher had post the opinionnaire.

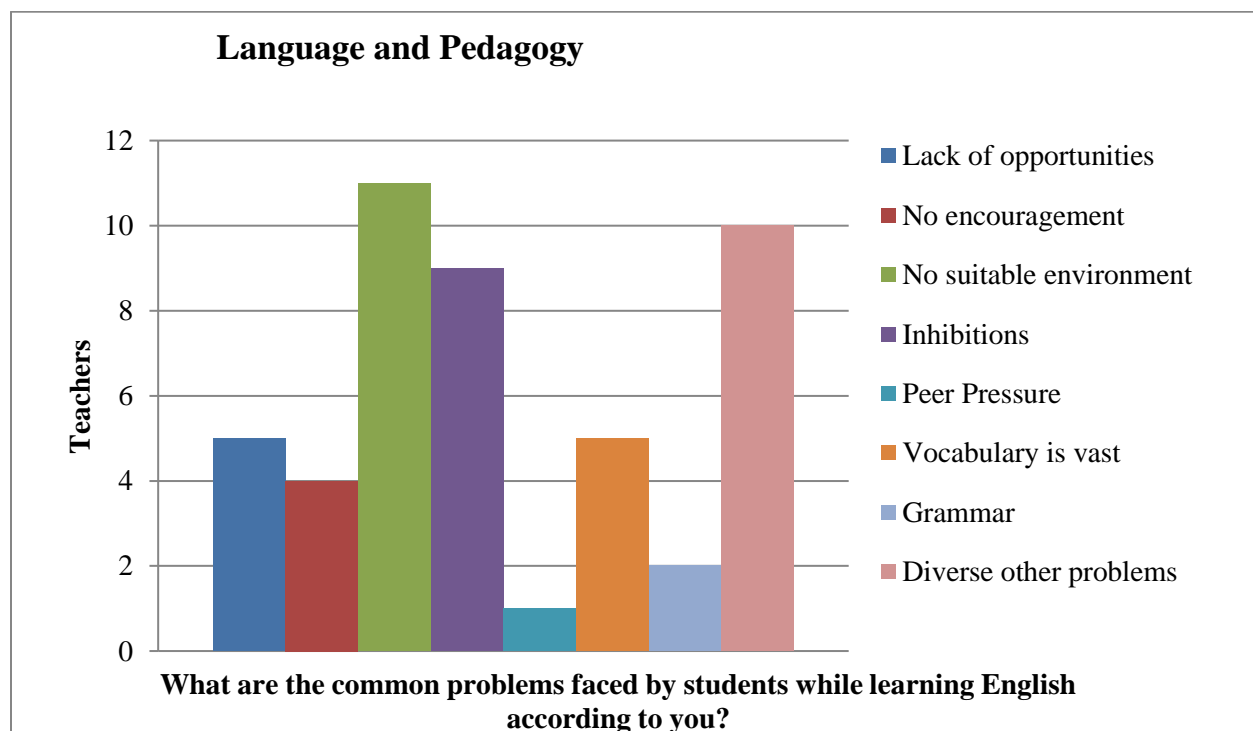


Figure 1

- While tackling the issues of second language teaching, we must take into account about the students. They are the key holders for such a study (Dean-Brown, and Rodgers, 2002). Teachers and students go hand in hand. In order to gain more insight into the whole scenario of second language learning, the researchers learnt that society plays a huge role in our education. The lack of exposure to a language like English and its various advantages need to be pressed harder among students.
- When we compare both figure 1. and figure 2. we learn that language learning intricately depends on the environment a student possesses. We can see the commonality of it clearly in both from teachers' perspective and students.

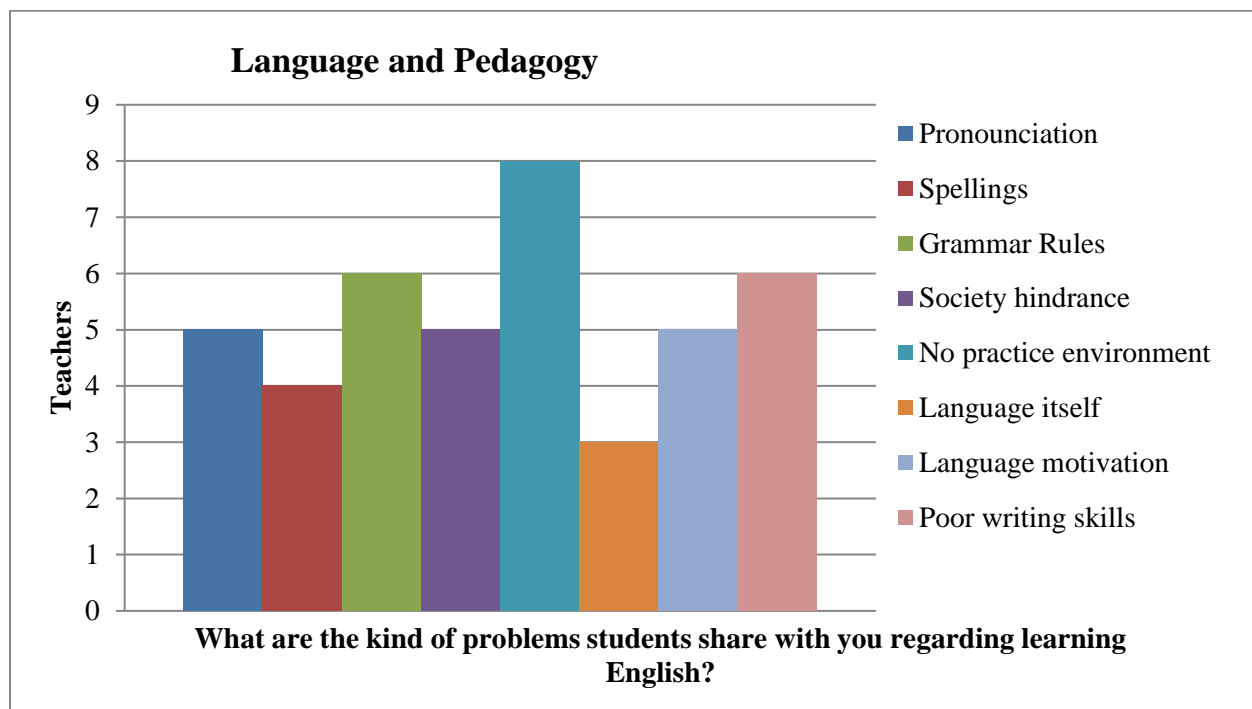


Figure 2

- While looking at the responses (figure 1) from the teachers regarding the classroom situation, the researcher was able to learn that there is an undeniable influence of mother tongue in the process of learning. Even the teachers acknowledged this above mentioned fact and also discussed with the researcher how they have to rely on a bilingual method of interaction while teaching.

- Although there was a fair distribution of answers for questions about instructional materials and the various other methods adopted by teachers to teach (appendix 1). However, the discussion with the students and the practical situation did not support the effectiveness of the adopted methods. Which begs the question, are our methods of teaching not effective enough?
- One of the major intentions of conducting the study was to learn about competence level among students through teachers. To learn from the teachers about the way English text books and teaching them helped in enhancing the understanding among students. This in turn shed light on the presence of literature so evidently in the text. Despite using bilingual method and also making use of various assisting instructional materials as well as devising own teaching methods, the metaphorical and cognitive levels among students are yet to reach an ideal level.
- There is always hindrance for students to learn concepts present in the text and that poses as one of the important issues that needs to be considered by the curriculum board. Although we can consider the teaching front and teaching competence as it has a direct correlation with L2 learning students, but the researcher still proposes that this needs to be discussed further given its importance.

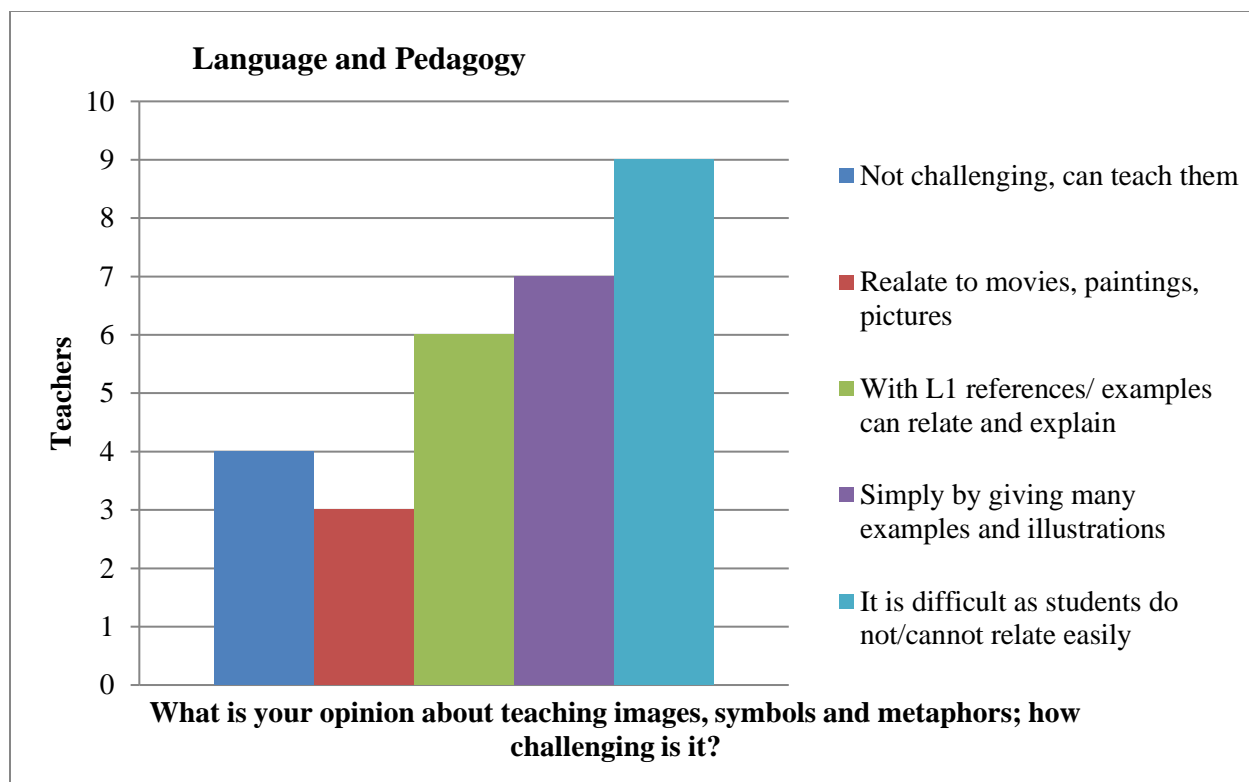


Figure 3

- Teaching the students of Under Graduates who come from heterogeneous backgrounds is a challenging task for any teacher. But it is also the matter of how soon and how well a teacher builds the rapport with students. Because in the opinionnaire, the independent variable is the responses for the questions about pedagogy and conceptual understanding.
- The graph in figure is exemplary of the gap that is present between the students understanding about English and the English language being taught. Despite best efforts, considering the factor that these questions were answered by teachers who had an average of 8 years of experience, they still struggle in bridging the gap between the second language and the student's second language speaking country. As many as 7 responses point at building a cultural reality about English language through many illustrations and that includes from the mother tongue as well. This also stresses that English taught with the assistance of a mother tongue might as well be effective enough for students.

Conceptual Understanding

The study of second language teaching and learning is so widely talked about that it has never been out of limelight. It might be because of the new issues and problems emerging every day. But how do we go about if we have not addressed or resolved the old or existing issues completely? Keeping teaching the second language to students as a dependent variable, the researcher was attempting to learn the conceptual understanding among students along with learning the pedagogical issues (Gibbs Jr. 1994). The researcher believes that for a deeper understanding of any subject we must probe into its cognitive aspects as that is where the core of understanding lies.

The opinionnaire with questions which dramatized the conceptual understanding posed questions about figurative language teaching. The questions formulated in a simple manner (appendix 1) at the elementary level were essential to learn more about before going to more complicated ones. If we look at the texts books of English in general and UG (2016-17) text books in specific, we cannot deny the presence of large metaphors in them. In the sense that, there is always literature which needs to be learnt with all its complete essence. To do that, the opinionnaire helps to see the process that happens in a classroom. Keeping this in mind, the teachers were asked to discuss about their approach in teaching concepts like metaphors and the methods they adopted to do so (Lakoff and Johnson., 2003)

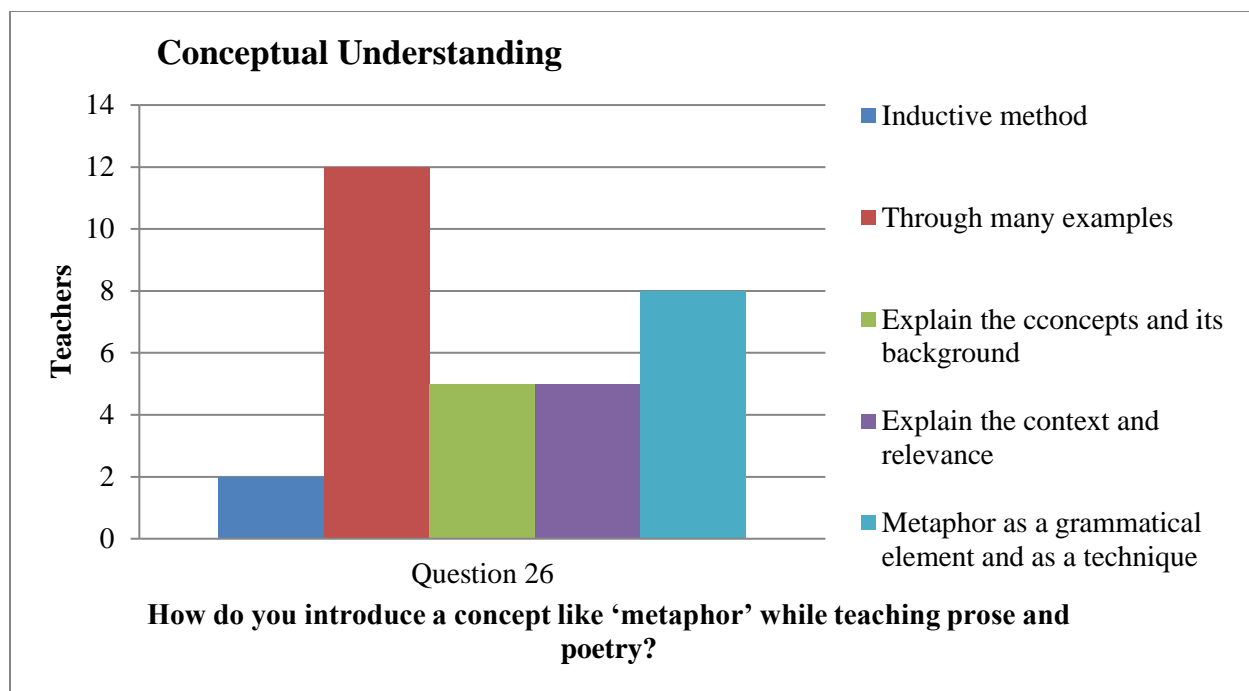


Figure 4

For instance, in the figure 4. we learn that that most responses point to using many examples for introducing concepts like metaphors in the text present. But we should also consider that metaphors are not just used in poetry and just as a figurative language, they are found in texts too. As Lakoff and Johnson say, we conceptualize our understanding metaphorically and language is the best way we do it. Our thoughts and brain mappings that occur in our brain are metaphorical in nature (Lakoff and Johnson., 2003)

From figure 4. we can also learn that such complex concepts like metaphors can only be taught with an equivalent in mother tongue for relevance purposes. In other words, many illustrations and examples are made use by the teachers to bring a level of familiarity in our mind to learn something new in English which is a second language (Keysar, and Glucksberg., 1992). It tells us a lot of things about students, as their mode of understanding a second language is in relation to the first one, the teachers have to go the traditional way of finding examples in native tongue to make it easy for them.

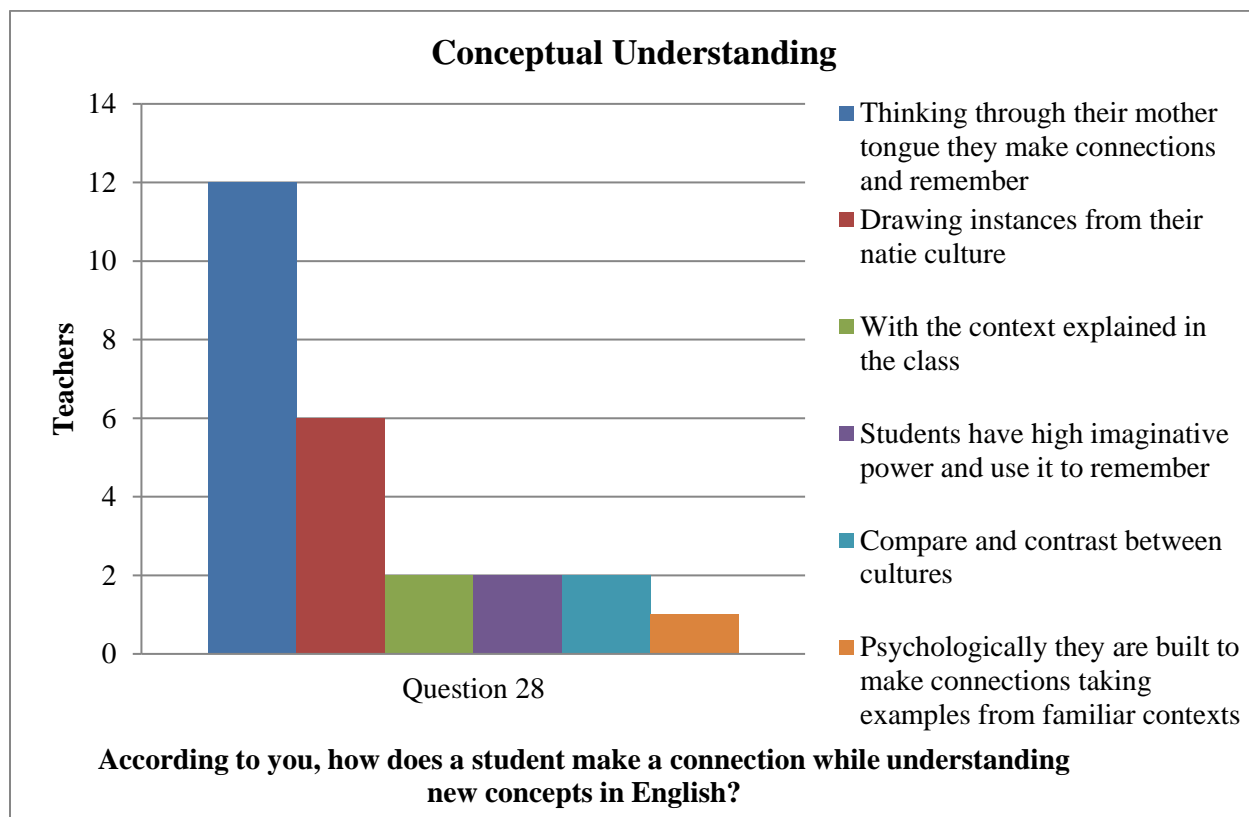


Figure 5

Although English is so widely spoken in the world and ours being one of the top countries where people speak most English, researches like this are needed to be carried out. Progress is when every aspect of a topic is aligned in development. These colleges where students are still learning to be teacher independent and competent in English, probing into their cognition seems fit an idea.

Teaching new concepts which are linguistically difficult and also conceptually challenging in the beginning is quite a task (Keysar, and Glucksberg., 1992). However, when asked about the same, teachers had a popular opinion that students would think through their mother tongue and make connection (figure 5). As many as 12 responses tell us how we use our mother tongue competency level to learn about something complex. It might also be possible as Chomsky says,

our LAD is profound and has been used by our mother tongue (so effectively) and hence it may lead us to a better understanding of an L2.

Theoretically, it seems to be difficult for the teachers to only use cultural references in English while teaching English. As per the discussion about the same topic was taking place, the researcher clearly marked the difference while teaching English through English and teaching English through mother tongue (Vicente, Begoña, 1991). So it seems safe that our psyche is best utilized and is useful when we learn something new through something (here, a language) that we are comfortable in.

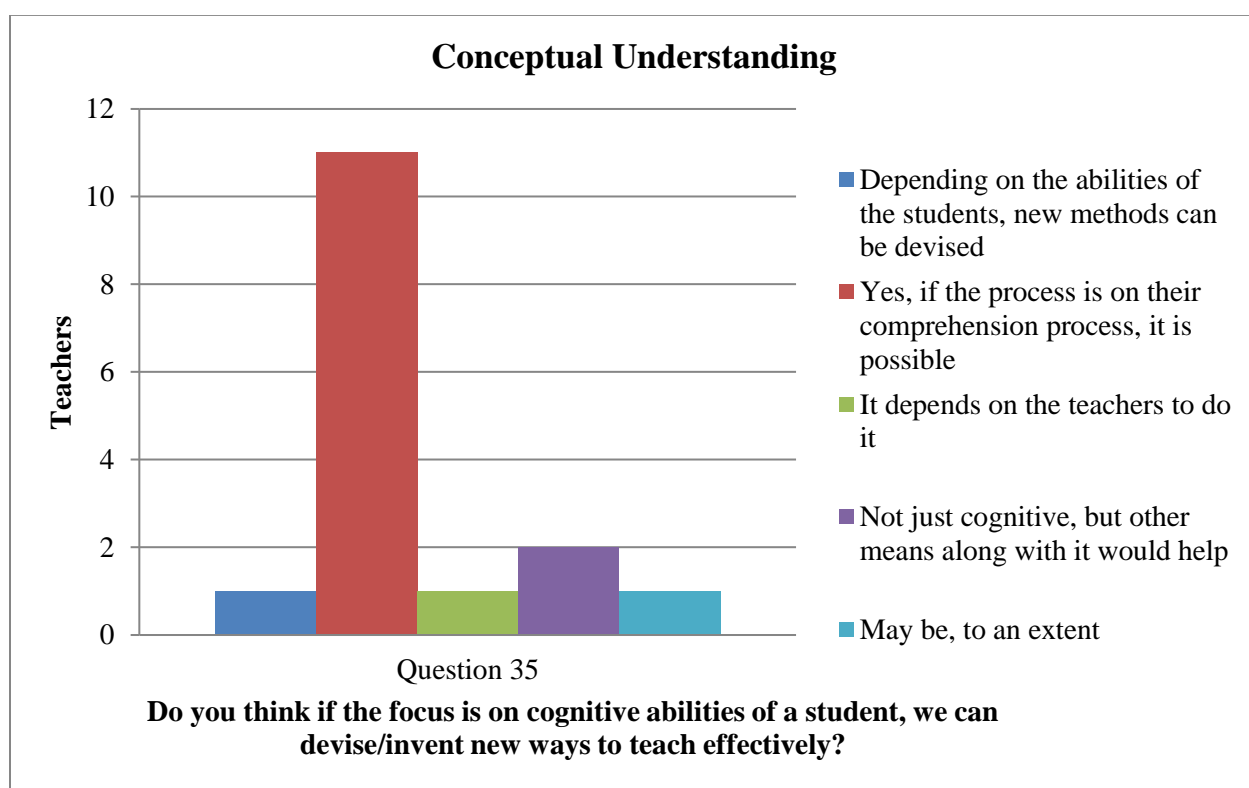


Figure 6

There is still a dearth of new perspectives in teaching, especially in the areas/locales considered in the study. There is a strong reason to believe that this might be the situation in similar geographical locations and government first grade colleges across Karnataka state. So, when this is the case, even teachers feel that a new way to adapt to teach the students must consider the students profile.

Figure 6. the cognitive approach to teaching and learning of a second language can be applied in under graduate study. As many as 11 responses pointed that a new approach to the teaching problem can be a cognitive one to bring in some novelty in the results. Our approach toward language teaching and learning needs a fresh perspective and by keeping cognitive abilities in mind, it is possible to formulate a fresh curriculum (Shen, Yeshayahu, 2002) . It is worth taking this perspective as it is student-centric and is focused on how the students comprehend and respond to the language cognitively. By learning about the psyche of the students and how their brain mapping and attitude about a language, a new curriculum approach seems less bizarre of a change.

Conclusions

Although this study involves only 20 subjects and the results do not amplify in great number, we can surely consider them to be effective to a certain level. They do stand as a mirror to the current situation and they cannot be ignored. Even if we cannot entirely generalize given the sample area and other conditions, these UG teachers throw interesting and meaningful insights. The results show that there is a considerable gap between the teachers and the students of second language. Among the results, it is noticeable how language memory may it be semiotic or semantic, needs a cognitive approach to deal with. The teacher's opinions are commendable and studying them not only helps in learning about the pedagogy but also sheds light on the wide scope for improvement.

In theory a learner is the key element in English language learning/teaching but after the study, the teacher is more dependent on the learner than we actually believe to be. Changes for improving the level of competency in semantic levels in English can be brought about based on the learner's attitudes and responses.

It was clear that the pedagogy in the locations of the study conducted begged for a new dimension of research into the teaching of English. The responses of English teachers favored this notion too. A study into the semiotic approach through cognitive process can act as a breath of fresh air in the curriculum if considered. The classroom which acts as a social space for English language provides a narrow role for the students for participation in reality. It is not only because

the teacher occupies a central position in the classroom, the attitude of the majority of the students does not allow them to come forward and take active participation.

The respondents/teachers do crave for better and effective results from their students but the alignment of interest is not by the students. Having many such issues, our pedagogy is suffering at Government College and it needs immediate attention. Under Graduate level of study is a very pivotal ladder in any students' life and language not merely seen as a language but a tool to think and to express better needs to be focused on? To express the acquired knowledge in order to survive in this world, we need a desired language and mode to communicate. Our teachers are trying their best self but there is a fundamental need to change some archaic perspectives about teaching as well.

All in all, language teaching and learning go hand in hand and the study only points at some fundamental changes to see substantial results in the end. The study like the above one attempts to uncover the issues and opens doors for further studies to be taken to help the pedagogy largely. Teachers too need studies like this to mould their ways and also devise new methods can be introduced out of them. The benefits of this would be certainly noticeable.

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Appendix: 1 Opinionnaire (some guiding questions)

Language and Pedagogy

1. What are the common problems faced by the students while learning English according to you?
2. What are the kind of problems students share with you, regarding learning English?
3. In your experience, what has been an effective mode of teaching English?
4. How do you make the students understand the metaphors present in the text? In both prose and poetry.
5. Do you prefer teaching English (target language) using English and not through mother tongue/native language?

Conceptual Understanding

6. How do you introduce a concept like metaphors (a figurative language) while teaching poetry and prose?
 7. According to you, how does a student make a connection while understanding new concepts in English?
 8. How do you make your students understand concepts like – *Melting Pot*, *Time is Money*, *The World is my oyster*, *Cash Flow*? (similar examples present in the text you teach)
 9. Would you say teaching metaphors present in the text with reference to mother tongue is effective?
 10. Do you think, if the focus is on cognitive abilities of a student, we can device or invent new ways to teach?
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**Intricacies Involved in the Translation of Poetry:
Glimpses from the Works of Bharathidasan**

Dr. Rajendran Sankaravelayuthan

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Bharathidasan (1891-1964)

Courtesy: <https://www.inmemoryglobal.com/remembrance/2016/01/bharathidasan/>

1. Introduction

Poetry is notorious for its quality of untranslatability. Some are of the view that poetry has the inherent quality of being lost when translated and some others think that poetry is often amenable to

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translation. It can be stated that some poems by their very nature have an in-built resistance to translation. It is fairly obvious that such poems cannot be rendered into any other language. In some cases the difficulty may be posed by the strong rhyme and rhythm in the poem. A strictly personal or language-based poem allows no translation and often requires no translation. Where there is transcending element, where poetry tries to heighten our perception of experiences both important and trivial, there is scope for translation. But even the translation of such poems can create any number of problems for the translator.

Though no known language is without poetry and though the conventions governing the language of poetry are likewise familiar to the speakers of all the languages, it is quite difficult to reproduce any of these peculiarities into another language.

In the source language system, phenomena such as alliteration, rhyme, metre, etc. may have a particular value position. As language systems differ from one another very widely it cannot be said that if poetic features are reproduced superficially in an identical manner in two languages, their value position will be similar. In a vast majority of cases it may become totally different phenomenon.

The translation of metaphors, proverbs, idioms and phrases also pose problems to translators as the equivalents are difficult to find. The customs and conventions expressed in language differ from those in another language and so the element of culture and convention expressed in poetry is often a major impediment in translation.

With this background we are going to see the intricacies involved in the translation of poetry taking certain translated works of Bharathidasan.

2. Intricacies Involved in the Translation of Bharathidasan's Works

The intricacies involved in the translation of Bharathidasan's works can be listed under the following headings:

1. The Problem of Transferring Linguistic Elements
2. The Problem of Transferring Cultural Elements

3. The Problem of Transferring Aesthetic Elements
4. The Problem of Transferring the Emotional Elements
5. The Problem of Transferring the Personal Touch
6. The Problem of Being Faithful to the Original

2.1. Problem of Transferring Linguistic Elements

Here the phrase ‘linguistic untranslatability’ is used in a wider sense which includes all the formal poetic features.

2.1.1. Problem of Transferring the Formal Structure

There cannot be any doubt that the genesis of a poem is different from that of a translation. But, when we compare the original poems of Bharathidasan and their translation, the most striking difference is the change in the shape, the appearance and the aesthetics of the visual form of letters and the emotional experience associated with them. This is something which cannot be helped because during translation source language graphology and consequently source language phonology are inevitably replaced by target language graphology and target language phonology respectively. But even the number of lines are mostly increased in the translation. For example, the poem entitled in Tamil as *peNkuzhandtai taalaaTTu* ‘lullaby for female child’ which has 28 lines has been rendered into English by Murugan (1994: 31-31A) by 46 lines. Thus, a change has occurred in the length and the form of writing and this certainly the first visual impact that the poem makes upon the reader. Even the number of stanzas can vary.

Sometimes a translator may resort to addition or reconstruction of information not given in the source text, thus deviating from the original. The following translated passage of Thangappa will exemplify this statement.

Tamil

vaanaviitiyil vandtu tirindtu
tennagk kiiRRup ponnuunjcal aaTic
coolaiyininRu caalaiyil meeyndtu

vaanum maNNundtan vacattiR koNTaaL!

English

Sweeping past the clouds in sweet sunshine
She roams about the sky at will,
Swings on the swaying coconut fronds
Frisks and gambols in the woods
And picks up grains by the roadside
Heaven and earth belong to her

In the source language system, phenomena such as alliteration, rhyme, meter, etc. may have a particular value position. As language systems differ from one another very widely, it cannot be said that if poetic features are reproduced superficially in an identical manner in two languages, their value position will be similar. In a vast majority of cases it may become totally different phenomenon. The following poem will exemplify the above point.

paar paar (Murugan, 1994:179-180)

ponniLang kaalaiyil
puutta cuTark katirpaar!
in iLa veenilil
inpa malarcciyaip paar!

Do Look at (them)

Look at the tender rays of the sun glittering
That mark the early morn's golden hye!
Look at the spectacle of joyous bloom around
That mark the lovely pre-summer days!

2.1.2. Problem of Word-to-word Rendering

Word-to-word translation, though is effective in certain cases, should be done with great caution. Sometimes a translator may resort to word-to-word translation without understanding the idiomatic meaning conveyed by the concerned phrase or compound. The following passage illustrates the above mentioned statement.

Tamil

kizhakkup peN viTTeRinda
kiLicciRaip parutip pandtu

English

The parrot winged ball
of Phoebes cast by
the woman of the East

kiLicciRai means "gold resembling the parrot's wing in colour; one of four kinds of gold". The translator fails here by his wrong interpretation of the exocentric compound.

2.2. Problem of Transferring Cultural Elements

Cultural difference cause problem in identifying translational equivalents. If source poetry puts its weight more on the cultural and social background in which it is written, its translated version may not convey the message properly if the target language belongs to a different cultural and social background. The following translated passage will exemplify this statement.

Tamil

puuriyil orundaaL ndaanak,
puuteevar enanaTakkum

aariyan oruvan tanRan
akalvizhi muukkai muuTi
ndeeril varutal kaNTaar
ndeerpaTum koolattiRkuk
koorinaar;

English

One day Nanak saw in Puri
One Aryan with closed eyes and covered nose,
Walking towards him as the God of the Earth
Why in such a pose he should appear, he asked,

2.3. Problem of Transferring Aesthetic Elements

As beauty cannot be measured by common parameters, transferring esthetic sense across languages is problematic. In the following passage quoted from Prameswaran's translated version of Bharathidasan's *azhakin cirippu*, the aesthetic sense found in the original is lost in the translation due to the selection of words, their arrangements and style.

Tamil

iruLin pakalaaTai iravaaTai
viNmutal maN varaikkum
viyakkum un meeni tanaik
kaNNilee kaaNpeen: ndiiyoo
aTikkaTi uTaiyil maaRRam
paNNuvaay iruLee unRan
pakal uTai tangkacelai
veNpaTTil iraac ceelaimeel
veelaippaa Tenna colveen!

English

Admire I your body
Spreading from earth to sky
Alter you your apparel
So often O darkness!
Gold saree your diurnal
Dress is; O what filigree
Work on the white silk on
Your nocturnal saree!

The following translation of Murugan (1994:173-174) can also be quoted here to exemplify the above-mentioned point about transferring of aesthetic elements.

viNmiinkaL

vaanattu ndiilap paTTaaTai- atil
vaari iRaitta mutttukkaL!
meeni cilirttiTum kaNTaal - avai
viN miinkaL enRu colluvaarkaL!

miin enRu colluvateenoo? - avai
minniTum kaaraNam taanool!
ndiirndilai miinkaL nam miinkaL - avai
ndiilavaanak kaTal miinkaL!

The Star

The blue-hued silken spread in the sky
And the pearls strewn all over!

A spectacle thrilling it is
And they go by the name 'stars'!

Why are they called stars?
Is it because they sparkle and shine?
They are 'fishes' of the blue-hued ocean of the sky.

2.3. Problem of Transferring Emotional Elements

The difference between a poem and its translation starts right from the stage of conception. A poet writes about a particular thing or experience because his deep perception of it has strongly moved him to give it a verbal expression. Thus, it is his own emotional, imaginative or intellectual apprehension of facts and experiences that a poet tries to express. In the case of a translation the cause for its genesis is the existing poem. This original work stimulates the translator so much that he experiences a deep affinity for the work which in turn prompts him to create a version of that experience in his own language. But he is not a person who merely collects the meaning contained in the original poem's linguistic and textual structure or who merely interprets the text's surface signs. Yet the most frequent criticism against translation is that it lacks the spontaneity and power of the original work as the translator is trying to render the original poet's views faithfully. It is true, that no man can think another man's thoughts or feel another man's feelings exactly and in totality, but this is not what is expected of a translator either. The basic qualification that a good translator should meet is that he should be able to peruse a literary work in such a way that he can make a sensible reading of it. The poetry translation becomes atrocious when it is done by precision maniacs totally devoid of imagination. But when it is undertaken by person whose interpretation of the poem clothes it in the beauty and the freshness of creativity once again it can stand as a fairly good substitute for the original. The criteria which are essential for a poet should be processed by the translator of poetry as well. There is no point in evaluating a translation as second best simply because it is a translation.

2.4. Problem of Transferring Personal Touch

A strictly personal or language-based poem allows no translation and often requires no translation.

‘inapperyar een’ enRu piRanenaik keeTTaal
manattil enakkuc colloNaa makizhcciyaam.
‘ndaantaan tiraaviTan enRu ndavilkaiyil
teentaan ndaavelaam! vaantaan enpukazh!
‘munnaaL’ ennum panneTun kaalattin
ucciyil ‘tiraaviTan’ oLicey kinRaam.

2.. Problem of Being Faithful to the Original

Thus, if one renders a poem in Tamil into English he makes some compromise with the language structure which will be revealed in the translated version by loss of information, over generalization, under generalization, loss of tempo and emotional impact, etc.

Conclusion

Perfection cannot be there in the poetry that we read, it is there only in the poet’s vision. Actual poetry is that which is waiting to be born. Poetry loses much of its charm when the poet externalizes or translates into words the inner melody and the uniqueness of his vision. The vision of the original poem will be paradoxical as the translator has to externalize someone else’s vision in some other medium into his own medium.

Terrada says that an author dies as soon as he produces his work and that there are no significants, but only signifiers. If we accept him then there is no question of reproducing a original by resorting to translation, but only interpreting what has been told in another language. There could not be a translation of original, but only transcreations. The following questions will be irreverent if we accept Terrada and consider every translation as a new creation rather than rendering the original into another language.

1. Whether translation should be free from the original or faithful to the original?
2. Whether translation is an art or science, or a skill?
3. Whether translation should read like the original or like a translation?
4. Whether translation should be in a foreign language or in the native language?
5. Whether translation is a product of inspiration or will-power?

6. Whether translation should retain the original's time, culture and other properties or reflect the time, style, culture, etc. of his own?
7. Whether we can make evaluation of translation in the absence of any model for assessing translation quality?

As the question of evaluation of the quality of translation does not arise as every translated work has to be considered as a new creation, we can only make a typological analysis of the translated works rather than evaluating the quality of it.

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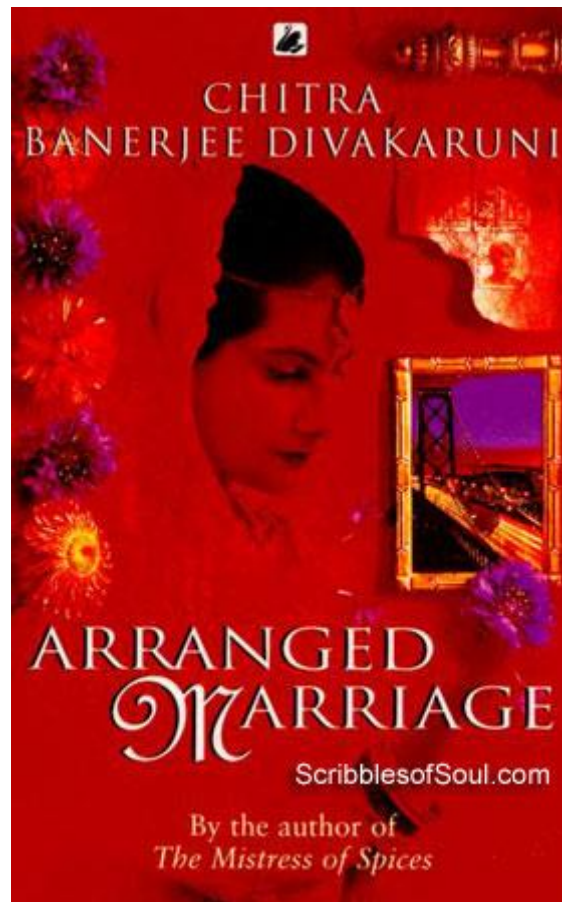
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**Immigration or Liberation:
A Comparative Study of Indian and Immigrant Indian Women in the
Select Stories from *Arranged Marriage* by Chitra Banerjee Divakaruni**

G. Rajeswari, Research Scholar

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Chitra Banerjee Divakaruni's Short Stories

Chitra Banerjee Divakaruni is an Indian-American author, poet, and the Betty and Gene McDavid Professor of Writing at the University of Houston Creative Writing Program. Her short story collection, *Arranged Marriage* won an American Book Award in 1995, and two of her novels *The Mistress of Spices* and *Sister of My Heart* as well as a short story *The Word Love* were adapted into films. *Mistress of Spices* was short-listed for the Orange Prize. Currently, *Sister of My*

Heart, Oleander Girl, Palace of Illusions, and One Amazing Thing are being produced as movies or TV serials.

Divakaruni's works are largely set in India and in the United States, and often focus on the experiences of South Asian immigrants. She writes for children as well as adults and has published novels in multiple genres, including realistic fiction, historical fiction, fiction, dealing with magical realism, myth and fantasy.

The present study is intended to compare and contrast the women characters of Chitra Banerjee Divakaruni from her collection of short stories and prove that women in India are crippled in the name of tradition and culture, whereas immigrant women of Indian origin are free to liberate themselves from the clutches of these beliefs and customs simply because they are away from India. In India women are denied the opportunities and resources that are normally accessible to members of a society in other countries in the name of culture and tradition. This blocks their access to various rights which are essential to social integration within a particular society.

Arranged Marriage

In the short story collection *Arranged Marriage* Divakaruni has tried to expose the incongruity or absurdity of received tradition and suggests immigration as the only solution to such irrationality. The West, besides offering material comforts, also gives women equal rights on par with men and the pitiable situation of mastery of one sex over the other is quite unknown or unheard of there. In modern times, women's writings question and chafe at the relevance of traditional values and structures, which merely cause and perpetuate women's oppression.

Focus of This Study

The present study focuses on the women characters of select short stories of Chitra Banerjee Divakaruni. The stories *The Bats* and *The Maid Servant's Story* which are set against the background of India are a foil to the stories *The Disappearance* and *A Perfect Life* set against the background of America. In these two pairs of stories Divakaruni has tried to juxtapose the lives of women in India and the lives of Indian women in the US. The women in the short story *The Bats* and *The Maid Servant's Story* are depicted as victims in the male dominated society. Though each one of them belongs to two extremely different strata of the society their problem is the same - the husband. In *The*

Bats the husband is a crude and unsophisticated foreman who inflicts physical wounds on his wife whereas the husband in *The Maid Servant's Story* is a highly sophisticated bank manager, but a pervert who seeks pleasure in extramarital relationship with the maid servant. Both the women put up with their husbands in order to escape from social stigma.

The Bats

The first story *The Bats* is narrated in the first-person narrative by the small daughter. Her description of how her mother suffers every night because of her father and how her father comes drunk almost every day and beats up her mother which leaves marks on her face really talks about the plight of Indian women in India.

Though he earns food and rent money for them he makes every day an ordeal for them. The poor girl recalls it:

THAT YEAR MOTHER CRIED A LOT, NIGHTS. OR MAYBE she had always cried, and that was the first year I was old enough to notice. I would wake up in the hot Calcutta dark and the sound of her weeping would be all around me, pressing in, wave upon wave, until I could no longer tell where it was coming from. The first few times it happened, I sit up in the narrow child's bed that she had recently taken to sharing with me and whisper her name. But that would make her pull me close and hold me tight against her shaking body, where the damp smell of talcum powder and sari starch would choke me until I couldn't bear it any longer and would start to struggle away. Which only made her cry more. So after some time I learned to lie rigid and unmoving under the bed sheet, plugging my fingers into my ears to block out her sobs. And if I closed my eyes very tight and held them that way long enough, little dots of light would appear against my eyelids, and I could almost pretend I was among the stars. (AM 2)

A couple of days later Mother had another mark on her face, even bigger and reddish-blue. It was on the side of her forehead and made her face look lopsided. This time when I asked her about it she didn't say anything, just turned the other way and stared at a spot on the wall where the plaster had cracked and started peeling in the shape of a drooping mouth. (AM 3)

Her father worked in a printing press as a foreman and comes home only after the small girl goes to bed. The girl hasn't seen him much but only heard him shouting, "shouts that shook the walls

of my bedroom like they were paper, the sounds of falling dishes” (AM 2). At one point unable to bear the tortures of her father her mother decides to leave home for her old uncle’s house in Gopalpur. Their uncle receives them warmly. Days pass by. The girl is very happy spending time in playing and fishing with her grandpa and she totally forgets her father and Calcutta, her father’s place. Her happiness knew no bounds and all she wished was that she could spend the rest of her life just like that. But things did not happen the way she wished for. One day when she returned home with her grandpa after picking the poisoned dead bats from the Zamindar’s orchard her mother held out a letter. She told that the letter came from her husband asking them to come to Calcutta. In that letter he had also promised that he would not beat her up again. Grandpa was shocked beyond words and the tin bucket fell from his hand and clattered noisily over the steps. When grandpa asked her how he came to know about their whereabouts she told that she wrote to him. Her words express the age-old sentiments of Indian wives who tolerate their husbands in spite of all the ill treatments. She says, “I couldn’t stand it, the stares and whispers of the women, down in the marketplace. The loneliness of being without him”. These women are like the bats who to come back to the zamindar’s mango orchard knowing full well that they will only die if they keep coming back. But still they come back.

You would have thought that after the first week the bats would have figured it out and found another place to live. But no. Every morning there were just as many dead bodies. I asked Grandpa-uncle about this. He shook his head and said he didn’t understand either. “I guess they just don’t realize what’s happening. They don’t realize that by flying somewhere else they’ll be safe. Or maybe they do, but there’s something that keeps pulling them back here. (AM 8)

Traditions and Male Oppression

That ‘something’ is the fear of society- the lack of boldness to break the age-old traditions. Whiling travelling in the train, the girl looks back at her grandpa uncle who is dwindling into a miniature, her mother comforts the girl saying, “We’ll come to see him – all three of us- next pooja vacation”. Here one can notice how the beliefs and customs of the land tie up the women to untold miseries in India. Though various glorious names are given to this slavery of women - *pathi bakthi* or *pathi vratha* - the main reason behind this suppression is women’s financial dependence on their husbands and their fear of the society. From small, girls have been trained to obey the male members of the family- father, brother, husband or son. Quoting women from the puranas and ithikas these women are conditioned to follow their footsteps and if they follow these rules they are glorified and

worshiped as chaste women otherwise they are condemned. Thus, the wives are forced to stay with their husbands whatever the situation may be. Financial insecurity and fear of the social stigma force them to fasten themselves to their husbands till the end. “The Bat” is a good example of this male suppression. In the book entitled Companion Reader on Violence Against Women, it is mentioned that the “Studies have consistently identified economic dependence as a critical obstacle for many women who are attempting to leave abusive partners” (qtd. in Renzetti, Dleson & Bergen 55)

This kind of male oppression over women has also been contested by Simon De Beauvoir in the following terms:

A woman is not born: she becomes, is made a woman. This is to say that the socialization of woman renders her a woman with certain apparently “inherent” qualities- weakness, feeble-mindedness, patience and so on. All these help patriarchal males to argue that women need to be confined to the home (they are not strong to “go out” into the world), be protected and controlled. Gendering is a practice of power, where masculinity is always associated with the authority. (qtd. in Nayar 83)

The Maid Servant’s Story

The story within the story in *The Maid Servant’s Story* has an interesting plot in which a respectable banker is depicted to have an illegal relationship with his wife’s maid servant. The protagonist who is a second-generation immigrant from America hears of the tragic episode in her mother’s life told indirectly by her aunt takes it as a cautionary tale. She says:

I wonder if the story (though not intended as such by my aunt) is a warning for me, a preview of my own life which I thought I had fashioned so cleverly, so differently from my mother’s, but which is only a repetition, in a different raga, of her tragic song. Perhaps it is like this for all daughters, doomed to choose for ourselves, over and over, the men who have destroyed our mothers. (AM 167)

Contractual Nature of Conjugal Relations

In this context it is apt quote some recent discussions of marriage: the conjugal relations are purely contractual- husbands and wives contractually acquire for their exclusive use their partner’s sexual properties” (qtd. in Pateman 154). Another interesting and famous definition worth quoting here occurs at the beginning of Shashi Deshpande’s *Roots and Shadows*, “Behind the façade of

romanticism, sentiment and tradition, what was marriage after all, but two people brought together after cold-blooded bargaining to meet, mate and reproduce so that the generations might continue?" (qtd. in Singh 81). This definition represents a radically changed outlook to the institution of marriage. Both the stories entitled *The Bats* and *The Maid Servant's Story* are located in India, and the wives portrayed in them are conquered by the husbands in their lives, as they are unable to free themselves from their undesirable marriage.

The economic dependence of the mother in *The Bats* deepens her plight. Has she got an income of her own she might have left her husband. Financial insecurity is one criterion that compels a comeback for a woman. In this connection, Michael P. Johnson says, "In fact, economic dependency and lack of economic resources are among the most common barriers to leaving reported by the battered woman." (qtd. in Johnson n.p.) Social conditions and cultural traditions perceive that the woman's identity is never separate but is subsumed under that of the male and the social forces continue to stifle the mother. But the forces of the masculinity go on and the father shows his authority over her, which results into her leaving home after every fight. Jacqui True's book *The Political Economy of Violence Against Women* also argues that, "Though most violence against women is perpetuated by men, it is the gendered social and economic inequalities between women and men that make women most vulnerable to violence; it is women's impoverished situation relative to men that is at the root of violence" (True 5). At the end of the story, Divakaruni paves the way out of the life of exploitation, confusion and struggle, and this way is full of hope, the hope of living further only for the sake of her daughter. *The Bats* and *The Maid Servant's Story* the daughters are made to learn how to survive in the male dominated world despite its continual oppressing forces, as Manisha also says: "It's how we survive, we Indian women whose lives are half-light and half-darkness" (AM 167). The wives in *The Bats* and *The Maid Servant's Story* surrender to the exploitation of their husbands with little resistance. They stay in their abusive marriages to maintain the sham of social respectability while the cores of their lives are being eroded.

Migrant Indian Women in USA

But the stories of the Indian women who have immigrated to America are different. Unlike the wives in *The Bats* and *The Maid Servant's Story* these women are ultimately ready to embrace the western values as in *The Disappearance*. The wife is a Calcutta born woman who lives in America with her husband and manages to get out of a marriage that she dislikes, due to no apparent reason as

the husband sees it, other than the husband's exercising of his normal authority. So, the immigrant woman in an uninteresting marriage exercises greater freedom of will than the women who are non-immigrants and stuck in marriages that are far worse.

A Perfect Life

On the other hand, the protagonist of *A Perfect Life* opposes this kind of marriage where the conditions would be of the male only. She declares that:

Because in Indian marriages becoming a wife was only the prelude to that all-important, all-consuming event- becoming a mother. That wasn't why I'd fought so hard-with my mother to leave India; with my professors to make it through graduate school; with my bosses to establish my career". Not that I was against marriage-or even against having a child. I just wanted to make sure that when it happened, it would be on my own terms, because I wanted it. (AM 77)

Silver Pavements, Golden Roofs

So, in her story entitled *Silver Pavements, Golden Roofs* Divakaruni tries to express the psyche of the victims of domestic abuse and the gripping forces that keep them locked in an abusive relationship. When Jayanti, the protagonist, boards the plane, she expresses her anxiety to go to a foreign land where the rules and regulations of her homeland are not in vogue: "I've looked forward to this day for so long that when I finally board the plane I can hardly breathe. . . . As a child in India, sometimes it is used to sing a song. Will I marry a prince from a far-off magic land, where the pavements are silver and the roofs all gold?" (AM 35). In Carole Pateman's book entitled *The Sexual Contract* marriage is defined in the following way: "Marriage is called a contract but, feminists have argued, an institution in which one party, the husband, has exercised the power of a slave-owner over his wife and in the 1980s still remains some remnants of that power, is far removed from a contractual relationship" (qtd. in Pateman 154). Jayanti surprises over such wedlock that, ". . . spitefully I wonder how a marriage could take place between a man like Bikram-uncle and my aunt, who comes from an old and wealthy landowning family" (AM 39). In contrast, the fictive white professor Jayanti fantasizes about is drawn as the uncle's polar opposite; he is handsome, refined, and romantic. He is the one Jayanti imagines as a husband, the man with whom she will fall in love when she breaks away from the Indian traditions of arranged marriages as she declares, "No arranged marriage like Aunt's for me!" (AM 45)

Widows in India

In India the restrictions and conditions imposed on women especially widows are at times inhuman. That is why the daughter-in-law in the short story *Clothes* decides to stay back in America itself after her husband is killed in his shop. The reason she comes out with is that in India widows have to live like ‘does with cut –off wings’. Her desperate state is expressed when she decides against coming to India:

That’s when I know I cannot go back. I don’t know yet how I’ll manage, here in this new, dangerous land. I only know I must. Because all over India, at this very moment, widows in white saris are bowing their veiled heads, serving tea to in-laws. Doves with cut of-ff wings. (AM 33)

The Ultrasound

In the short story *The Ultrasound*, which was later on developed into a full length novel titled *Sister of My Heart*, the protagonist Runu escapes to America in order protect her female fetus. Her in-laws insist on having a male child as their first grandchild and force her to abort the fetus. As she is not for abortion she leaves her husband and in-laws. The option of going back to her parents is also ruled out as they are not willing to take her in. She narrates her pathetic state to her friend Anju who is in America:

It is not possible...I called Mother just before I called you. She says it’s not right that I should leave my husband’s home. My place is with them, for better or worse. She’s afraid that they’ll never take me back if I move out, and then what would happen to me? People will think they threw me out because I did something bad. They’ll think my baby’s a bastard ... (AM 225)

At the same time, we cannot jump into such sweeping statements that only women fall victims to such traditions and beliefs. The husband, in *The Ultrasound*, is unable to come to his wife’s rescue as his submission to his country’s culture is more dominant than his love for his wife. It can otherwise be stated that his love and respect for his mother is more than the courage to fight against the tradition of the land.

To Conclude

To conclude, it can be said that the theme of marriage plays the role of a pervasive social institution which causes turbulence and misery in the lives of all the women characters by one way or

the other. Divakaruni's feminism causes her to speak against Indian men in various ways in these short stories. Divakaruni seems to delineate the queer compulsions of married life, its irredeemable and invariable monotony, its bondage and restrictions, power imbalances and double standards and the gradual cessation of female identity. Echoing Western feminists like Simone de Beauvoir and Germaine Greer, some of the writers look at marriage as 'legalized reproduction' and apprehend the 'power politics' which according to Kate Millett operates in marriages in a subtle manner. And yet, marriage is the aim of a woman's life and therefore, the marriage plot continues to be the most appropriate subject matter for women writers even in recent times. Empowering the concept of women's individuality, Divakaruni illustrates in an essay entitled *What Women Share*, that: But ultimately, we can be ourselves with each other. Ourselves with all our imperfections. Ourselves uncomplicated by all the emotions that complicate our other relationships: duty, lust, romance, the need to impress or control. We can be women and know that, as women, we are understood. (Divakaruni)

Migration due to economic reasons is common as everyone wishes to better the prospects and improve their standards of living. For instance, there is Haroun, the driver, in *Mistress of Spices* who migrated to the US for better wages. However Haroun also symbolizes a person who migrates to escape the risk of terrorism plaguing Kashmir. So in his case on one side it is the push factor which works while in US he sees chances of improvement. There is Malathi who moves to US to pursue her dream of having her own parlour but ends up working in the Indian Embassy office as a clerk. Even Sunil, the husband of Anju, in *Sister of My Heart* had migrated to US for better prospects and also for personal reasons because he did not like the chauvinistic attitude of his father. Uma Sinha's parents also represent the dream of the professionals to work in the US for better career opportunities. The adopted land also to a certain extent comes across as a land of escape-an escape from the rigidity, conservatism, inner fears and the images of flight associated with escape seem to suggest a fight wherein the people trapped within their own fears flutter to escape.

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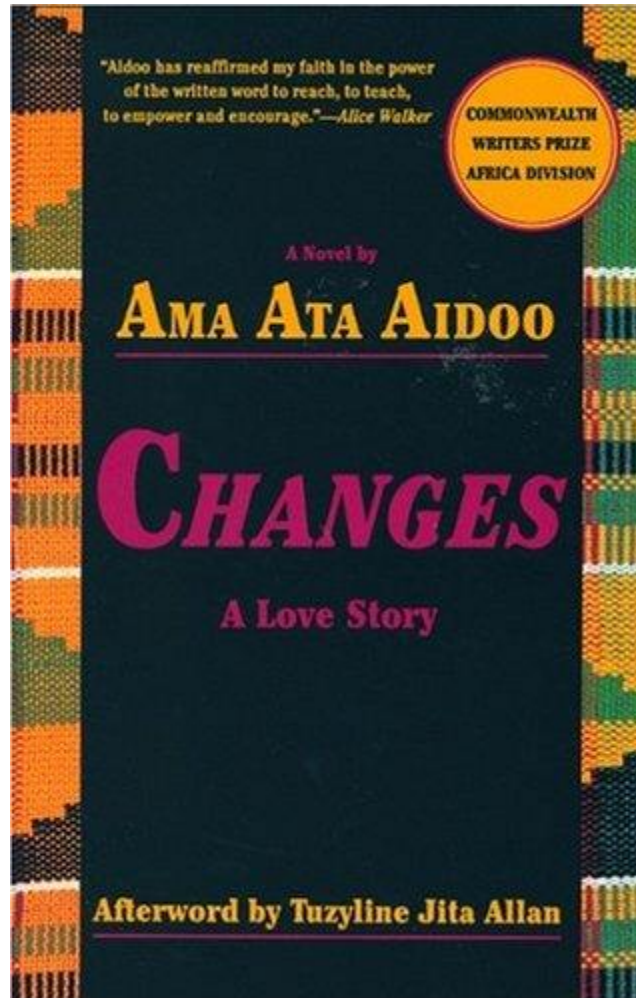
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Modern Women in Aidoo's *Changes: A Love Story* – Esi and Opokuya

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Abstract

Using the feminist qualified by the sociological critical framework, this paper demonstrates how the psychological disposition of the characters in Ama Ata Aidoo's *Changes: A Love Story* exhibits the mentality of urban-dwellers, revealing some western culture contact and conflict with traditional African culture. Consequently, it also attempts to analyse how Aidoo artistically exploits the disorganization of social life and the disintegration and erosion of traditional values in post-colonial Africa extrapolating from Ghana for the amelioration of women's condition. Esi and

Opokuya the two middle class modern educate African women are compared and contrasted in this work.

Keywords: Aidoo's *Changes: A Love Story*, Love, Marriage, Culture, friendship between women.

Institution of Marriage

Every human society has a body of beliefs that standardize the way people behave and relate to each other in the society. Over the years, these beliefs and mode of behavior are modified to suit the changing circumstances of the society concerned. The customs, traditions and beliefs have, over the years, helped to keep women under subjugation, and to make them feel generally inferior to men and incapable of operating at the same level as men in society. These are: the institution of marriage with its related issues of bride-wealth, child-marriage, polygamy, purdah, widowhood and inheritance of poverty, high fertility and puberty rites with specific reference to female circumcision.

The institution of marriage is a very important one in all African societies. It is primarily a union between two families, rather than between two individuals. Traditionally, marriages are arranged between two families. Love between a young man and a young woman was not in-itself considered legitimate grounds for marriage. A young man and a woman living in Britain, Europe, America or anywhere else outside their own country, would not normally go through with a marriage ceremony until the man's parents have gone to ask for the woman's hand from her family.

Three Types of Marriage

In Africa, there are three types of marriage that a man may opt for – marriage under customary law, in which he can marry as many as he feels he can support financially; Moslem marriage, in which a man can marry up to four women; and Ordinance marriage (including Christian marriage) in which a man can only have one wife at a time. These reflect the three major cultures that have influenced African societies.

Three Types of Marriage

In *Changes: A Love Story* there are three traditional African contemporary figures: Esi, the divorced career woman and absentee mother who nevertheless agrees to become a second wife in a polygamous marriage; Opokuya, ever juggling the dual burdens of women working at home and

outside; Fusena, the educated Muslim biding her time to finally speak out against traditional duties and a culturally-enforced acceptance of polygamy.

Esi

Esi is the first female character introduced by Aidoo to attain fulfillment beyond her domestic role as a mother and wife with a college degree and a prominent career working at the Department of Urban Statistics. Aidoo represents, the so called emancipated women of the city like Esi who before going out to her office, take sufficient time in doing things or making up as stated:

She unwrapped the cloth from her body, moved to the dressing table, took what she would need and brought the things to her side of the bed: some cream for her skin, a deodorant stick, a very mild toilet spray. She sat down, and picking these one by one, she started getting her body ready for the day. (CS 9)

The above quote describes Esi's behavior in terms of dressing up. She is influenced by the western culture. This shows the change brought by the clash of culture and its impact on the African educated class. These representatives of the African elite or intelligentsia sometimes ignore their African role or refuse to do it for their own egoistic purpose.

Oko and Esi

A woman is expected to have children to prove her womanhood, and it is true to say that the respect and status that motherhood confers on a woman is greater than that conferred by marriage per se. The fact is Oko loves Esi. He wants to have another child. In their society a married couple should have more than one child. But Esi is not willing to have one more child. She gives more importance to her work and career. This is the turning point of her life. Oko, Esi's husband, often fights with her on the issues of her work and her role as a wife and mother. Although he loves her very much, he cannot tolerate her air of independence in relation to him. He wants her to spend more time with him in the role of a wife that the traditional society expects from her. Empowered with financial independence, Esi may be trying to claim power over her own self that traditionally belongs to Oko, the male. In the pursuit of authority, self-respect, and pride as a man, Oko rapes her.

Marital Rape?

In an African community like in Accra, Esi's consideration of Oko's sexual violence as "marital rape" instead of a husband's traditional right indicates disobedience although Accra as a big

city is ahead of the country as a whole and that is why Esi behaves more as an Accran than as a Ghanaian in making her demands. Articulation of the concept of “marital rape” is critical to the conscious development of African feminism, as it allows for a woman’s realization of her rightful ownership of her body under any and all circumstances. Yet it is also problematic in the light of postcolonial Africa’s desire to rid the continent of Western ideas imposed during the lengthy colonial occupation. After the rape, Esi feels temporarily trapped, for she had earlier argued:

You cannot go around claiming that an idea or an item was imported into a given culture unless you could also conclude that to the best of your knowledge, there is not, and never was any word or phrase in that society’s indigenous language which describes that idea or item’? (CS 12)

To the best of Esi’s knowledge, there is no indigenous expression for “marital rape” in Akan, Igbo, Yoruba, Wolof, Temne, Kikuyu, Xhosa or any other African language. Still Esi feels soiled and Europe has nothing to do with it:

And here she was, not feeling academic or intellectual at all, but angry and sore. .
And even after a good bath before and after, still dirty. . . Dirty! . . . Ah-h-h-h, the word was out. (CS 12)

Esi and Oko both refer it to as “the assault,” even as she secretly reminds herself that it was rape.

Esi and Opokuya

The novel focuses on the friendship between the two working women, Esi and Opokuya. Esi and Opokuya are childhood friends. Though they are friends they are extremely different in handling their families. Esi differs significantly from her childhood friend Opokuya. Opokuya cannot really comprehend a woman who complains of a husband being too loving. Yet she also realizes that she has long envied Esi’s ‘freedom movement’, her independence. A nurturing, maternal type, Opokuya struggles to combine successfully her duties as wife and mother of four with her job as nurse and mid wife, a double shift that finds her still weary in the morning and breathless at the end of the day.

Every morning, Opokuya and her husband, Kubi, argue over the use of the car: a dispute that nearly always ends with Opokuya’s defeat. Although Opokuya frequently relents to her husband during this common argument, she describes the matter as “one of the few areas of friction in their

otherwise good marriage,” (CS 17) suggesting that she experiences contentment in other aspects of her relationship with Kubi.

However, Opokuya manages to fulfill all of the roles demanded of her. She begins her days fighting with her husband. The fact that she rarely wins their morning dispute over the car is frustrating:

Opokuya thought this was absolutely ridiculous and even mad. A car is to be used. How was she to work full-time and medical work at that, and look after a family as big as theirs without transportation of her own? Was he aware of the amount of running around one had to do to feed and clothe four growing children? (CS 17)

Opokuya is a nurse and midwife at the busy state hospital, working very long hours. Yet, she says,

The children and their father refuse to organize even their already cooked supper when I’m around... you’d think that with me being away on duty at such odd hours they would have taught themselves some self-reliance. But no. when I’m home, they try to squeeze me dry to make up for all the times they have to do without me. (CS 34)

Although Opokuya initially feels that attempts to convince African women to lose weight are intended to cut down their birth rate, she eventually admits that she “felt like a fraud” (CS 15) as a health professional because of her large frame, despite her healthy blood pressure and vitality. In this way, Opokuya has internalized the notion of what a woman’s body should be, which results in female self-policing.

Not the Traditional Submissive Wife

Opokuya in no way personifies the traditional submissive wife. Tired of depending on her husband’s goodwill for rides, for example, she proposes to buy Esi’s old car, thus asserting her physical and financial independence from Kubi, as well as her desire for greater freedom of movement. Nevertheless, the conversations they have, as Esi sips a beer and Opokuya a cup of tea, shed light on the difference in their personal circumstances:

Esi had a beer and Opokuya had tea... She insisted that alcohol relaxed her so much that if she took a sip of anything alcoholic, the first thing she would want to do even

that early in the evening would be to look for her bed... How could she, Opokuya Dakwa, sleep anytime she felt like it? With a fully-grown man, a young growing woman, and three growing boisterous boys to feed? (CS 34)

Serene Marriage?

Opokuya has a seeming serene marriage which is, on probing deeper, plagued by constant squabbles with her husband over control of the car which becomes a symbol of the independence Opokuya craves for. The car is symbolic of her need to fulfill her role as a working woman, a mother, and a wife and signifies to some extent the daily fight of the working class woman against the material restraints imposed upon her by a communal culture unwilling to change with the changing times.

Impact of Social and Economic Statuses

Opokuya's and Esi's perceptions of the car demonstrate the differences that pull them apart notwithstanding their companionship and obviously indicate the very different goals that their social and economic statuses engender. Opokuya on the other hand, is genuinely concerned, when Esi tells her of her decision to marry Ali, that is, to enter a polygamous relationship:

Look here, Esi, can you see yourself and Ali's wife getting together?...
youknow, for instance getting together about Ali's strengths and
occasionally trading gossip about his weaknesses? Can you see that
happening? (CS 97)

Women's Friendship

The strength of Esi's relationship with Opokuya saves Esi from further oblivion after her marriage with Ali falls apart. In a vulnerable moment Kubi attempts to console Esi, placing both in a predicament which would certainly have destroyed each person's commitment to Opokuya, one as a friend, the other as a husband. Esi does not allow for such a violation to take place, and for the first time in months Esi summons the strength which she had relied upon so heavily in the past. It is this strength that is always derived from the friendship and insight of the woman who has been so much a part of her life.

Esi realizes that women's friendship is far preferable to sexual satisfaction. One evening, as she is pondering her misery and loneliness, Kubi stops by her house, expecting to find his wife

Opokuya there. Kubi is shocked at the sight of a tearful Esi, holds her close, starts kissing her, and leads her towards the couch. Esi, who has been very lonesome, is erotically aroused; “it also occurred to her that maybe this might be an answer to the great question of how to get one’s physical needs met, and still manage to avoid all attachment and pain” (CS 163). But she also thinks that, by having an affair with Kubi, she would be losing Opokuya’s friendship:

And hadn’t her friendship with Opokuya been, so far, the only constant thing in her life? . . . And to maintain a friendship is a choice? Therefore, not to maintain a friendship - indeed, to kill a friend - is a choice? . . . She, Esi could not afford to shed Opokuya. (CS 164)

Hopeful Moment

This is the most hopeful moments in the novel. Opokuya will always remind the occasionally self-centered Esi that she is not singled out in her dissatisfaction, that the life of all women in Africa leaves much to be desired:

Why is life so hard on the professional African woman? Esi asked, her voice showing that she was a little puzzled. But Opokuya wasn’t having any of her self-pity. So, she countered rather heavily. Why is life so hard on the non-professional African woman? Eh? Esi, isn’t life even harder for the poor rural and urban African woman? I think life is just hard on woman, ‘Esi agreed, trying to calm Opokuya down. But remember it is always harder for some other women somewhere else,’ Opokuya insisted. (CS 50 - 51)

This is the pragmatic, caring advice Esi chooses to keep, as she decides to preserve her friendship with Opokuya. Prior to that, not once had the love struck Esi considered the effect on Fusena of her marrying Ali. Not once had she thought Fusena too might be unhappy, and lonely. Opokuya, whose friendship she values above all else, will not let Esi ignore other women. Together, Opokuya and Esi can conflate the personal and the political, a major achievement in feminist consciousness. And through this coming together of the articulate career woman and the seasoned personal caregiver, the germs of a broader female bonding that may soon bring about the much needed, long overdue changes begin to breed.

Female Status in Patriarchal Relationships

Nana's words as she philosophizes upon the nature of female status in patriarchal relationships are deceptively simple. One could easily be misled by them into taking her as an advocate and supporter of the patriarchal system of polygamous relations. There is double-edged irony underlying her words:

‘My young lady, today you came here asking me a question. I shall try as hard as possible to give you an answer. I shall also try to make it my truth, not anybody else's. . . Who is a good man if not the one who eats his wife completely, and pushes her down with a good gulp of alcohol? In our time, the best citizen was the man who swallowed more than one woman, and the more, the better. So our warriors and our kings married more women than other men in their communities. . . A good woman was she who quickened the pace of her own destruction. To refuse, as a woman, to be destroyed, was a crime that society spotted very quickly and punished swiftly and severely. (CS 109 - 110)

Leave One Man, Marry Another

The fact that Esi is able to force Oko to leave her house demonstrates that despite the limitations of communalism she was in fact ready to swim against that outmoded tide. It must be noted, however, that Esi's ability to assert her independence is contingent on her economic status and is not an option for the majority of women in similar positions. As Nana, her grandmother says to her when she decides to marry Ali,

Leave one man, marry another. Esi, you can. You have got your job. The government gives you a house. You have got your car. You have already got your daughter. You don't even have to prove you are a woman to any man, old or new. You can pick and choose. (CS 109)

Nana's lengthy counsel to Esi in clearly reveals that marriage is not beneficial to women but rather is the means by which women are detrimentally made the property of their husbands. As she says,

My lady Silk, remember a man always gained in stature through any way he chose to associate with a woman. . . a woman has always been diminished in her association with a man. . . My lady Silk, it was not a question of this type of marriage or that type of marriage . . . it was just being a wife. It is being a woman. . . . When we were young we were told that people who were condemned to death were granted any wish

on the eve of their execution. . . Anyhow, a young woman on her wedding day was something like that. She was made much of, because that whole ceremony was a funeral of the self that could have been. (CS 109-110)

Esi as a Second Wife to Ali

Esi's decision to be a second wife to Ali, who "has had a traditional upbringing [and who] seems to exemplify the figure of a modern, Western educated African...a complex, hybrid character" (EA 164), and to live a life as assumed by her is never going to be easy because Ali is also a traditional African man with all his education and profession. As a modern woman, Esi has difficulty seeing herself as an "occupied territory" (CS 91) of Ali. But Ali counters thus: "What difference should that make? And what is this about 'only a second wife'? Isn't a wife a wife?" (CS 89). In fact, Esi is in a world of duality with opposing pulls of tradition and modernity as Simpson claims:

Aidoo circumvents generic constraints in her depiction of the search for what constitutes a modern African female identity. The difficulties attendant on this search are dramatized in Aidoo's portrayal of the character of Esi, a woman who seems to have the opportunity to live her life as she wishes but who must do so within a society still subject to a stereotypical conception of African women and their designated place in the world, a place most often associated with the roles of wife, mother and helping hand or, in more modern terms, the realms of power, financial or academic success. (EA 162)

Downfall of Esi's Second Marriage

Unlike Esi's first marriage when Oko showered her his time, Ali demands little of her time which leads to the downfall of Esi's second marriage, "they became just good friends who find it convenient once in a while to fall into bed and make love" (CS 164).

Esi's relationship with Ali is another instance of male oppression of women. But it is not until the relationship is formalized that Esi realizes in a discussion with her friend that the issue is not whether a woman is part of a monogamous or a polygamous marriage. But that the process and form turning a relationship into an institution is formed around power relations between women and men. So deeply ingrained is the idea of female subservience in marriage that the arrangements which women make in order to find time also for their professional lives or other interests are discussed as improvements on the status of women in marriage. As Esi and Opokuya point out in one of their

discussions, this situation is of course only possible within an ideological and social context that has no place for a single woman:

‘It is even more frightening to think that our societies do not admit that single women exist. Yet . . .’
‘Yet what?’
‘Single women have always existed here too,’ she said with some wonder.
‘Oh yes. And all over the continent . . .’
‘Women who never managed to marry early enough.’
‘Or at all. Widows, divorcees’. (CALS 47)

Yearning for Changes

Esi and Opokuya are each yearning for changes. Their mothers and grandmothers commenting on the lack of it, yet the novel ends on a realistic note, indicating that much has yet to be achieved. In “*To Be a Woman*,” Aidoo avers that a coming together of women, female bonding, is an essential step towards emancipation:

It is obvious that for a long-term answer, if one is at all possible, only collective action would be meaningful. We must organize. Because you are not alone. Out there are all the women from all sorts of economic and social background struggling with different levels of consciousness? (264)

Survival Question

Thus sympathetic women have to adapt to their subordination in order to survive constitutes the basis of the older women’s response to Esi’s situation. The choice is finally not between monogamy or polygamy, “Western,” “traditional,” or Islamic marriages, but between oppressive, exploitative, and alienating arrangements that serve to further social control versus those that are life-affirming and egalitarian.

Changes demonstrate that quality of education improves African women who have returned from work place to view their home from a newer perspective. The conflict of changes is built on the contradiction of the protagonist’s choice to be traditional while ignoring the regulations of tradition. The protagonist considers that her husband Oko makes excess demands on the time she should invest in her career and so disregards his appeal to her to conform to the standard of behavior appropriate to

African womanhood. The narration also shows clearly that Esi is not oblivious to the stigma of being single at her age in the society despite all the changes and social progress recorded. So the problem which Esi attempts to solve by becoming a second wife is how to appropriate the social respect which marriage and family life confer in her society on her own terms rather than on the terms of the society, and because she cannot achieve this desire she becomes lonely. Esi is motivated by a desire for adventure and to express her mind and self in defiance of viable social options. The narrative portrays Esi as wishing to integrate her personal moral choices within the wider social network but without making the required adjustment or concession.

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Morphophonemic Changes in Manipuri

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Abstract

An attempt is made in this paper for the first time in the grammatical history of Manipuri on the morphophonemic changes when two words or a word and an affix are joined together. Morpho-phonemic changes otherwise called Sandhi in Sanskrit and in most of the Indian Languages deal with the interaction between morphological and phonological processes and its focus is the sound changes that occur in words when they combine to form compound words. The changes may occur in the first word or in the second word or in both. This analysis of Manipuri attempts to present a series of formal rules that successfully predict the regular sound changes occurring in the language. Thirty rules are framed to account for the changes that occur in Manipuri. The rules are derived from well-established examples to substantiate.

Wherever necessary, explanations required to clear the rule formation are also given to satisfy the readers and the language as well.

Keywords:

1. Introduction

This paper attempts for the first time in the grammatical history of Manipuri to explain the morphophonemic changes that occur when two words or a word and an affix are joined together in consolidated manner. Manipuri belongs to the Kuki-Chin-Naga group of the Tibeto-Burman sub-family of the Sino-Tibetan family of languages (Grierson & Konow, 1903-28). Morphophonemic changes, otherwise called 'Sandhi' in Sanskrit and in most of the Indian Languages, except Tamil, where it is called 'puNarcci', deal with the interaction between

morphological and phonological processes and its focus is the sound changes that occur in words when they combine to form compound words (Sobhana, 1997). The changes may occur in the first word or in the second word or in both. Very little studies are done in M. This analysis on the Sandhi changes in Manipuri attempts to present a series of formal rules that successfully predict the regular sound changes occurring in the language.

2. Classification of Manipuri Morphophonemic Changes

The morphophonemic changes, hereafter, Sandhi, in Manipuri can be broadly classified into three types, namely,

1. Without any change
2. Dropping and
3. With change.
 - a) Changes in any one of the words
 - b) Changes in both

The classification of the morphophonemic changes in Manipuri is mainly based on whether there is any change in the resultant combined word or any dropping of vowels or syllables or any appearance of a new sound in the combined word.

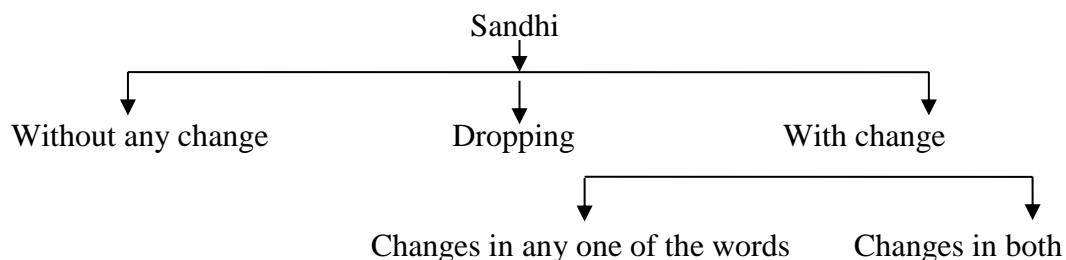


Diagram 1: Types of Sandhi

2.1 Without Any Change

In this type, both the compounding words are nouns and there is no phonological change in the resultant word after Sandhi (Yashawanta Singh, 2000).

Rule 1: Noun (N) + Noun (N) > NN

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As for as the meaning of the words in combination is concerned, the following three types emerge:

1. The words may retain the meaning of individual words

Example

li ‘cane’+ cəi ‘stick’ > licəi ‘cane stick’

2. denote some meaning related to the combination

3. Example

ŋa ‘fish’ + mi ‘man’ > ŋami ‘fisherman’

khonj ‘his/her+ tekpə ‘break’ > khonjtekpə ‘lame man’

4. give a new meaning with the totality of the combination

5. Example

lai ‘God’ + wa ‘word’ > laiwa ‘chant/mantra’

cak ‘meals’ + sən ‘hut’ > caksən ‘kitchen’

thau ‘oil’ + məi ‘fire’ > thauməi ‘lamp’

layyen ‘treatment’ + sən ‘hut’ > layensən ‘hospital’

mit ‘eye’ + tanbi ‘bald’ > mittanbi ‘blind woman’

2.2 Dropping

Dropping here refers to dropping of prefixes, suffixes or both, from the first or the second word in the combination. This may be classified as follows:

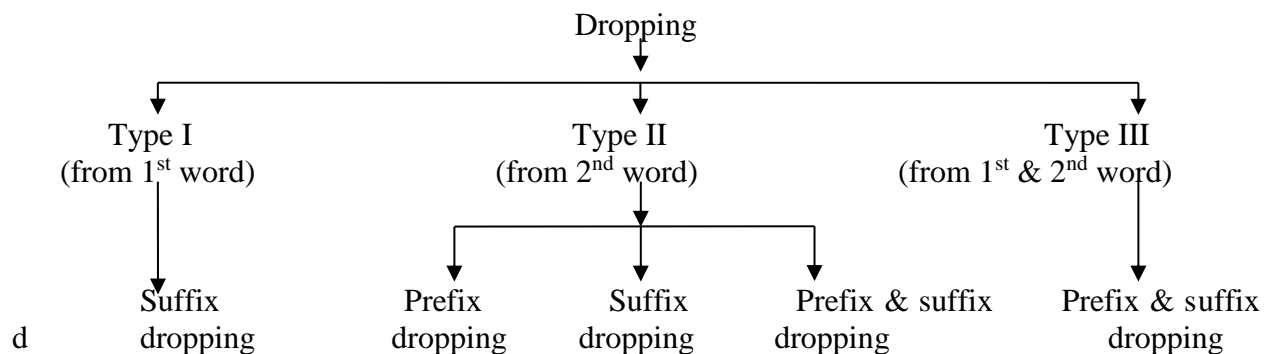


Diagram 2: Sandhi with Dropping

2.2.1. Type I - Suffix Dropping

Manipuri has a special feature called nominalizer having different functions in different contexts. Nominalizer is a form/marker which nominalizes any category of words, such as the verbs, the adjectives, etc., in many languages. In Manipuri, the suffix /-pə ~ -bə/ is considered as a nominalizer which is added to verb roots. The occurrence of /-pə ~ -bə/ is phonologically conditioned: /-pə/ occurs after verb roots ending with voiceless stops: Example, kəp-pə ‘crying’, tət-pə ‘breaking’, kək-pə ‘cutting’; and /-bə/ occurs in other places: Example, phəm-bə ‘sitting’, kəŋ-bə ‘drying’, lau-bə ‘shouting’, hay-bə ‘telling’, cəi-bə ‘scolding’, etc. (Rebika Devi Soibam, 2014)

(a) When a gerund/verbal noun/adjectival noun, hereinafter gerund (GN), occurs as the first word, the nominalizing suffix /-pə/ or /-bə/ will be dropped (i.e., syllable dropping) when it is compounded with a noun.

Model

Gerund + Noun

sannəbə ‘play’ + pot ‘thing’ > sannə + pot > sannəpot ‘toy’

Rule 2: /-bə/ > \emptyset / - a noun (when another noun is added)

Example

əkəŋbə ‘bet’ + sel ‘money’ > əkoŋsel ‘bet money’

əthenbə ‘offering..’ + pot ‘thing’ > əthenpot ‘something that is offered to the God’

Sentences

əkəppə əŋəndudə sannəpot ədu piyu.

‘Give the toy to the crying child/the child who is crying.’

phootbol sannəbədu nerokanə thoirəbənina əkoŋseldu əina phəŋləni.

‘I will get the bet money as Neroca has won the football match.’

lainiŋthəudə kətnənəbə əthenpottu phəjənə semmu.

‘Make the athenpot nicely to offer to the Lainingthau.’

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(b) When the person marker /-i/ is added to a gerund ending with /-bə/ and whose root ends in a vowel, /-bə/ is dropped in the process. It is to be noted that there is no agreement between the subject and the finite verb in Manipuri. But the person marker /-i/ is added irrespective of the subject and the tense to the verb root derived from the gerund (Rebika Devi Soibam, 2016).

Model

Gerund + -i

pa-bə + -i > pa + -i > pai

Rule 3: /-bə/ > ϕ / V- (after vowel ending verb roots)

Rule 4: -V + -i > -Vi (V stands for any vowel)

Example

pabə ‘reading’ + /-i/ > pai ‘(I) read.’

tabə ‘listening’ + /-i/ > tai ‘(I) listen.’

lubə ‘be difficult’ + /-i/ > lui ‘(It is) difficult for me.’

Sentences

əinə ɲəraŋ nobel əmə pai.

‘I read a novel yesterday.’

icenə rediodə isəi tai.

‘My sister listens music in the radio.’

thəbək əsi əiŋondədi yamnə lui.

‘This word is very difficult for me.’

(c) When the person marker /i/ is added to a gerund ending with /-bə/, whose root ends with the vowels /-i/, /-e/ or the diphthongs /-əi/, /-ai/, /-oi/ and /-ui/, the person marker /-i/ is dropped in the sandhi.

Model

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Gerund + -i

i-bə 'to write' + -i >

/-bə/ > ϕ / V- (after vowel ending verb roots)

Rule 5: -V + -i > -V

Rule 6: -i > ϕ / front vowels and diphthongs -

(If the -V is /-i/ or /-e/ or the diphthongs like /-əi/, /-ai/, /-oi/ or /-ui/)

Example

ibə 'to write' + /-i/ > i ' (he) writes.'

cəibə 'to scold' + /-i/ > cəi ' (he) scolds.'

laibə 'easy' + /-i/ > lai ' (It is) easy.'

Sentences

əi həujik imannəbigi məyumdə lai.

'I am at my friend's home now.'

əikhoygi oja sundərnə rasibu ɲəraŋgi para pharəktəbəgi cəi.

'Out teacher Sunder scolds Rasi for not studying yesterday's lesson.'

sakhigi məməudu məpamdə pot yamnə thəi haynəi.

'It is said that that Sakhi's daughter in law gave many things secretly to her paternal home.'

(d) When the alternant person marker /-li/ is added to verbal nouns ending with the nominalizing suffix /-pə/, whose verb root ends with the stop sound /t/, /-pə/ is dropped

Example

cət-pə 'to go' + /-li/ > cətli

pət-pə 'be rotten' + /-li/ > pətli

Rule 7: /-pə/ > ϕ / -li

2.2.2 Type II: From the second word

2.2.2.1 Prefix dropping

When a monosyllabic noun is compounded with a word beginning with /mə-/, /-mə/ of the second word will be dropped.

Rule 8: CV(C) + me- > CV(C) – & me- > ϕ
(C stands for any consonant)

Example

phi ‘cloth’ + məyom ‘bundle’ > phiyom ‘something that is covered with cloths; luggage’

ləu ‘paddy plant’ + məphəm ‘place’ > ləuphəm ‘paddy field’

cəru ‘straw’ + məkhok ‘stem, stalk’ > cərukhok ‘stubble’

ceŋ ‘rice’ + məkup ‘powder’ > ceŋkup ‘rice flour’

ciŋ ‘mountain’ + məmay ‘face’ > ciŋmay ‘brow (hill)’

ciŋ ‘mountain’ + mənuŋ ‘face’ > ciŋnuŋ ‘’

ciŋ ‘mountain’ + məkhoŋ ‘foot’ > ciŋkhoŋ ‘foothill’

mit ‘eye’ + məpan ‘margin, boundary’ > mitpan ‘eye lid’

Sentences

phiyom əsi kənagino?

‘Whose covered luggage is this?’

2.2.2.2 Suffix Dropping

When a gerund/verbal noun/adjectival noun occurs as the second word, the nominalizing suffix /-pə/ or /-bə/ of the second word will be dropped if it is compounded with a noun as the first word.

Rule 9: CV + GN + /-bə/-pə/ > CVGNR
/-bə/-pə/ > ϕ
(/-bə/-pə/ of the second word)
(GN stands for any gerundial noun and R stands for GN root)

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Example:

- wa ‘word/bamboo’ + həudokpə ‘to initiate’ > wahəudok ‘introduction’
wa ‘word/bamboo’ + kaybə ‘break’ > wakay ‘irritating words’
wa ‘word/bamboo’ + koybə ‘round, walk, roal’ > wakoy ‘circumlocution’
wa ‘word/bamboo’ + nombə ‘shake, work’ + sel ‘money’ > wanomsel ‘bribe’
hi ‘boat’ + kaybə ‘break’ + wa ‘word/bamboo’ > higaywa ‘words instigating quarrel’

Sentences

- lairik ədugi wahəudoktu niŋthijənə i.
‘The introduction to the book is well written.’
wari sannəbədə wakay yaorəkkəniko. əduna ceksiillu.
‘Irritable words may spill while conversing. So, be careful.’
tombidi wakoy yamnə sugənbəni.
‘Tombi most of the time circumlocutes while talking.’
əiŋondə sərkargi thəbək cəŋnəbəgi wanomsel piniŋnai ləijəte.
‘I do not have bribe money to pay for a government job.’
mədugi hənubi ənidu mətəm pumbədə higaywadə nəŋnəi.
Those two old ladies always talk higaywa.’

2.2.2.3 Prefix and Suffix Dropping

When certain adjectives like əmubə ‘black’ əŋəŋbə ‘white’, əŋəŋbə ‘red’, əsaŋbə ‘long’ and əpakpə ‘broad’ occur as the second word, the prefix /-ə/ and the nominalizing suffix /-bə/ are dropped if it is compounded with a monosyllabic noun as the first word.

Model

- phi ‘cloth’ + ə-mu-bə ‘black’ >
..... + ə- -bə > φ
.....+ mu > phimu ‘black cloth’

Rule 10: CV(C) + ə- R- bə > CV(C)R

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that is, (ə- -- -bə > φ) / CV(C)-

(Where R stands for the root)

Example

phi 'cloth' + əŋəubə 'white' > phiŋəu 'white cloth'

phi 'cloth' + əŋaŋbə 'red' > phiŋaŋ 'red cloth'

thaŋ 'knife' + əsaŋbə 'long' > thaŋsaŋ 'a long sword'

thaŋ 'knife' + əpakpə 'broad' > thaŋpak 'broad knife'

Sentences

phimu setpə nupa əmə lakle.

'A man in black attire has come.'

əhəlsiqnə sirəmdaidə thimu phai.

'The bedridden and dying elderly persons defecate black night soil.'

2.2.2.4 Dropping of second syllable and prefix and suffix

If the first word is a disyllabic noun, the second syllable of it is dropped besides the dropping of /ə/ and /bə/ of the second word in the combination. This is not a general rule but applicable for a few words only.

Rule 11: CVC¹-CVC² + ə- R- bə > CVC¹R

(i) CVC² > φ

(ii) ə- -- -bə > φ

Example

ləibak 'soil' + əmubə 'black' > ləimu > laimu 'black soil' (ə > a)

ləibak 'soil' + əŋaŋbə 'red' > ləiŋaŋ 'red soil'

Sentences

pukhridəgi laimu khərə kotkhətlək-u.

'Get some black soil from the pond.'

məkhoy yumgi phəklaŋdi ləiŋaŋ təi.

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‘The wall of their house is painted with red soil.’

2.2.3 Type III: From First and Second Word

The prefix /mə-/ of the first word and the suffix bə-/ of the second word are dropped when they are compounded.

Rule 12 : (i) /mə-/ of the first word > ϕ

(ii) suffix bə-/ of the second word > ϕ

Example

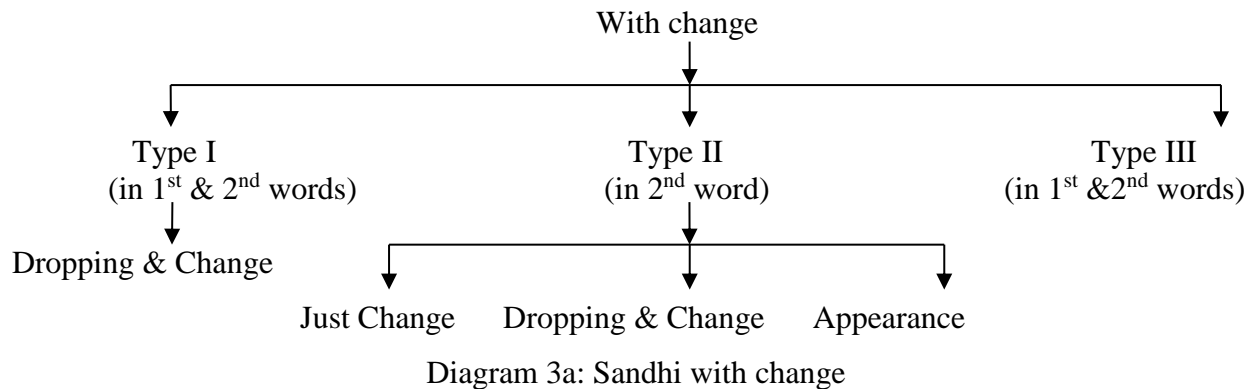
məca ‘one’s son or daughter’ + yambə ‘many’ > cayam ‘having many children’

Sentence

cayam pokpə imun̄di məhəusanə lairəgəlli.

‘A family having many children is usually poor one.’

2.3 With Change



2.3.1 Type I: Dropping and Change

2.3.1.1. When two words are joined, there will be a dropping in the first word and thereby a change effected in the second word.

Model

mə-ca + c-enbi > cajeñbi ‘woman who bears a new child’

mə- > ϕ

ca+ c-enbi > > cajanbi

c- > j- / V-

Rule 13: **mə-ca + vlC- > ca-vdC-**

(i) mə- > ϕ

Rule 14 (ii) vlC- > vdC- / V-

(vlC- is voiceless consonant and vdC is voiced consonant).

This change of voiceless consonant changing into voiced consonant is a common feature in Manipuri in certain environments, like after vowels, nasals, etc.

Example

məca + cenbi > cajanbi ‘woman who bears a new child’

məca + pokpi > cabokpi ‘woman who bears a new child’

2.3.1.2. When the present continuous marker /-li/ is added to verbal nouns ending with /-bə/ and whose root ends with nasal /-n-/, /n/ changes into /-l/.

Model

kənbə ‘hard’ + /-li/ > kəlli ‘(Its) hard.’

(i) /-bə/ is dropped.

kən- ‘hard’ + /-li/ > kəlli

-n>l / -l

Rule 15: **-n > -l due to regressive assimilation.**

Example

tənbə ‘lazy/bore’ + /-li/ > təlli ‘(Its) boring.’

nanbə ‘slippery’ + li/ > nalli ‘(Its) slippery.’

Sentences

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nupadu masa yamnə kəlli.

‘The man is very strong.’

əi nəsidi yamnə təlli.

‘I am feeling bored today.’

2.3.2 Type II

2.3.2.1. Change in the Second Word

(a) When a vowel or nasal ending first word joins with the second word/suffix beginning with a voiceless sound, the voiceless becomes voiced in Sandhi. (c > j; p > b; t > d; k > g)

Rule 16: VIC > VdC / after Vowels and Nasals.

Example

sa ‘animal’ + cəi ‘stick’ > sajəi ‘whip’

so ‘key’ + cəi ‘stick’ > sojəi ‘key’

phəu ‘paddy’ + kəi ‘tiger’ > phəugəi ‘granary’

cin ‘mouth’ + cak ‘meals’ > cin-jak ‘food’

Sentences

thanənə miyamdu sajəinə kəlləgə tankhaykhi.

‘Police chase the people by beating with whip.’

sojəi əsi waikhusigə cannəde.

‘This key does not match the lock.’

nəhənə phəugəi adudə cahigi canəbə phəu mətik canə pəisinbə yagəni.

‘You can store paddy in that granary sufficient enough for a year.’

əikhəynə həkcaŋ phənə ləinəbə əphəbə cinjak cabə təŋaiphəde.

‘We must eat good food to remain healthy.’

(b) If a vowel ending noun is compounded with a second word beginning with /l-/, the /l-/ changes into /-r/.

Rule 17: l- > r- / Vowel-

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Example

ce ‘paper’ + lai ‘flower’ > cerai ‘bougainvillea’
phi ‘cloth’ + lai ‘flower’ > phirai ‘inner side of phanek coming down while wearing’
thi ‘night soil’ + lai ‘flower’ > thirai ‘a type of plant’
ṇa ‘fish’ + lubak ‘..’ > ṇarubak ‘container for dry fish- made of bamboo’

Sentences

həijɪŋpotkidəmæk phiruk kun dərkar oigəni.
‘Twenty phiruks will be needed for the heijingpot.’
cerəigi məcu yamnə lai.
‘There are many colours of bougainvillea.’
park sidə thirai ədukki mətik yamnə həu-i.
There are so many thirai plants growing in this park.’
nupiməca ədunə məmagi phirəidə yalləgə mətuŋ innəi.
‘The little girl follows her mother holding the tip of the shawl.’

2.3.2.2 Dropping and Change

(a) If a nasal/ stop ending noun is compounded with another word beginning with /mə-/ , /mə-/ is dropped and /r/ of the second word changes into /l/.

Rule 18: r- > l- / Nasals- and voiceless stops

/mə-/ > φ

Example

khonj ‘leg’ + mərək ‘in between’ > khonjlək ‘space between toes’
pot ‘thing’ + mərəm ‘reason, cause, his/her area’ > pot-ləm ‘ingredient’

Sentences

lai khurumnəbəgi potləm pumbə surəbra?

‘Are all the ... for the puja?’

(b) If a vowel/nasal/stop ending noun is compounded with the adjective *əcəubə* ‘big’, the prefix /ə-/ and the nominalizing suffix /-bə/ are dropped and /c/ of the second word changes into /j/.

Model

kəi ‘tiger’ + *əcəubə* ‘big’ > *kəijau* ‘big tiger’

i) dropping of /ə-/

ii) dropping of /-bə/

iii) c > j / Vowels-, Nasals- and stops-

iv) /-əu-/ > /-au/ / when - /-bə/ is dropped

Rule 19: /-əu-/ > /-au/ / when - /-bə/ is dropped (and c- becomes j-)

Example

mi ‘human’ + *əcəubə* ‘big’ > *mijau* ‘big man’

hui ‘dog’ + *əcəubə* ‘big’ > *huijau* ‘big dog’

than ‘knife’ + *əcəubə* ‘big’ > *thanjəu* ‘thangjau, a kind of big knife for gardening’

lik ‘chain’ + *əcəubə* ‘big’ > *likcau* ‘big necklace’

Sentences

ɲəraŋ numidaŋ əikhoigi yumdə phimmu setpə huraŋbə əmə cəŋləkkhi.

‘A thief in black attire entered into our house yesterday night.’

uməŋsidə kəijao əmə ləi haynəi.

‘It is said that a big tiger lives in this forest.’

(c) If a vowel/ nasal ending noun is compounded with another word started with /mə-/ , /mə-/ is dropped and /c/ of the second word changes into /j/.

a) dropping of /mə-/

b) c > j / Vowels- and nasals-

Example

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ce 'paper' + mæcet 'piece' > cejet 'a piece of paper'
 phi 'cloth' + mæcet 'piece' > phijet 'a piece of cloth'
 ləŋ 'thread' + mæca 'small' > ləŋja 'single thread'

(d) If a nasal ending noun is compounded with another word started with /mə-/, /mə-/ is dropped and /t/ of the second word changes into /d/.

- a) dropping of /mə-/
- b) t > d / Nasals-
- c) -n > -ŋ / -d

Rule 20: -n > -ŋ / -d

Example

ciŋ 'mountain' + mətəl 'face' > ciŋdol 'peak'
 ciŋ 'mountain' + mətum 'face' > ciŋdum 'hill-lock, mound'

2.3.2.3 Appearance

When the question marker /-a/ is suffixed to a finite verb in future negative, /-dr-/ appears in between /-loi- ~ -roi-/ and /-a/ in the Sandhi as glide.

Rule 21: Verb finite + -a > verb finite + -dr- + -a

Example

cətloi + /-a/ > cətloi-dr-a > cətlōidra	'Won't you go?'
tumloi + /-a/ > tumloi-dr-a > tumlōidra	'Won't you sleep?'
caroi + /-a/ > caroi-dr-a > carōidra	'Won't you eat?'
kiroi + /-a/ > kiroi-dr-a > kiroidra	'Won't you be afraid of?'

2.3.3 Type III: In the First and Second Word

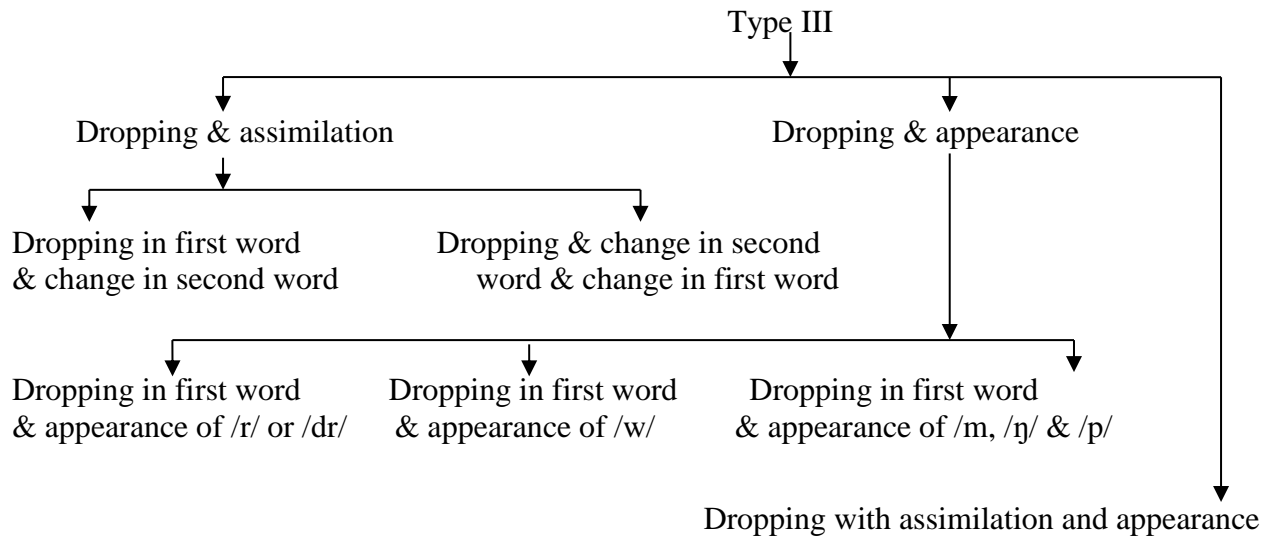


Diagram 3b: Sandhi with change

2.3.3.1 Dropping and Assimilation

(a) Dropping in first and change in second word

The prefix /mə-/ of the first word and the suffix /bə-/ of the second word is dropped when they are compounded and /l/ becomes /r/ due to progressive assimilation (Madhubala Potsangbam, 2002).

a) Dropping of /mə-/ and /bə-/

b) l > r / Vowels-

Example

mətu ‘his wife’ + lonbə ‘many’ > turonbə ‘having more than one wife’

Sentence

turonbəgi thəbəksi məitəi khunainə yade.

‘The Meitei society does not allow having many wives (by/for a man).’

(b) Dropping and change in second word and change in first word

Not only in Manipuri but in many other Indian languages also syllabic pattern plays a major role in compounding. Most of the monosyllabic words involve in compounding for various

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grammatical and functional usages (Bhat & Ningomba, 1997). When the monosyllabic first word ends with the nasals /-n/ or /-ŋ/, the voiceless sound of the second word becomes voiced due to regressive assimilation, as discussed earlier and the alveolar nasal becomes velar nasal before a velar sound.

a) dropping of /mə-/

b) n > ŋ / - k/g/kh/gh

Example

sən ‘cow’ + məkhom ‘its milk’ > səŋgom ‘milk’

thi ‘night soil’ + məkhun ‘hole’ > thigun ‘anus’

Sentences

səŋgom yamnə thokpə sənbi əmətə əi pəm̐mi.

‘I want a cow that gives a lot of milk.’

səŋgondə sanyam thəm̐mi.

‘Many cows are being kept in the cow shed.’

(c) When a monosyllabic first word ending with the nasal /-n/ is compounded with a word starting with /mə-/ , /mə-/ is dropped and /-r-/ changes into /l/ due to progressive assimilation and /-n/ changes into /l/ due to regressive assimilation.

a) dropping of /mə-/

b) -n > -l / - r

Rule 22: -r- > -l- / l-

Example

tin ‘evil spirits’ + mərəm ‘reason’ > tillam ‘related to evil spirits’

nupidu lairəm-tilləm thibə yamnə kəlli.

‘The woman searches spiritual things very much.’

lan ‘war’ + lup ‘group’ > lallup ‘war group’

Here, n > l due to regressive assimilation.

2.3.3.2 Dropping and Appearance

(a) When the question marker /-ra/ is suffixed to a gerundial noun ending with the nominalizing suffix /-bə ~ -pə/, /-ə/ is dropped from /-bə ~ -pə/ in the sandhi.

Rule 23: /-ə/ of /-bə ~ -pə/ > ϕ / -ra

Example

cabə ‘to eat’ + /-ra/ > cabəra > cabra ‘do/does (you/he/she/they) eat?’

cətpə ‘to go’ + /-ra/ > cətpəra > cətpa ‘do/does (you/he/she/they) go?’

Sentences

nəkhoy chaobigi yumdə nəraŋ numidaŋ caklen carəbra?

‘Did you take dinner at Chaobi’s home yesterday?’

nəŋ nəsi ayuk kəmitigi miphəm yaobə cətpa?

‘Did you go to attend the committee’s meeting this morning?’

Even when it is in negative, the rule is applied.

cadəbə ‘not eat’ + /-ra/ > cadəbə-ra > cadəbra ‘do/does not (you/he/she/they) eat?’

cəttəbə ‘not go’ + /-ra/ > cəttəbə-ra > cəttəbra ‘do/does not (you/he/she/they) go?’

cadrəbə ‘not eat’ + /-ra/ > cadrəbə-ra cadrəbra ‘do/does not (you/he/she/they) eat?’

Sometimes no change occurs as in the following

(b) When the question marker /-ra/ is suffixed to a noun ending with /y/ no change occurs

Example

ləway ‘village’ + /ra/ > ləwayra ‘Is it a village?’

(c) When the question marker /-ra/ is suffixed to a noun ending with nasals, stops, lateral, the -r- becomes /-l-/.
-r- > -l- / nasal-

Example

yum ‘house’ + /-ra/ > yum-l-a > yumla
 ucan ‘wood of pine tree’ + /-ra/ > ucan-l-a > ucanla
 ceṅ ‘raw rice’ + /a/ > ceṅ-l-a > ceṅla
 lairik ‘book’ + /a/ > lairik-l-a > kwakla
 pat ‘lake’ + /a/ > pat-l-a > patla
 phirep ‘determination’ + /a/ > phirep-la-a > phirepla
 pəthap ‘ruler, scale, rule’ + /a/ > pəthap-la-a > pəthapla
 nobel ‘novel’ + /a/ > novel-l-a > nobella
 phirol ‘dress’ + /a/ > phirol-l-a > phirolla

(d) When the question marker /-a/ is suffixed to a finite verb in future tense, /-ni/ is dropped when /-dr-/ appears in between finite verb and /-a/.

Rule 24: **-ni (of finite verb) > ϕ / - dra**

Example

cagəni + /-a/ > cagə-dr-a > cagədra ‘Will you eat?’
 lakkəni + /-a/ > lakkə-dr-a > lakkədra ‘Will you come?’
 phəmgəni + /-a/ > phəmgə-dr-a > phəmgədra ‘Will you sit?’

Sentence

həyeṅ tombə lakkə-dra?
 Is Tomba coming tomorrow?

(e) When the personal termination suffix /-i/ is added to verbal nouns ending with the nominalizing suffix /-bə/ and whose verb root ends with the diphthongs /-əu/, /-au/ and /-ao/, /-bə/ is dropped and /-w-/ appears in sandhi as a glide between the diphthong and the vowel /i/.

Rule 25: **-w- appears as a glide between diphthongs and –i**

səubə ‘to boil’ + /-i/ > səu-w-i. ‘(It) boils.’

saubə ‘to get angry’ + /-i/ > sau-w-i. ‘(He) gets angry.’

kaobə ‘to kick’ + /-i/ > kao-w-i. ‘(He) kicks.’

(f) When the suffix /-i/ is added to verbal nouns ending with the nominalizing suffix /-bə/, /-bə/ is dropped and the nasals /m/ or /ŋ/ of the word doubles.

i) /-bə/ is dropped.

ii) The nasals /m/ or /ŋ/ doubles.

Rule 26: /m/ or /ŋ/ or /-p/ of the root doubles /-i

Example

pambə ‘want’ + /-i/ > pammi

lumbə ‘be heavy’ + /-i/ > lummi ‘(It’s) heavy.’

kəŋbə ‘be dried’ + /-i/ > kəŋŋi ‘(It’s) dried.’

iŋbə ‘be cold’ + /-i/ > iŋŋi ‘(It’s) cold.’

Sentences

əinə sophadə phəmmi.

‘I sit on the sofa.’

həudonə səgaydəgi a lammi.

‘The cat tries to get the fish from sagay.’

nəŋnə nuŋsədə phəubə ŋasi yamnə kəŋŋi.

‘The fish which you dried in the sun is very dry.’

ŋəsidi yamnə iŋŋi.

‘It is very cold today.’

(g) When the suffix /-i/ is added to verbal nouns ending with the nominalizing suffix /-pə/, /-pə/ is dropped and the voiceless stop sound /p/ of the word doubles.

a) /-pə/ is dropped.

b) /-p/ of the root doubles /-i

Example

kəppə ‘to cry’ + /-i/ > kəppi

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təppə ‘be slow’ + /-i/ > təppi

cəppə ‘to cut’ + /-i/ > cəppi

Sentences

əŋaŋdu məbuk lamdunə kəppi.

‘The baby cries due to hunger.’

əikhoy imadi thəbək təubədə yamnə təppi.

‘My mother is very slow in doing work.’

kyayonbinə kwajəpnə kwa marudu cəppi.

‘The lady who sells pan cut betel nuts with kwajap.’

(Pan: combination of betel nut and betel leaf)

2.3.3.3. Dropping in First Word with Assimilation and Appearance

When the personal termination suffix /-li/ is added to verbal nouns ending with /-bə/ and whose root ends with nasal /-n-/, /n/ changes into /-l/ due to assimilation.

i) /-bə/ is dropped.

ii) n > l due to regressive assimilation.

iii) /l/ doubles when the first word is monosyllabic and the second one is a vowel

Rule 27: CVn +-li > CVl+-li

Example

lanbə ‘wrong’ + /-i/ > lalli ‘(Its) wrong.’

ŋənbə ‘early’ + /-i/ > ŋəlli ‘(Its) early.’

yanbə ‘hang’ + /-i/ > yalli ‘(It) hangs.’

Note: /-i/ and /-li/ are alternant forms.

(i) /-p/, /m/, and /ŋ/ ending verb roots take /-i/ and

(ii) the /k/, /t/ and /-n/ ending roots take /-li/

Sentences

əhal ədunə parktə khoŋnə təpnə təpnə cətli.

‘The old man walks slowly in the park.’

həinəudu pətli pətli təure.

‘The mango is slightly rotten.’

napetnə səm kəkli.

‘The barber is cutting hair.’

2.4. Three Words Combination

When three words join to form a compound word there are some changes. Dropping of initial /mə-/ and /-bə/ and /c- > j-/ have been discussed earlier. Along with that when nupi is added the initial syllable /nu-/ is dropped and /-pi/ becomes /-bi/ after the nasal.

Rule 28: nu > φ / R-

Rule 29: -p- > -b- / n- or V-

Rule 30: -t- > -d- / ŋ-

Both Rules 29 and 30 can be represented as discussed earlier into one rule.

Rule 17: -vIC- > vdC / N- and V-

Where N stands for a nasal and V stands for a vowel.

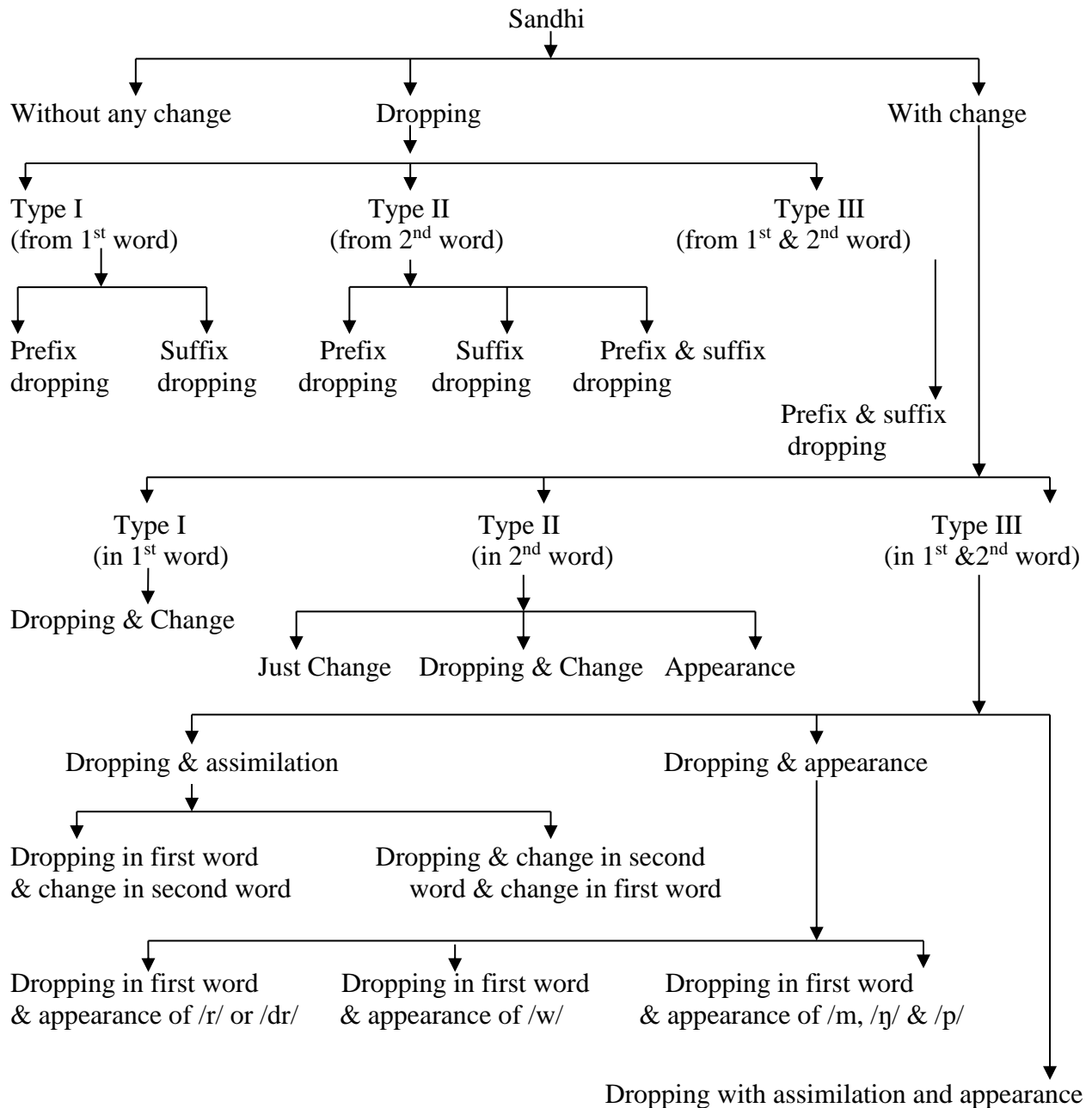
Example

- a. məca ‘his/her child’ + cenbə + nupi ‘woman’ > cajanbi
məca ‘his/her child’ + pokpə + nupi ‘woman’ > cabokpi
- b. phi + sabə + nupi > phisabi ‘weaver (female)’
phi + taibə + nupi > phidaibi ‘tailor (female)’
phi + yonbə + nupi > phiyonbi ‘woman who sells cloths’
kok + taŋbə + nupi > koktaŋbi ‘bald (woman)’
kok + taŋbə + nupa > koktaŋbə ‘bald (man)’
ceŋ ‘rice’ + taibə + nupi ‘woman’ > ceŋdaibi

Conclusion

An attempt is made for the first time to present 30 morpho-phonemic rules together in Manipuri. No such consolidated work has been done so far. There are many peculiar language specific morpho-phonemic changes in Manipuri. To mention a few, different types of assimilations, l > r and vice versa, addition of –dra- as a linking morph, voiceless sound becoming voiced, etc. These rules have brought out some specific features of the language. This consolidated rules will be of much help to the students of Manipuri and researchers as well. There may be some more rules that may be found out in future. However, it is felt here that some deeper and exhaustive research in the analysis of Sandhi in Manipuri is required to complete this task entirely.

The analysis made in this paper may be represented in a diagram followed by the list of rules framed.



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List of rules framed

- Rule 1. Noun (N) + Noun (N) > NN
- Rule 2. /-bə/ > ϕ / - a noun (when another noun is added)
- Rule 3. /-bə/ > ϕ / V- (after vowel ending verb roots)
(V stands for any vowel)
- Rule 4. -V + -i > -Vi
- Rule 5. -V + -i > -V
- Rule 6. -i > ϕ / front vowels and diphthongs -
(If the -V is /-i/ or /-e/ or the diphthongs like /-əi/, /-ai/, /-oi/ or /-ui/)
- Rule 7: /-pə/ > ϕ / -li
- Rule 8: CV(C) + me- > CV(C) –
(me- > ϕ)
(C stands for any consonant)
- Rule 9: CV + GN + /-bə/-pə/ > CVGNR
/-bə/-pə/ > ϕ
(/-bə/-pə/ of the second word)
- Rule 10: CV(C) + ə- R- bə > CV(C)R
that is, (ə- -- -bə > ϕ) / CV(C)-
- Rule 11: CVC¹-CVC² + ə- R- bə > CVC¹R
(i) CVC² > ϕ

- (ii) ə- -- -bə > φ
(Where R stands for the root)
- Rule 12: (i) /mə-/ of the first word > φ
(ii) suffix bə-/ of the second word > φ
- Rule 13: mə-ca + vɫC- > ca-ɪdC
- Rule 14: vɫC- > ɪdC- / V-
(vɫC- is voiceless consonant and ɪdC is voiced consonant).
- Rule 15: -n > -l due to regressive assimilation.
- Rule 16: vɫC > ɪdC / V- and N-
- Rule 17: l- > r- / Vowel-
- Rule 18: r- > l- / Nasals-
- Rule 19: /-əu-/ > /-au/ / when - /-bə/ is dropped (and c- becomes j-)
- Rule 20: -n > -ŋ / -d
- Rule 21: Verb finite + -a / verb finite + -dr- + -a
- Rule 22: -r- > -l- / l- (assimilation)
- Rule 23: /-ə/ of /-bə ~ -pə/ > φ / -ra
- Rule 24: -ni (of verb finite) > φ / -dra
- Rule 25: -w- appears as a glide between diphthongs and -i
- Rule 26: /m/ or /ŋ/ or /-p/ of the root doubles / -i
- Rule 27: CVn +-li > CVɪ+-li (n>l / -l)
- Rule 28: nu > φ / R-
- Rule 29: -p- > -b- / n- and V-
- Rule 30: -t- > -d- / ŋ-

Both Rules 29 and 30 can be represented as discussed earlier into one rule.

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Where N stands for a nasal and V stands for a vowel.

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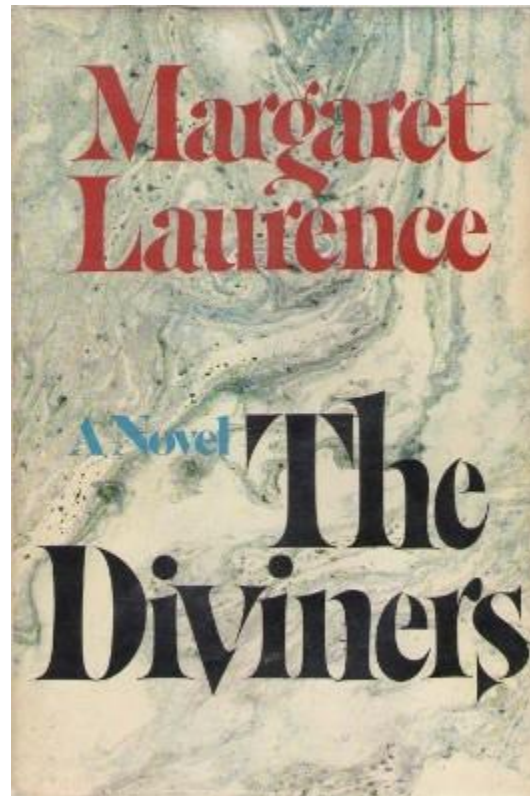
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**Self-Discovery in Margaret Laurence's
*The Diviners***

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Abstract

Canadian Literature has the search for national individuality. The Canadian quest on identity crisis rapidly moves with a great deal of importance and forcefulness. There is a diligence of the forces and factors that have undermined the efforts to make up the mind from the dilemma of identity. The search of individualization of Margaret Laurence's heroines provides a platform to think with the sense of discontinuity and displacement caused by the colonial experience in Canada. It engenders a sense of inadequacy and insufficiency which affected the acquisition of an adequate whole identity. *The Diviners* has Morag as its heroine who cross a number of hurdles in her life to discover her own self.

Key words: Margaret Laurence, *The Diviners*, replicate, individuality, depression, identity

Fictional Autobiographies

Margaret Laurence occupies a unique position among the women writers of Canadian fiction. She observes the dilemma of the question for identity and takes efforts to discover in fictional terms and styles to consider the women's problems. Her novels are usually thoughtful with the woman's or nation's identity. They also replicate the wide apprehension for the position of women in society and the parallel increase in the longing to develop and emphasize a individual search for Canadian identity. As Barbara Hehner says: "*The Diviners* comes to grips with currently debated issues much more explicitly than Laurence's previous fiction: the search for a Canadian Identity, the discrimination encountered by women, the unjust treatment of native people, and even ecology, find a place in the novel (Hehner 41)

Laurence's Manawaka novels *The Stone Angel* (1964), *A Jest of God* (1966), *The Fire Dwellers* (1969), and *The Diviners* (1974) may be described, as, fictional autobiographies' and has given remarkable portraits of women fighting with their personal determination through self- assessment to find significant prototypes in their lives. Her characters, in the opening of the novels, might be victims but by the end they refuse to become victimized. "in their dilemmas, her characters move us through four generations of the history of this country ... through two world wars and the depression to the contemporary setting" (Clara Thomas, 1976). Their state of backwoods is altered into a state of completeness by their journey, which is often seen as a means of escape. The real way of life becomes a symbol for the journey towards self-discovery and an approval of their inheritance. Laurence's nature portrays the lives of several generations settled in and around the town of Manitoba. She lights up the past of people in order to bring a decorum and stability to the lives of men and women in the current generation providing an act of compensation, by contributing a position in social history and a ground for some sort of cultural stability with a strong mission.

The Diviners

The Diviners, Margaret Laurence's last novel in the series of Manawaka fiction has been applauded by many critics as the most exceptional accomplishment in her profession. The novel is about Morag Gunn, who is born in small-town Manitoba who lost her parents at a young age. The novel is divided into five sections – "River of Now and Then," "The Nuisance Grounds," "Halls of Sion," "Rites of Passage," and "The Diviners". The "River Now and Then" and "The Diviners" surrounds the three leading sections of the book. "The Nuisance Grounds" examines Morag's present that comes to peak in two phone calls. In "Halls of Sion," Morag apparently escapes from Manawaka

and from her parents only to search for her own roots. In “Rites of Passage,” Morag has exposed her life down to the bare prerequisites and sets out on the search for “vital truth”

Morag

Morag was brought up by the town scavenger and his dim wife. She goes to University in Winnipeg to escape the life she was brought up into. In the University she marries her Professor and also she becomes a writer. Morag leaves her husband he refuses to let her become a mother and doesn't persuade in writing. After her separation Morag meets her childhood friend/lover and lives with him and has a baby. She raises the baby on her own in Vancouver, London, and McConnell's landing. When her child leaves, she feels lonesome and starts searching for her own roots – where she has come from. Finally, she finds out the reality that her ancestry is nowhere but in the same place where she was brought up.

Brooke Skelton and Morag

Morag escapes from her parents to search for her own roots. In her search she meets Brooke Skelton who feels that Morag is more attractive and appealing because she seems to have no past and she is original. The relation of Morag with Brooke comes to an end when Morag realizes that she is not able to live in two eternal stationary worlds that Brooke prefers. He wants to live in the world that discards the history and not accepts the upcoming life in the shape of a child.

Jules Tonnerre

Morag leaves Brooke and discovers Jules Tonnerre, in so doing she tries setting up continuity between her past in Manawaka, to her present life, and her future. She also leaves Jules and she carries the child she has wanted in her life. She cannot find her own individuality, thus trying to be conventional herself into the person that she thinks people will like better. “She tries to be whoever/whatever he wants her to be: as a wife, a lover, a writer”. (Laurence, 60). She is simply trying to be whatever it is that she thinks would please the others around her, instead of searching for her own self. She searches for an answer in the memory; “The aeons ago memory. The child saying I'll just go up and see my mother and father, now, for a minute. And Mrs. Pearl, holding tightly to the child's wrist, saying No you don't; they're too sick to see you; they don't want to. They had wanted to see her; they had not wanted her to see them. The gaps in understanding, the long-ago child wondering to what was being kept from her wondering why they did not want to see her” (Laurence, 356). Morag's desire to understand what she was not able to understand as a child is clearly shown in the lines.

The affair with Jules Tonnerre which lasted for only three weeks resulted in the birth of a girl baby who is named after Jules' dead-sister Pique. Morag moves to London to give attention to her literary career after the birth of Pique.

As the novel moves more into her life, it's obvious that she had concealed her identity for a very long period in her life. This is seen in her marriage with Brooke and then their separation. Morag has a feeling that Brooke was the one who made her what she required to be and she used him to defend her from the reminiscences of her past. However, when she finds that she can't just be a camouflage and that people in her past are significant she feels relaxing with Jules and comprehends that she has been a protection in herself from herself. After they have relationship she understands that she doesn't belong to reconcile down with a man who needs her and she wants her own self to be something that she is responsible for, "“What I'm going to do,” Morag says “is, I'm taking off.” ‘You think you can?’ ‘I have to. It's complicated, but I have to.’” (Laurence, 223).

A Stranger in Her Own Place

Morag is presented as a character who often feels herself a stranger in Manawaka. Her poverty always makes her feel ashamed and she is embarrassed by Christie and Prin. She acquainted with a silent friend in Jules Tonnerre, a youth in her school. They walk and talk and, ultimately, she has her first physical relationship with him. Jules is never permanent in her life, he moves in and out of her life, never staying for long. Jules tells Morag the tales that he had heard from his drunken father Lazarus which are entirely different from that of the stories told by Christie. Morag realizes that the truth has different version and the stories of Christie no longer impress her even though Heroism exists in those stories.

Searches for Her Identity

Morag wanders from place to place in search of a home, which she at last realizes she must make for herself in Canada. She also searches for her identity as a woman, mother and writer and as an individual in a community. She swears never to return to Manawaka but Morag understands that she must come back to the place she never considered and she had left behind. The land Christie has created for her. When she finds out that he is dying she returns home and she admits to Christie, that he has been a real father to her.

In this novel, Morag is trying to find out who she is; she uses photographs to help demonstrate who she is. Yet another significant idea to consider in the book is the past vs. present. The novel opens up with the words “the river flowed both ways” this is important because it essentially sets up the whole novel by conversing how the past and present are important but it’s also vital when considering Morag’s identity, she lives her entire life by trying to return to the past challenging to figure out what her true self is. One of the important and relevant themes of *The Diviners* is that of stories and how these echo the human life. Morag connects very strongly with the stories of her ancestors in Scotland, the stories that comprise her own life, and the stories she writes for and about herself. Morag is also intently interested in the inaccuracy of experience and stories to reflect what really happened.

Morag is an established writer, but her dedication is not easier than before. She is also a single woman with a growing daughter whose own characteristics must be respected. She used to think words could do anything. This sense of lack of a significant identity makes her agree to a voyage of journeying across time and space towards acquiring an adequate self-perception and that represents the novel. It is the past that shows the present its own face. An assessment of the past is not an easy matter of recovering for Morag. She has problematized the genuineness of her past by a frequent invention of her lived past and modified it to her needs. It is Morag’s relation with her inherited past, responsible for her inability to come to terms with her present. She can determine her present crisis only when she begins to accept and value her legacy in its true outlook.

Intertwining Narratives

Margaret Laurence deliberately and clearly intertwines in a well-built nationalist objective through Christie’s tales of Piper Gunn and Jules’s tales. *The Diviners* is not just a story of a person’s journey towards self-discovery; but it is also a story of many people of a Canada. Both Christie and Jules are marginalized and substandard human beings, insulted and kept away by the society. The present fails to provide them with any sense of a typical identity. Morag’s acceptance and re-evaluation of her inherited past finally releases her from conflict with her past. The image of the river flowing both ways at the beginning of the novel again appears at the end of the novel symbolising both past and present. Morag, sees the necessity of achieving such a total presence as that of the river is necessary for an integrated and whole identity. Like the river Morag too achieves a self realisation by incorporating the past into the present.

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Language in India www.languageinindia.com ISSN 1930-2940 18:1 January 2018

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Changes in the Core Kinship Terminologies: A Case Study of Hindu Kinship Terms in Kerala

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Abstract

Kinship terminologies are considered to be that part of the core vocabulary resistant to linguistic changes. Dravidian language Malayalam, has a classificatory set of kinship terminologies in which the terms for the secondary kin, i.e., father's brother or mother's sister is a derivative of the term for father and mother respectively. The goal of the present paper is to examine the changing patterns in the native Hindu kinship terms in the in Kerala. In the contemporary urban social organisation the generic terms in English which is generally used for addressing relations not related by blood 'uncle' and 'aunt-ie' seem to have started replacing the native kinship terms. Undoubtedly, this change in the use of kinship terminology is not a case of internal linguistic changes. The kinship terms are not just a string of letters which constitute a lexicon, but encapsulate expressions of human relationships, how these relationships are organised, how they interact with one another, the roles they play. They are the true indicators of how the kin roles are enacted and maintained. It implies that the kinship terms cannot be abstracted from actual living experiences and entails that when there are transformations in the nature of relationships in a family or in society in wider context, the semantic content of the kinship terminologies starts shrinking, and consequently in course of time, they are replaced or lost. Any transformation in the use of kinship terminology essentially indicates transformations in the very nature of these family relationships it embodies.

Introduction

The pattern of Dravidian kinship dates back to two thousand years and is attested to be extremely durable and resistant (Trautmann 1981). *Studies on kinship terminology suggest that the structures of kinship terminology are slow to change and resistant to the effects of changed political, economic or*

social circumstances. The lesson of history is that kinship terminology is very conservative and resistant to the effects of other levels. (Trautman 2001:270)

Malayalam has an extensive system of lexicon as part of the kinship terminologies, the reason being that language follows a classificatory system of naming the kins. The basic organising principle of the Hindu Dravidian kinship system has been identified as two. The father's brother is equivalent to father and mother's sister to mother. So father's brother is called 'big' or 'little' father *valiyachchan* or *ilayachchan*, the mother's sister 'big' or 'little' mother, *valiyamma* or *ilayamma*¹, mother's brother is *ammavan/ maman*². *muutta* 'elder' and *valiya* 'big', refer to older or senior siblings; *ilaya* 'younger' and *ceriya* 'small' refer younger or junior siblings of ego's father in the first ascending generation.

Therefore, if we do a componential analysis, the terms of uncles and aunts are portmanteau words derived from the terms for father and mother. The second principle of Dravidian system is the principle of cross-cousin marriage. Here, father and mother in law are uncle and aunt, spouses and spouse's siblings become cousins. Hence it is the same terms for ego's mother's brother and father in law, and father's sister and mother in law.

Fa	acchan
Mo	amma
FaBr(e)	valiyacchan/valyacchan
FaBr(y)	ceriyacchan/ ilayacchan
FaSi(e)	ammaayi/valyamma
FaSi(y)	ceriyamma
MoBr(e)	valiya ammaaman
MoBr(y)	ceriya ammaaman
MoSi(e)	valiyamma
MoSi(y)	ceriyamma/ilayamma/koccamma/elemma/ilayamma

Asher and Kumari (1997:450-51)

² Maman is a common address/reference term for maternal uncle. It could be said that, it is derived from 'ammaman' which used to be a popular term for maternal uncle in early Kerala.

When we say that the kinship term for father's brother is derived from the term for father, it means that, father's brother is considered with the same reverence as of the father, and he has similar duties and responsibilities toward the nephews and nieces as father. On the contrary, in the contemporary urban society of Kerala the borrowed³ English kinship terminologies 'uncle' and 'aunt-ie' are seen to replace the native vernacular terminologies which exist for the respective kinship relations in the family. This paper examines the transformations in the use of these terminologies and attempt to identify the factors which are responsible for the changes.

Kinship: History and Creation

All of the Indian languages, including Malayalam have borrowed 'uncle' and 'aunt-ie' from English as generic terms of reference or address for the people of one's parental age and not biologically related. This paper argues that when the contemporary urban society, especially the younger generation replaces the native vernacular classificatory kinship for close blood relations terms with English generic 'uncles' and 'aunt-ies' it is not certainly a change of form, but strongly indicates an undercurrent of change in the family ties over the time. One could observe significant changes in the nature of family relationships in the contemporary society. Kinship relations are highly negotiated in the constant flux of changes in the family, and largely in a society. It is not possible for us to understand the transformations in the kinship relations unless we look into the history and construction of the kin relations.

The kinship relations contained in the kinship terminologies of 'uncles' and 'aunts' date back to the very establishment of family life. The community of Kerala has been an agrarian community, and used to live as extended families. The people living under the same roof in a traditional family set up were bound with mutual love, care, duties and responsibilities. In such traditional family setting, the relations of 'uncles' and 'aunties' had specific important functional areas. It used to be a very powerful relation. The role of uncles and aunties in these families were as important as one's father and mother for the children. They have close relationships with their siblings and siblings' children.

³ In Indian languages, 'uncle' and 'auntie' are no longer identified as non-native vocabulary

Malinowski (1930) points out that in most primitive communities also, the households of the mother's sister and father's brother plays a considerable part and in many ways become substitute homes for the child. In a similar line, Milardo (2009) rightly finds out, aunts and uncles in the traditional family set up foster the next generation's development along with the parents. In extended families especially, they support their siblings in parenting by providing child care, thereby complementing the work of parents. Uncles and aunts support parents, buffer the relationships of parents and children, act as family historians, and develop life-long friendships with parents and their children. Also, they act as mentors to nieces and nephews, they express support and are occasionally critical. Therefore, in a traditional society the kinship relations of uncle and aunt were an equally important relation as one's parents. They have been assigned specific roles in a family, during the growing up of children, and the roles have been performed without any compromise. They had authority as well as responsibilities. Vice versa, the children treated them like their own parents.

Every important decision in a child's life has had the influence of *ammavan* and *valiyachachan* 'ego's parents' siblings', including decisions on one's education and marriage. Also, it was a common thing to take care of one's parent's siblings in their old age with a sense of duty.

On the other hand, the families in the contemporary urban society, consisting mostly of nuclear families, are isolated and independent. They are in most of the cases shut down from their extended families. Parents raise their children independently or entrust them to the care of paid caretakers. Aunts and uncles no longer play such significant and inevitable roles in life of children and their parents as they were in the traditional families. They are mostly visitors during the festivities. Their roles are reduced to the attendees in family functions such as weddings and funeral.

Marumakkathayam

Yet another reason for the importance of this collateral relation is the matrilineal system which existed in Kerala. A distinctive feature of the social organisation of Kerala was the prevalence of

Marumakkathayam or matrilineal system⁴ among several caste groups. The relation of maternal uncle and his wife hence become one of the most important relations in a family, to an extent that he held an important position in relation to a child, more than one's own father. The cross-cousin marriages which used to be so prevalent in the society resulted in the importance of this relationship, as uncle and aunt become father-in-law and mother-in-law. In today's society the cross-cousin marriages are extremely rare. Hence *ammavan* 'mother's brother' and *ammayi* 'mother's brother's wife' are no longer a prominent relation as it used to be in a traditional family setup. (On the other hand, in the communities like Ezhava, where *makkathayam* 'patrilineal system' was practiced, father and father's siblings were prominent relationships.)

Siblings

Siblings in a traditional family assisted each other all throughout their lives. Assistance has been in the form of financial help, seeking advices, emotional mentors, helping bringing up each other's children, helping with the marriages of each other's children. A number of reasons are pointed out which lead to the transformation in the relationship of the siblings: family issues over the hereditary assets, sibling rivalry over looking after one's aged parents, all of these contribute to the drift in the family.

Present Study

The present study looks into the case of Hindu kinship terminologies in Malayalam. The sample population is the middle class urban population. Twenty families are considered for the study. The study is not homogenous across the state. As obvious, among the rural population the relationships are much rigid when compared to the urban population.

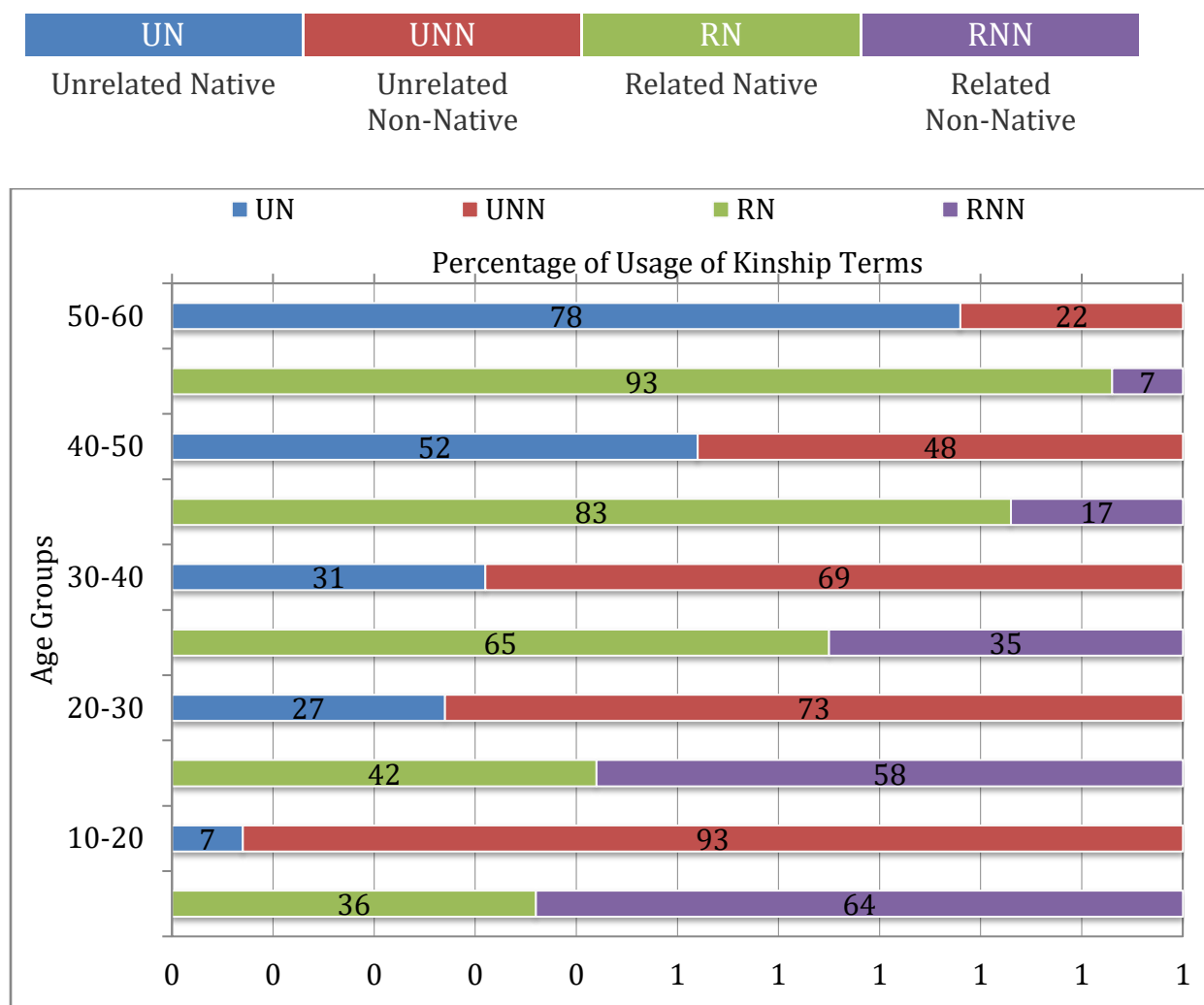
The study does not overlook the general trend of *anglicisation* which exists in the urban societies⁵.

⁴ M.P Joseph The Principles of Marumakkathayam Law 1926

⁵ Attention is given to choose families where there is no prominent use of English in the home domain. English substitutes 'daddy' 'papa' 'mummy' 'mamma' for *achan* 'father', *amma* 'mother' are considered as a tendency towards favouring the English terminologies. Such families are omitted from the study.

Domain Analysis

The method of ‘domain analysis’⁶ designed by Fishman (1972) is adapted to find the ‘domains of participation’ as well as ‘domains of use of the terminologies’. The domains of use of terminologies are categorised as ‘family’ and ‘non-family’. The data shows that



⁶Domains are defined in terms of institutional contexts or socio-ecological co-occurrences. They attempt to designate the major clusters of interaction situations that occur in particular multilingual settings. Domains enable us to understand that language choice and topic. (Fishman 1972: 19).

45% of the informants have substituted the English generic terms for the members of the family. There are % who address a non-family, biologically unrelated person with a native term for the reason that they share an intimate relation equivalent to family.

The domains chosen for analysing the domains of participation, where the members participate in activities together like decision making, giving emotional and physical support, sharing responsibilities - child upbringing, education, marriage, sickness.

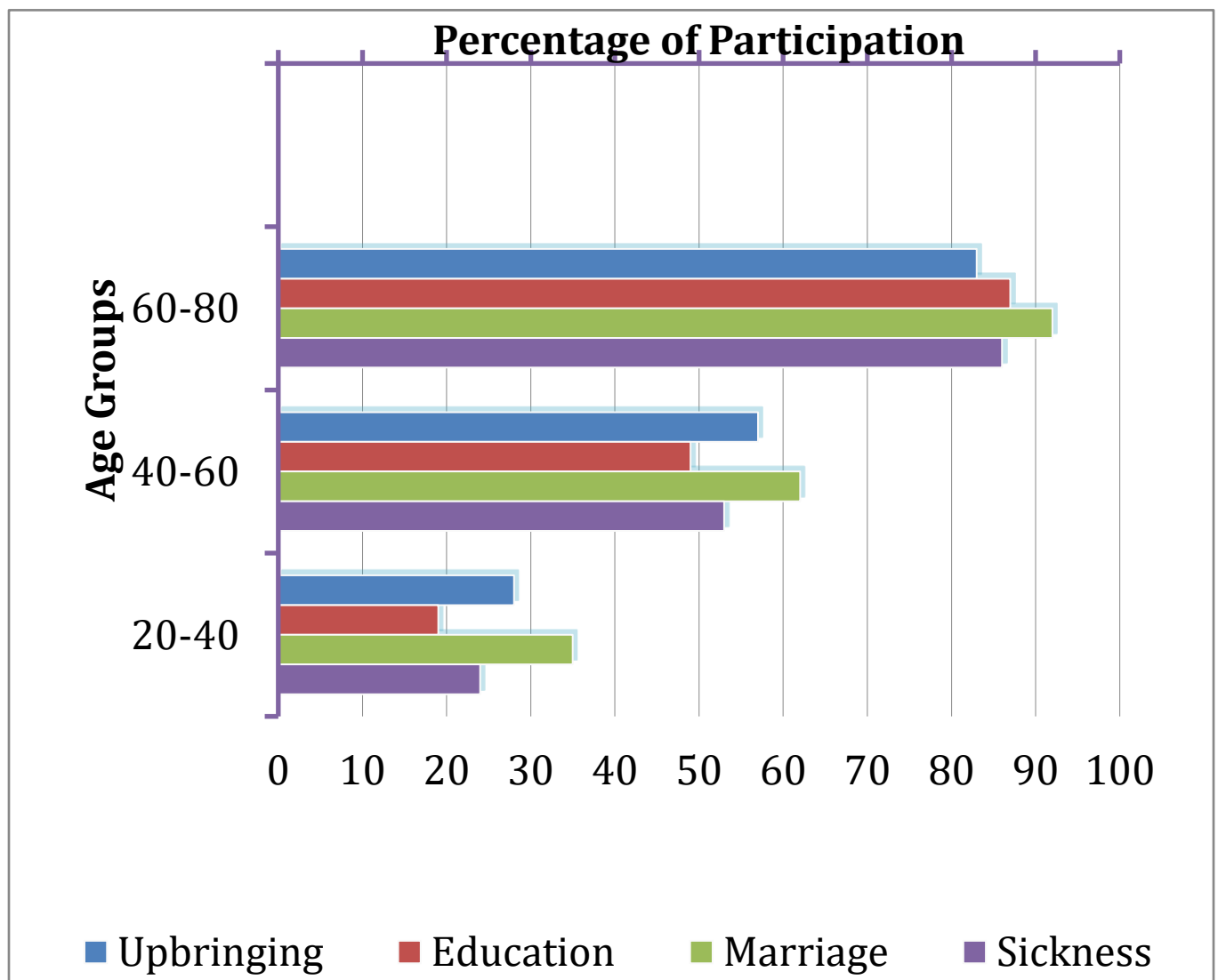
With respect to the age of the informants, the domains of participation seems to be shrinking

Sample Cases

Here five representative cases from the primary study are discussed.

1. Vasudevan (68) is a retired government employee. He fondly remembers his deceased brother who was more of a father for him. His brother sacrificed his education after high school and joined as a mechanic in a work shop in order to support his younger brother's education. Now Vasudevan leads a comfortable life and he is indebted to his brother for all his achievements. Vasudevan has asked for his brother's decisions in all the important aspects of his life, including his marriage, names of the children. He says he made sure his children also pay due respect and love to *valiyachan*. In the last days of his brother, he looked after him with utmost care, and still in tears when he remembers him.

Deepak (32) and his brother Sandeep (28) share a good relation. The case of Vasudevan and his



brother was narrated to him and, asked whether Deepak would have done the same sacrifice for his brother had he been in the same situation. Deepak said that he would have never left his education for the sake of his brother though he cares for him. May be, he would have figured out a way in which both of them could have earned their education.

2. Sumathy (86) is a widow. Sumathy was looked after by her sister's son and family. Recently, her sister's son who was looking after Sumathy informed her that he would not be able to take care her any longer. The reason being his son and daughter-in-law who was away has come back home and they have expressed their displeasure in accommodating a 'relative' in the family. He further said that the cardiac problem he had later could be because of leaving his aged *ilayamma* at such a helpless stage of her life.

Radhika (26) and Rahul (26) are husband and wife. They were presented the case of Sumathy and asked them what they would have done in his situation. Both of them confessed that under their present circumstances of a hectic life schedule, they are not even sure if they would be able to take care of their parents and in such a situation taking care of parents' siblings are not even possible remotely. They also admitted that for them being in such a busy job, they do not have time for themselves and whatever little time they get, they would like to spend it together and would prefer not having a 'relative' in the house.

3. Neelima (27) is a software designer. She says that she made it a point during her 'engagement' that instead of *ammavan* her father should perform the ritual of *jaathakam kaimaral*, though it is traditionally done by mother's brother. She says that though her ammavan stayed so close to her house, he never performed his 'duties'. During childhood, they were going through a tough financial crisis, and her ammavan never bothered to help her mother or her. So she says, all through these years he failed to perform his duty, and why should he be given any privileges.

4. Dhanush's (4 months) parents have already decided that Dhanush is to call them *Achan* and *Amma*, and not *papa*, *daddy* or *mummy*, *mamma*. When asked about this decision, they said they 'somehow feels the English terminologies 'lack the warmth'. Though they are quite sure about what they prefer to

be called by their son, they seem to be fine if Dhanush calls his father's brother and his wife, *uncle* and *aunt-ie* respectively. His brother stays in England with his family, and he could not even make it to Dhanush's parents' wedding or Dhanush's naming ceremony as he was held up with work.

5. Pranav (4 years) is the son Rohit and Sneha. They preferred *Achchan* and *Amma* over *daddy* and *mummy*. They insisted that Pranav addresses Sneha's sister as *elemma*, as "*the siblings are very close to each other and she is equally a mother*". There is "something emotionally missing".

It is the kinship roles they perform sustain a relationship. Schneider emphasises that "performance, forms of doing, various codes for conduct, different roles" (1984: 72) as the most important aspects of kinship. Additionally the concept highlights ethnographic findings that, in a wide swath of human societies, people understand, conceptualize and symbolize their relationships predominantly in terms of giving, receiving and sharing nurture.

Finch (1989) and Finch and Mason (1993) as part of the Family obligation project in UK was the first to point out that family obligations and responsibilities are not 'given', whereas it is negotiated and achieved between the members of the family. The various case studies presented in the study showed how kins negotiates their responsibilities in the family, among siblings, parent and children, between in-laws and, ascertained that the support offered between the kins in terms of financial assistance, emotional support, physical support do not come as a right or rules of obligation, they are 'created commitments' and are the product of human agency.

"It is a two (or more) way process of negotiation in which people are giving and receiving, balancing out one kind of assistance for another... responsibilities are thus created rather than flowing automatically from specific relationships (Finch and Mason 1993: 167)."

Conversely, the instance of kin relation presented in the study here presents an alternate case. The study of Finch and Mason (1993) seem to be significant in the changing roles and relationships in the contemporary society as opposed to the ones 'given' or imposed through certain traditional cultural practices.

Along with Finch (1989) Finch and Mason (1993), various studies have emphasised that the kinship roles in a family has to be continuously enacted, as it is not bound by rules of responsibilities and obligations (Giddens 1992, Beck 1992, Beck and Beck-Gernsheim 1995, Jamieson 1998, Silva 1999, Smart and Neale 1999). In the case of Kerala Hindu Kinship system, the history shows that, unlike the Western kinship system, the kinship system of Kerala Hindus, which is investigated here has been more or less rule bound due to the existing cultural practices for a long time, lately because of the current trends in the families, the system is on the process of falling apart. And here in the case of Kerala Hindu kinship terms, the paper argues that the degeneration is because of the lack of practice of the kinship roles, regardless of the rule bound extensive kinship system laid out for the community. And, the survival of a kinship terminology depends on the survival of the kinship relations which in turn depends on 'kinship roles' one practice.

Survival of kinship terminology \longleftrightarrow Survival of kinship relations \longleftrightarrow Performance of kinship roles.

Any disturbances or negotiations in the kinship roles bring in changes in the kinship relations, which in turn result in changes in the kinship terminologies over a period of time. Or to put it in another way, any transformation in the kinship terminologies are resulted from the changes in the kinship relations which in turn are caused by the changes in the kinship roles. If we look at the case of the native kinship terms *valiyachachan/ ilayachchan* and *valiyamma/ ilayamma*, the failure to perform the roles played by these kinship relations resulted in the negotiations in the use of the terminologies. As we seen above, the traditionally assigned roles to these kinship relations are no longer performed in the contemporary urban society. The roles performed by these kinship relations have been compromised, resulting in the transformation in the terminology.

Conclusion

Kinship terms can talk about the evolutionary nature of family organisation. On the contrary, the present study argues that kinship terminologies are capable of providing insights into the family ethos of an age. Kinship terminologies were created in order to label the kinship relations which exist in a family as a result of consanguinity or affinity. These terms captures in it the nature and state of human family

relationships, and so are the changes. Therefore, the transitions and restructuring in the terminologies can inform us about the undercurrents of changes in human relationships within the family. In the present study, the divergent kinship terminologies have merged into one.

It could be argued that it is the result of general trend of *anglicisation* among the urban families. Attention has been given in the samples of the families chosen in order to avoid the

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