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A Need for Teacher Development Training Programmes for the Teachers of English at Tertiary Education in Assam

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Abstract

This paper emphasises the necessity of ELT-oriented professional development training programmes for teachers. This would enable teachers to understand the learners' needs and teach English effectively so that learners can eventually become efficient users of the language. It is observed that the graduates from the North-Eastern part of India are unable to use the English language effectively in day-to-day communication. The prime reason for this inability is the way they are taught English, the content they study, the methodology used, and teachers' approach to the target language. Intensive analyses of Undergraduate learners' English language needs and of the General English syllabi of undergraduate courses of Gauhati University was done to find out the target needs of the learners. The data collected from teachers through a questionnaire showed the ignorance of the teachers about the learners' needs and of their own need for professional development.

Keywords: Professional Development; Needs analysis; Target Needs; Tertiary Education.

Background of the Study

The importance of English language in today's world is like the importance of oxygen for living. In a country like India, where English language is regarded as the official language, students of any discipline must acquire the language to survive in today's professional world. Being an ELT trained teacher and having taught in an Engineering college for last few years, I have felt that the students come with a lot of potentials; they have motivated mindsets to work on finding newer technical destinations. Students of Assam, in general, irrespective of whether they are studying in a technical or in a general college, whether they study English as a major course or are students of general English course, most of our students are found to be unable to use English language as effectively as expected. When it comes to perform in English language, be it for reading, writing, speaking or

listening, it is seen that the students become quite uncomfortable. They are not confident enough to speak or write in the language.

When I tried to investigate the reason behind this, it was seen that the students' inability to perform in the desired way is an outcome of the inadequate teaching of English that they have been receiving all these years. They are taught the content, not the language. By this I mean that the learners can only write answers to pass in the examinations, but when it comes to write effectively they cannot write properly. The investigation found out that the teachers are not at all aware of what exactly needs to be done to make the learners effective users of English language. They have been practicing the age-old traditional method of teaching to teach English. English is taught as a subject and not as a language that our learners must acquire.

This is because the teachers teaching in the colleges of Assam are not trained or they do not undergo any specific teacher training programmes to develop skills that will enable them to understand the learners' needs and teach accordingly. Though some of these teachers undergo or have undergone some kind of teacher training courses such as B.Ed. or M.Ed. etc. but, what kind of training they get from these courses about the methodology of teaching and to what extent these trainings help them in conducting classes is still under doubt, as the contents of these courses and their objectives are not stated clearly. Even at the time of recruitment, these teachers, besides the UGC norms, are not required to have any specific teacher training qualification in Assam.

The Need for a Changed Methodology

This kind of situations and observations laid the foundation of the proposed study. There is an urgent need for a reform in the existing teaching-learning process in the colleges of Assam. The development of soft-skills of the learners is also an important aspect. Our learner's inability to know what to say where and how to say something is another area which needs to be developed in them.

What Is the Changed Methodology? Or How Will It Come?

The change we are talking about here has to come from the ones who mould the learners. The one with whom our learners spend most of the time in the classrooms. The ones who are responsible to inculcate and meet the learner's needs. i.e.

THE TEACHERS.....

Importance of the Teacher

To quote **Hargreaves & Fullan (1992, p. ix)** "The teacher is the ultimate key to educational change & school improvement".

It is what teachers think and do at the classroom level that eventually determines what learners learn in the classrooms. Thus, given the key role to the teacher in the classroom,

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professional growth of the teacher becomes a top priority. Teachers must not only develop their knowledge of the contents they teach, rather need to develop their knowledge on classroom pedagogy as well.

Who is a Professional?

According to the great ELT exponent **Penny Ur** “**a professional is the one who brings about change**”. Penny Ur in her article ‘**The English Teachers as professional**’ (1996) says that a professional is someone whose work involve performing a certain job / function with some degree of **Expertise**. Thus, the above stated lines take us to the assumption that, teachers, the one on whom depends the molding of the learners, must acquire professional growth in order to meet the teaching learning objectives.

The responsibilities of a language teacher in this respect are much higher in comparison to other subject teachers. Besides the content, language teachers need to know as well as develop the LSRW skills of the learners so that they become efficient user of the taught language as & when required.

Other Expert’s Views

What does Professional Development actually mean?

Simon Borg in his article entitled “**Professional Development for English Teachers: Perspectives from higher education in Turkey**” (2015), is of the view that ‘English language teaching is characterized by a strong tradition of Continuing Professional Development’.

Borg says CPD often involves teachers attend workshops where they are introduced to newer ideas, information etc. these teachers are expected to take the new knowledge back to their classrooms and apply and adapt wherever required. In this approach to CPD, the teacher is seen as a consumer of knowledge. Various courses, workshops, seminars etc. to the development of pre-service & in-service English language teachers but often it is seen that the teachers regard these kind of workshops, trainings worthless as they are unable to establish practical & feasible relationship between these activities with the real classroom happenings. In spite of institutional co-operation, support of external experts, investment of a lot of time and money, the harsh reality is that CPD in this cases results as a wastage of time.

The conventional approach to CPD takes place only inside a training room but in this article Simon Borg advocates that teachers’ professional development is a continuing process and it may take place /start from our own classrooms.

A true professional development course will focus on the following points:

- **Relevance to the needs of teachers & learners.**
- **Teacher’s involvement in decisions about content & process.**

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- **Teacher collaboration.**
- **Support from authority.**
- **Valuing teacher's experience and knowledge.**

Similarly **Professor Gabriel Maggioli**, in his article '**Professional Development for Language Teachers**' (2003) defines professional development as **“an ongoing learning process in which teachers engage voluntarily to learn how best to adjust their teaching to the learning needs of their students”**. According to the author professional development is not a one-shot, one-size-fits-all event, rather an evolving process of self disclosure, reflection and growth. In this article Prof Gabriel advocates for a **'quality'** professional development and not just '*a professional development course*'. School reform & newer initiatives in present day teaching-learning process call for the need for professional development of teachers. According to this paper, current research shows a strong correlation between teacher's teaching and student's success.

For ESL teachers, professional development helps the teacher to assist their learners acquire the target language and also develop understanding of the cultures associated with the target language. These trainings specially focus on how teachers construct their professional identities during an ongoing interaction with students, reflecting on their own actions in the classroom & adapting themselves as and when required to meet the learner's expressed or implicit needs.

Implications

Thus, the above studies take us to the conclusion that,

- The importance and necessity of a **quality professional development** course for the English language teachers of the colleges of Assam cannot be denied nor overlooked.
- Studies have also made it clear that such kind of developmental courses do not always necessarily take place inside a training room. The basics of such development start from our own classrooms in front of our students.
- Teachers own experience, self-understanding, reflection, observation etc in such cases tend to be the tools for self-professional upliftment.

The Present Study

Needs Analysis

A **Needs Analysis** of the tertiary level **learners** as well as the **teachers** were done separately in order to find out what does our learners need and what does the teachers as professional require to know in order to meet learners' needs.

Some of the assumed English language needs of the tertiary level learners are as follows:

NEEDS ANALYSIS

Listening Skill

(Academic, personal, professional)

The tertiary level learners need the skill to be able to:

- Listen and understand whatever they hear.
- Listen attentively to a teacher's lecture.
- Listen to live commentaries.
- Listen to understand commands & instructions in English.
- Listen & answer oral questions.
- Listen & comprehend transcripts in English. Etc.

Speaking Skill

(Academic, personal, professional)

The tertiary level learners need the skill to be able to:

- Speak fluently in English in various situations.
- Speak appropriately according to the situation.
- Make effective use of the target language while conversing in seminars, discussions, conferences etc.
- Present their ideas and opinions logically.
- Be grammatically correct while speaking.
- Speak confidently while conversing with people with different accents. Etc.

Reading Skill

(Academic, personal, professional)

The tertiary level learners need the skill to be able to:

- Read and comprehend various kinds of texts in English language.
- Read simple instructions for performing an experiment, operating a machine, solving a task etc.
- Understand overall meaning of a given text.
- Locate specific information from a text.
- Read signboards, maps, atlases, etc to locate a place /information.
- Read and identify information from internet. etc.

Writing Skill

(Academic, personal, professional)

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The tertiary level learners need the skill to be able to:

- Write answers to questions during examinations.
- Write applications, formal letters, make notes prepare memos etc.
- Compose their own piece of writings expressing their own ideas and views.
- Fill up forms (both online and manually).
- Write articles, seminar papers, journals etc.
- Write CVs & Resumes.
- Write short messages or notes.
- Express their ideas and views in writing through simple and clear language, etc.

English Language Needs of the Tertiary Level Teachers

The teachers of English needs to:

1. Listen to their learners' responses.
2. Explain texts using simple language.
3. Deliver lectures fluently in English.
4. Simplify the texts according to the learners' level of understanding.
5. Respond to learners' queries/ doubts.
6. Read and comprehend texts in English language.
7. Write teachers journals or logbooks.
8. Write lesson plans.

Teacher's Professional Development Needs

After figuring out the learners and the teachers English language needs, it is important to find out the teacher's specific Professional development needs required to meet the learner's needs. Some of those Needs are as follows:

The tertiary level teachers need to

- Master newer techniques and methodologies for taking classes.
- Plan lessons in a way that addresses learners' needs.
- Adapt techniques that will increase learners' motivation.
- Develop methodologies that will discourage learners from rote learning.
- Inculcate techniques that will avoid spoon feeding the learners and make their classes learner-centred so that the learners enjoy learning by being involved.
- Attend refresher courses, FDPs, seminars etc to know about the current innovations & newer methodologies practiced in language teaching.
- Develop the skill of self-reflection, peer reviewing etc to help themselves and each other develop their teaching abilities.
- Develop interest in getting involved in research & publication of papers to upgrade their versatility as language teachers.
- Upgrade their knowledge in ICT to adopt technological tools for language teaching.

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- Be aware of their own English language Needs, lacks and wants.
- Read related journals, articles and texts to make teaching sessions interactive and interesting.
- Take language teaching as a means to create good communicators, etc.

Material Analysis

Observations on the G.U General English Syllabus and Question Paper Pattern

The main objective of the proposed study is to highlight on the shortcomings of the present teaching-learning processes prevailing in the colleges of Assam. At this point it is also important to look at the contents of the syllabus and the evaluation process that the learners undergo as these two aspects play a major role in a language teaching curriculum. The contents and the question papers play a crucial role in shaping the learners.

Now let us look at the contents of the General English syllabus and a sample question paper of the Degree Course offered by Gauhati University one by one.

B.A. General English

Semesters I & II

Marks 50+50=100, Credits 4+4=8

Objective

The aim of this course is to provide the students an opportunity to read and respond to representations of the issues in contemporary life and culture in the English Language. The selection of texts is aimed to present themes and topics that are stimulating, insightful and informative. Each paper will have a grammar section of marks. Students having English as Major subjects will have to answer questions on a text indicated in the syllabus, instead of the grammar section. Internal assessment in these two papers may be in the form of an objective-type test.

Paper I

Total Marks: 50(40+10) (10 Marks For Internal Assessment)

Prose: 30 Marks

There will be two compulsory questions of 10 marks each ($10 \times 2 = 20$) from a choice of five. Students will also have to write two short notes of 5 each ($5 \times 2 = 10$) from choice of four. All questions will be text-based, and students will be expected to be familiar with the content of the pieces prescribed.

Texts

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M.K. GANDHI: The Swadeshi Movement
GEORGE ORWELL: Shooting an Elephant
PUNYAKANTE WIJENAIKE: The River
MANOJ DAS: The Misty Hour
MICHAEL ONGAATJE: Angulimala
ROHINTON MISTRY: Running Water

The following essay is meant for students having Major in ENGLISH, on which they will be examined, in lieu of the Grammar section. There will be a compulsory question of 10marks (10×1=10)
Nissim Ezekiel: Naipaul's India & Mine

Grammar (10 Marks)

Make sentences using common phrases and idioms. (1×5=5).

Common errors: to be answered as directed. (1×5=5)

A Sample Question Paper of TDC 1st Semester General English (2017)

Full Marks: 40

(The figures in the margin indicate full marks for each question.)

Q.1. How did Orwell justify the shooting of the elephant? What does Orwell realize about the nature of imperialism from it? 10

Or

Bring out briefly the Buddha's encounter with Angulimala. 10

Q.2. Give a character sketch of Aunty Roopwati from your reading of the story, 'The Misty Hour'. 10

Or

Give an account of the arrival of the Dalai Lama and the Tibetan refugees in Dharmasala and the changes thereof.

Q.3. Answer any two of the following questions. 5×2=10

- Explain Gandhiji's idea of Swadeshi economy.
- Give a brief description of the dangerous jungle in The River.
- Give a brief description of the dangerous jungle in The River.
- What were the reactions of the people when they recognized the changed Angulimala entering the town for alms?
- Discuss why visiting Dharmasala had been a childhood dream of Rohinton Mistry.

Q.4. Frame sentences to illustrate the meaning of the following phrases (any five). 1×5=5

In favour of, On the contrary, Bring to book, Hold good, To book, Bag & baggage, In cold blood.

Q.5. Rewrite the following sentences correctly. (any five). 1×5=5

- a) He said that he will come in a week
- b) Have you a pen to write
- c) He was prevented to do the work
- d) I prefer tea than coffee.
- e) I wish I was dead.

Implications

The observations on the syllabus and the question paper take us to the following conclusions:

- a) The section of the syllabus entitled “**Objective**” is vague.
- b) The part of syllabus where it is mentioned that the grammar part needs not to be attempted by students who have **English as Major** is creating ambiguity. The objective behind this is not stated.
- c) The section entitled ‘**Grammar**’ is not appropriate as it has some content on vocabulary as well.
- d) The contents of the B.A. 1st semester are **all literary texts**, there is no inclusion of **functional English** which happens to be a major cause for de-motivation of the learners.
- e) The questions of the sample question paper are all **subjective**.
- f) They test the learners’ knowledge of the **content only**, how much language acquisition takes place in such kind of testing is totally overlooked.
- g) The syllabus content and the evaluating system do not address learners’ **day to day English Language requirements**.

The Following Move ...

- A visit to some representative colleges were made to find out practical facts.
- Two separate questionnaires for the teachers and the students respectively were prepared for this.
- Some of the questions asked to the teachers and students and some representative responses are as follows

Questionnaire for Teachers

1. Are you aware of your learners’ needs? / Why do they need to study English?
2. How do you assess your learners?
3. Are they learning the language effectively?
4. Do you think that the contents of the present syllabus meet the students’ needs?

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5. Which skills according to you are important for your learners to acquire at this stage?
6. What do you want your learners to do with the content they learn while learning English language?
7. Are your learners able to speak in English effectively in real life situations? / does your language teaching go beyond the classrooms?
8. What type of teaching aids do you use to facilitate your learners to learn the language?
9. How much texts do your learners read?
10. What are the different types of texts they read? (Besides textbooks?)
11. What type of texts do they write? How often are they required to write in English?
12. What according to you is the importance of the LSRW skills in any language learning process? Is it possible to learn a language without achieving these skills?
13. Do you agree that as a language teacher you should attend various refresher courses or participate in professional development programme?
14. How often do you attend these?
15. Does your institution facilitate such participation?
16. What are your some of the constraints as a language teacher?
17. Why are the students not able to make effective use of English language when it comes to use it for communication beyond classroom?

Some Responses

1. Are you aware of your learners' needs? / Why do they need to study English?

Responses:

- They need to study English as it is the official language and also it is an universal language.
- Competency in English is required to survive in the world today.
- They need to study English because it is the most important and essential language nowadays, etc.
- English being the global language helps to fit in the cosmopolitan environment.
- English language is a medium to transmit all form of knowledge.
- Enables learners to widen scope in the job market.
- Boosts learners' self-confidence.
- English language is needed for all round development nowadays.

2. Are they learning the language effectively?

Responses

- Most teachers replied 'no'
- Yes, some do try a lot, the interested ones do finally learn the language effectively.

3. Do you think that the contents of the present syllabus meet the students' needs?

Responses:

- No, it doesn't cater to learners' needs.
- Degree Arts syllabus is not appropriate.
Degree Science syllabus is good
English Major Syllabus is appropriate.
H.S. course (NCERT) is good but sometimes doesn't meet the learners' level.
- There should be more focus on functional English which will help in improving their oral & written proficiency.
- The present syllabus is good but the CBCS syllabus which will be effective from next semester (Aug'19) is more relevant & up to date.

4. Are your learners able to speak in English effectively in real life situations? / does your language teaching go beyond the classroom?

Responses

- Yes, most of my students speak effectively in English.
- No they can't.
- Though care is taken to take language teaching beyond the classroom, majority of the students cannot speak effectively in English. Various factors are responsible for this.

5. How much texts do your learners read?

Responses

- Majority of them do not read much
- Very less
- They avoid reading as they cannot comprehend the texts.
- They do not feel motivated to read.

6. What type of texts do they write? How often are they required to write in English?

Responses:

- Regularly but not effectively.
- They write in the examinations, they write grammar, compositions, textual questions answers, etc.
- They write in the examinations. English as a general subject exists only in the first two semesters of the six-semester course. Very few students write good English even students having other subjects as Major also do not write good and effective English.

7. How often do you attend various refresher courses or participate in professional development programme?

Responses:

- As and when required.
- UGC has made attendance in particular number of courses mandatory. But professional development trainings are not mandatory.
- I personally attend conferences/seminars dealing with language out of interest as I pursued my Ph.D. study in the field of language acquisition.

Questionnaire for Learners

1. What are your reasons for learning English language?
2. Do you have any specific 'need' to learn the language?
3. What are the various contexts (situations) you think where you need to communicate in English both now as well as in future?
4. How often do you speak in English?
5. Are the contents of the General English syllabus helpful in learning the language?
6. Do you feel motivated to attend English classes?
7. Do you feel any problem while speaking/communicating in English?
8. What type of texts do you need to write in English? How often do you write?
9. Other than textbooks, what type of texts do you read in English?
10. Does your teacher make use of tasks/activities while teaching English?
11. What is the importance of English language in the present day in terms of the professional world?

Some Responses

1. What are your reasons for learning English language?

Responses

- I like English.
- Like & love for English language.
- I want to improve my speaking & writing skills.
- To learn English.
- No specific reasons, etc.

2. Do you have any specific 'need' to learn the language?

Responses

- I want to learn English because it is an attractive language.
- For future official communication.
- To get a job.
- To be able to communicate with foreigners, to speak correctly, etc.

3. How often do you speak in English?

Responses

- English Major students: in classrooms with teachers.
Other Major subject students: very less
General English students: no speaking in English at all.

4. Are the contents of the General English syllabus helpful in learning the language?

Responses

- English Major syllabus is okay, but students find the general English syllabus having no connection to their day-to-day life, tend to be not interesting. They feel demotivated to attend these classes. Mostly they attend English classes just for getting attendance.

5. Do you feel any problem while speaking/communicating in English?

Responses

- The learners (most) have certain common issues in this regard, as insufficient vocabulary, grammatical error, inability to put appropriate words to frame meaningful sentences, nervousness, attitude of peers, etc. Are the Various threats. Phobia like they might be wrong, teacher might get angry, etc. are the problems they face.

Conclusion

The conversation with the students and the teachers helped me a great extent to Understand what is actually happening in the colleges and how much are our learners learning.

All the above-mentioned studies, observations and situations brought me to the following conclusions:

- The learners have potential for learning
- The teaching-learning process in the colleges of Assam needs a change.
- Teachers' active role is the most essential need to develop learners in the desired way.
- Teachers need to understand that, by professional development we do not mean always getting special trainings inside a training room. It may start from our own classrooms too.
- To teach a language, the language has to be taken as a skill that needs to be developed in our students and should not be considered as a subject like History, Mathematics etc.

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- The ultimate need for the teachers is to train them through a QUALITY Professional Development course and not just any training programme.
-
-

Colophon

This research paper is an authentic work done solely by me. All the data collected, analysis done, and conclusions drawn were discussed and finalised under the guidance of my supervisor **Anita Tamuli**, retired Professor, department of **English Language Teaching**, Gauhati University, Assam. I, hereby, convey my gratitude to Prof. Tamuli for all kinds of help and supervision she has provided in carrying out the research work.

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Names in Hyperreality: A Postmodern Outlook Towards the Role of Mass Media in Bengali Naming Patterns in Urban Context

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Abstract

Names are a part of every culture. Not only are they of enormous importance to the giver and the receiver, but also act as signs. In recent times, the personal names of the Hindu-Bengali community of Kolkata have witnessed noticeable change. The contemporary personal names reflect Kolkata's transition from a traditional city of pre-colonial era to a contemporary post-modern place. Many of the personal names also give information about the influence of mass media in eroding the boundaries between the ethnic and the globalized cosmopolitan identity. Using a postmodern theoretical analysis of the data collected from four schools of Kolkata, this paper analyses the media-influenced hyperreal scenario within which patterns of names are going through constant mutation. The findings of this research provide insights into the connection of the hyperreal stage and the contemporary nomenclature system where the personal name acts as a floating signifier without any definite signified. Names will then reflect a psychosocial desire and the multiplicities and complexities involved therein which is different from the comparatively stable naming pattern of earlier times. The findings of this paper also put forth the contestation between ethnicity and cosmopolitanism as portrayed in the changing naming pattern.

Keywords: Hindu Bengali-community, personal names, mass media, postmodernism, cosmopolitanism, hyperreality, nomenclature, signifier, signified.

1. Introduction and Background

Names are related with every culture and are significant enough to have a close analysis. Names are the bearers of cultural, social and political information. The names are also the important signs of the desired or subconscious wishes or attributes that one feels when naming their children. According to Murray (2013), "Parents choose baby names to imply desired characteristics about their children".

Kolkata

Kolkata, the capital of West Bengal, is located on the east bank of the Hoogly River. The metropolitan city of Kolkata presents a perfect picture of modern India along with traditional art and culture. The city Kolkata is the cultural capital of India and is the home for over 5 million people. The population of the metropolitan Kolkata is roughly around 14.59 million in the year 2016. In India, Kolkata is ranked third position after Mumbai and Delhi respectively. Kolkata is the principal business centre of East India and prospering IT sectors, thus, attracting a lot of migrants from other states who are permanently settled here for occupational purposes. In terms of literacy rate, Kolkata is one of the top cities of India with an overall literacy rate of 87.14% (Population of Kolkata, 2019).

The comparison of the difference in the population of Kolkata from Pre-Independence to Post-Independence time is given below in **Table 1** and **Table 2**

Table 1: Census of Kolkata by religion (1931)

Religion	Hindu	Sikhs	Jains	Buddhism	Muslims	Christians	Zoroastrians	Jews	Tribals	Others
Males	546,730	3,587	2,356	2,408	229,003	25,058	692	931	327	1,195
Females	274,281	1,096	793	594	81,811	21,403	507	898	99	242

Table 2: Census of Kolkata by religion (2011)

Description	Total	Percentage
Hindu	3,440,290	76.51%
Muslims	926,414	20.60%
Not stated	48,982	1.09%
Christian	39,758	0.88%
Jain	21,178	0.47%
Sikh	13,849	0.31%
Buddhist	4,771	0.11%
Others	1,452	0.03%

The birth of the city Kolkata can be traced from the history, where it says that British Government had merged three villages, namely Kalikata, Sutanuti and Gobindapur. Biswas (1991) says that Job Charnock, an administrator with the British East India Company is traditionally credited with the honour of founding the city. In modern time, Kalikata comprises the Central Kolkata, sutanuti comprises the North Kolkata and Gobindapur comprises the South Kolkata (Sutanuti- History of Kolkata, 2017).

The modern Kolkata is the city of diversified population; it is the meeting point of several ethnic communities who speak different languages, practising different cultures, traditions, beliefs and customs.

2. Related Works

Onomastic studies are of great importance. Hough (2016) opines that onomastics is both an old and a young discipline. Since in ancient Greece, names have been regarded as central to the study of language, throwing light on how humans communicate with each other and organize their world. The work of Egblewogbe (1977) is one of the major works on the personal names in Ewe. His work deals with the etymology and the typology of Ewe personal names. Agozie (2000) has also further analysed on etymology of the personal names among Ewes. Agozie mainly focuses on the association of the naming systems with the three esoteric cults. There are also works on onomastics dealing with the functions of personal names. Notable among them are works by Agyekum (2006) and Ansu-Kyeremeh (2000) in the African Society. Agyekum (2006), in his paper states that Akan names are not arbitrary labels. but they have social tags attached. These social tags have sociocultural functions and meanings.

In addition to the above works, few works have been done in onomastics related to Indian languages. Kachru (n.d.) made a preliminary investigation in anthroponymy of the Kashmiri Pandits of India. There he attempted to make an investigation of the naming pattern in a sociological context. In his study, he explained “the dynamics of the pandit names.” Another work to be mentioned is the work of Devi (as cited in Singh et al., 2017, p.258) on the personal names of Meiteilon community of Manipur. Other works are also there on Marathi names and personal names of India by Jhungare (1975) and Karve (1947) respectively, but there is a single attempt of Dutta (1965) to make a linguistic analysis of the Bengali personal names. The study has given an extensive and detailed information about the Bengali naming culture of the traditional Bengal, but it has not make a comparison of the contemporary personal names with the old personal names. Again, it has not provided the reason for the change in the nomenclature system.

Goals of the Present Study

The primary goals of the present work are to answer and understand the following questions:

- a) What is the reason behind naming their children?
- b) What is the sociocultural information extracted from the contemporary personal names?
- c) Why is there a change in the naming pattern from the pre-independence time to the present time?
- d) What is the influence of mass media in giving personal names?

Along with these goals, there is also another motivation to understand the areas of contestation between ethnicity and cosmopolitanism as reflected in the changing naming pattern and the role of media influenced hyperreality within which the conflict takes place.

3. Methodology

Data for this research has been collected from both primary data as well as secondary data. A survey-based method is used for the collection of data. The primary data have been collected from personal interviews, telephonic interviews, school registers and much relevant information have been elicited through the structured questionnaire. The secondary data have collected from novels, short stories and biographies of eminent personalities of Pre-Independence time. Based on secondary sources, a total of 430 personal names have been taken for analysis. Out of these 430 names, 238 names are of males and 192 names are of females. All the personal names of pre-independence time have been collected from secondary sources. The contemporary names are collected from school registers of 4 different schools. A total of 200 names have been collected from an age group of 9-11 years.

A random sample has been done where a group of individuals for observation are selected who are representative of certain sections of the population about which the study is intended. Only few personal names are taken from the whole population and that too randomly from different schools of Kolkata. The schools are selected carefully. Two vernacular medium schools and two convent schools are selected for data collection to get a complete picture of the sociocultural and socioeconomic background of the informants.

4. Analysis

Kolkata in 21st Century:

Traditional outlook towards Bengali names is now in conflict with a foreign influence and as a result we have a process of different cultural assimilation, which is reflected in the contemporary naming pattern. In recent times, the metropolitan area has changed, and many alterations can be seen in the cultural, linguistic and economic ideologies. The rapid growth of IT sectors in this globalized era gives the way for a busy schedule in the lifestyle of the urban culture, influx in the immigrants and even it has also created a multicultural and multilingual environment in Kolkata. It has been observed recently that this cosmopolitan feature is giving rise to borrowing of personal names from different communities residing in Kolkata. With the modern globalized scenario, Kolkata is becoming more and more cosmopolitan in culture. There is a steady inflow of the influence of Western culture within the local Bengali culture and nowadays a process of assimilation and appropriation can be noticed in the context of Kolkata; that is to say, in all the metro cities, in different proportions. With the thriving market economy, cultural influences of different other provinces of India are making their presence in Kolkata. Local culture is coming into conflict with both regional non-Bengali cultures and Western cultures. It can be noticed that this multicultural scenario is influencing the naming patterns of the new generation Bengali people. Media and commercial entertainment industry also play a major role in this cultural shift. Ethnic identity is conflicting with Pan-Indian identity and at different instances, latter is moulding and appropriating the former. Now the proportion of the conflict between local identity and non-local identity varies from one part of Kolkata to another and also varies according to different social classes.

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Names in Hyperreality: A Postmodern Outlook Towards the Role of Mass Media in Bengali Naming Patterns in Urban Context

Hyperrealism

The term ‘hyperreality’ emerges in the western postmodern scenario with the increasing power of modern capitalism and with the dominance of consumption over production. The term was popularized by French theorist Jean Baudrillard, who uses this term to denote the dominance of signifier over signified. His intention is to critique the increasing use of technology in the era of media reproduction, which he believes has broken down the boundaries between surface and depth or between the apparent and the real. In his book ‘Simulacres et Simulation’ (1981) explores the depthless world of unreflecting images. According to Baudrillard, in this technological age, science no longer refer to their “real life” referent but replace it in a world of autonomous “floating signifiers”; there has been ‘an implosion of image and reality’ (Selden et al., 2005, pp. 200-203). This phenomenon is in the word of Wakefield, leads “into the simulated non-space of hyperreality” (as cited in Selden et al., 2005, p. 201). Because of the emergence of postmodern communication technologies, like televisions, there is a proliferation of self-generating images across the postmodern surface. Thus, the hyperreal refers to the erosion of boundaries between authenticity and superficiality.

Shift in the Naming Pattern of Bangla

The study describes the recent changes in the naming pattern of Kolkata from the Pre-Independence time to Post-Independence time. There are many Bengali personal names like *Mokkhoda*, *Tinkari*, *Ekkori*, *Elokeshi*, *Torulata*, etc. which have disappeared in the recent days and are not seen in the names of the present generation. It has been observed that names are now becoming transculturalized. The process of assimilation of different cultures is reflected in the current naming patterns of the Bengali community. The names like: *Barshona*, *Saronika*, *Nehal*, *Preet*, *Shreyansh*, *Jiorima*, etc. show a combination of traditional Bengali influences and Non-Bengali influences (both western as well as of other regions of India). Whereas certain names like *Sharon*, *Juliya*, *Sophia*, *Sun*, *Bullet*, *Fiyona*, *Misma*, *Camelia*, *Lisa*, *John*, etc. are completely of Non-Bengali origin, certain names like, *Barshona*, *Shreyansh* and *Shawn* though have Bengali components in the name, but at the same time have some Non-Bengali influence (in pronunciation) about them. In this context, parents want their child to stand out with its unique name. By examining the trend in the naming patterns from Pre-Independence to Post-Independence Bengal, we can get a glimpse of the present cosmopolitan culture of Kolkata and how the Bengali’s are forming their identities in a postmodern hyperreal world through the choice of their names. The study has made an attempt to analyse the connection between the change in naming patterns and the modern consumption-driven culture from a postmodern point of view. Certain names in today’s age become symbols used by a certain section in a particular community of the society to assert its affiliation to the fellow members of that section of society.

Media, Internet and Commercial Hindi films play a large part in creating a global or a national identity, which comes in conflict with the local ethnic identities. Parents are urged by a desire to both retain and transcend the local ethnic identity. Bringing in a nonlocal flavour in the names of their children

may satisfy the desire for becoming unique in naming their children. However, it has to be questioned what is at the basis of their choice, which would make them feel unique. Cosmopolitan Bengalis are no longer satisfied at restricting themselves to a local identity. Instead they are moulded by the desire to confirm to the newly created national and global identity. In an interview when some parents are asked the reason behind the choice of the names of their children, then they answered that they were highly influenced by some mega serials and block buster movies, So, they gave the names according to those heroes and heroines. Certain names in today's age become symbols used by a certain section in a particular community of the society to assert its affiliation to the fellow members of that section of society.

A connection can be drawn between this global and national identity with the dominance of capitalism and market economy. Media, internet and commercial mediums like movies create this desire. As a result, it can be inferred that the desire for these exotic names has an economic basis. There is a connection between change in naming patterns and the modern consumption driven culture in Kolkata. In this highly commercialized world, names thus, become signals which are, in the word of Surrenti, those names which are used in the context of consumer products, "deterritorialized from their authentic context." (as cited in Prato, 2016, p. 202).

5. Conclusion

Names in a Hyperreal World

Kolkata has witnessed a shift in the nomenclature system. The pre-independent Kolkata and the contemporary Kolkata have undergone a lot of changes. All these changes (socio-political, cultural, economic and geo-climatic) are visible in the naming pattern. This study has been restricted only to the socio-cultural changes that happened in Kolkata in the recent times. The nomenclature system of the contemporary time presents this profound change. The personal names are now signifiers without any one-to-one signified. The role of mass media is an important factor for the change in the society because the postmodern world is dominated by the stimulated reality created by the media discourse.

Names thus, in the words of Surrenti are deterritorialized from their authentic context. Names as signifiers are supposed to refer to some qualities or characteristics which the parents imagine to be existing in their children. The correspondence between signifiers and signified in context of personal names is supposed to be secured within the paradigm of traditional names and their meanings. The semantic aspect of a name, that is, its meaning is supposed to take its power from its traditional meaning and usage. It is not intention of the study to deny that the exotic names may also have some corresponding meanings. But in this consumption driven scenario, the particular meanings of names are losing their significance and instead names are becoming symbolic of a certain market driven desire on the part of the parents. The boundary between the surface and depth in the context of names is breaking down as the underlying semantic meaning beneath the names is becoming less important and only the surface of the names with its ornamentation and nonlocal flavour, is increasing in importance. Instead of depth only the surface of

the names is becoming marker of social prestige and uniqueness. As per Baudrillard's predilection on use of technology in postmodern world, here also technology like media is playing a crucial role in reducing the names to the status of "floating signifiers".

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Indomitable Spirit of the Feministic Characters in Anita Nair's *Lessons In Forgetting*

M. Preetha, M.A., M.Phil., Research Scholar and Dr. Jayaseela

Abstract

Indian women writing in English is recognized as the major contribution in Indian Writing in English literature. Anita Nair, India's best-selling author of fiction and poetry, always had an affinity towards writing fiction which encourages women to pursue their life under all the situations. Nair relates to the role women play in their lives and it is reflected in her work. This research paper aims to explore the elements of feminism in Anita Nair's *Lessons In Forgetting*. The paper seeks to study the work of Nair's *Lesson In Forgetting* and deals with various problems faced by the women characters such as female foeticide, gender discrimination, love and dependence on family members. The paper also explains briefly how women overcome such problems to move on with their lives. As per the title, the lessons that were taught to women are forgotten only to lead the ensuing, happiest life. Feminism lies not only on worries and depression but also on happiness and expectations.

Keywords: Anita Nair, *Lessons In Forgetting*, Feminism, Forgiveness, female foeticide, redemption, independence.

Introduction

Anita Nair, a popular Indian English writer has to her credit many novels, short stories, travelogues and creative writings. For her, feminism in the Indian context is about recognizing the importance of female self and to be able to nurture it. She is of the view that a woman's emancipation is tied to the roles she has to play in life. Her appeal is universal and bears the marks of the society. *Lessons In Forgetting*, one of the Anita Nair's important novels, is a story with hard to forget nuggets. Nair had curved a story line, which appeals to all the sections of the society. It's a story of the real people in the real world with recent burning issues of today's society. It is also a story of forgiveness and redemption and circumstances like midlife crisis, female infanticide, page three parties and many other burning issues. She has presented the story with passion mixed with emotions.

An Analysis of *Lessons In Forgetting*

Lessons In Forgetting has a story that inspires, moves and motivates you to take up the responsibilities that one has. Meera, the main character, a beautifully groomed corporate wife is a successful writer of cookbooks. Things were going on fine but one day her husband, Giri, a disillusioned corporate honcho, fails to return home after a party and the whole family's responsibility, which comprises her mother, children and grandmother and along with that the

running of the Lilac house. When Giri walks out on his homemaker wife, life starts rumbling and falls down like a pack of cards around Meera, who till then was leading quite a secure life under the shadows of her husband. The circumstances are the result of indifferences that grows between Giri and Meena and the gap between them widens. Giri couldn't cope up with the stress of the falling and sinking business and wants to sell off their old but sprawling bungalow in Bangalore to which Meera disagrees resulting in his leaving the house. With husband not around, life becomes harder for Meera who has never looked into the financial aspects of life. She is portrayed by Nair as the sacrificial lamb. The status of women in contemporary India is evaluated with a number of burning issues determining their position.

Anita Nair had presented the main character Meera as a person who becomes strong and determined when circumstances demand. With the plot of Meera, another story runs parallel to it with the Philanderer cine star and professor J.K. Krishnamurthy, JAK to friends, the storm predictor. JAK settled in USA, faces turmoil and storm in his real life also. All the characters come together as they are connected with a common thread as crisis in life brings them together and helps them identify their problems and seek solutions.

Nair had taken up many important issues of contemporary world and had delineated them perfectly with perfect ease and simplicity. She has made her characters triumph and emerge victorious and we find them not bowing down in the face of crisis. Instead they stand up with their head held high and with a positive attitude. The characters in the novel talk about forgetting and finally come to terms with their second life. Nair has portrayed two very different stories in this novel which move one after another interlinked till the end of novel and in which the women characters are beautifully depicted especially the protagonist Meera, who plays her part as a cookbook writer, daughter, mother and wife.

“Meera and her husband Giri, son Nikhil, were found in a party there she meets her friends some applauded her for giving such tips to cook in her book and one praises her for Thai prawn recipe”

(P6 *Lessons in Forgetting*)

Meera's perfect life gets upturned when Giri deserts her. She lives in denial for many days, comforting her son, her mother and her grandmother that he will be back home soon. But when days turn into weeks and weeks into months, she realizes that she is alone now waiting for nobody to return. She turns into an emotional wreck, trying to cope up with the loneliness and pain. JAK and Meera are both devastated and lonely. Their pain can be easily perceived and felt by the readers.

The story of JAK and his daughter who is in a vegetative state adds to the strength of the novel. Meera also does manage to stay on her feet in the absence of Giri. Meera trying to cope with a marriage that failed overnight and Prof. Krishnamurthy looking for the truth behind

his vivacious nineteen year old daughter Smriti's catatonic state. All these look like pages torn from the book called **life**. Smriti exemplifying the irony of her name is endlessly locked in a combat with memory, making grotesque faces and emitting grunts and growls like a wild animal in pain but is unable to express. Her father watches her helplessly in despair and is unable to reason out, only searching for the elusive truth behind the 'freak accident' of her daughter. His daughter's jubilant life has been reduced to rumbles for the rest of her life. The helplessness of the characters makes us realize that fate rules our lives and we have to quietly submit ourselves to it.

Kala chithi is another female character and aunt to JAK also undergoes the same problem that Meera has already undergone but in a different manner. Ambi husband of Kala chithi keeps on adoring her hair but not her and one day he abandons her because of incapable of bearing a child and chooses another woman to get married but Kala chithi paves a new and starts to live with Sarada.

"I finally had a reason to leave him. Not even my father could fault me for this. I was the wronged wife. So I left him before I went, I cut my hair at the nape of my neck. I gave it to Ambi. A long braid woven with jasmine and Kanakambaram. This is all you ever wanted of me. Keep it. And let me go, I said, walking out." (P 232 *Lessons in Forgetting*).

Nair is successful in engulfing the readers into mystery regarding the circumstances and incidents that take place, plot after plot, scene after scene. She seems to be playing with the plot structures which she very effectively arranges sequence after sequence in the novel with each and every character in the right place.

All the male characters in the novel have made a great impact on their heirs but the female characters are worthy beings because they have accepted their new life with responsibility and expectations. It is not that male characters abandon female characters in the novel. It is all about female characters searching for different ways of happy living.

Nair seems to forward the message that destiny says it all. It is a very strong point which determines the course of a person's life. Whatever condition Meera and Dr. J.K. Krishnamurthy and all the characters, including J.K's aunt Kala chithi who has a story of her own, are in is because of destiny revealing a new side of life. When two broken lives meet, they manage to bring love, and more so, companionship into each other's lives. Anita Nair has also brought in Greek mythology and constantly compared Meera to the Queen of Universe, Hera.

Conclusion

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Indomitable Spirit of the Feministic Characters in Anita Nair's *Lessons In Forgetting*

Lessons in Forgetting has everything to entertain and from page three parties to female foeticide to pictures of corporate lives to simple human emotions and feelings which are sometimes hard to express as man falls short of words to express but can show only through expressions. With a fast paced narrative style and sophisticated way of presenting things and juxtaposing two different and diverse worlds makes Anita Nair's *Lessons In Forgetting* an intense and complex novel. In a nutshell, Nair delineates the trauma of female characters and leads them towards alleviating life with happiness.

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The Role of Climate Change Fiction in the Anthropocene Era

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Abstract

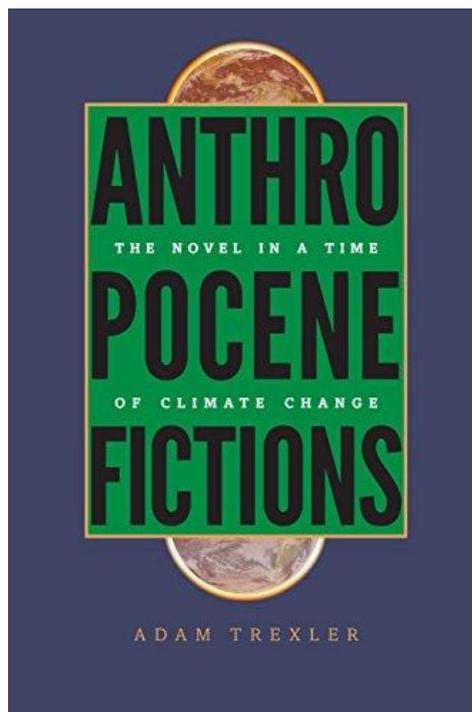
It is an undeniable fact that human beings have made an unalterable impact on earth in this era and hence the present era has come to be called as the Anthropocene era. The expectation is that literature which reflects life should also project man's negative impact on the environment. Environmental literature and by extension ecocriticism have dealt with man's relationship with ecological systems. However, ecocriticism has not managed to occupy the top rungs of the literary canon. The first part of this paper analyses the possible reasons for the relegation of ecocriticism and also gives an overview of the seminal texts published by eminent critics with an aim to bring ecocriticism to the forefront. The second part of the paper throws light on climate change fiction, the role it could play in spreading awareness about global warming. The advantages and disadvantages with which climate change fiction claims its place in mainstream fiction genre are pointed out. The fact that the climate change novelist travels the extra mile to make the story believable and real is underscored. The final part of the paper gives an outline of Barbara Kingsolver's novel *Flight Behaviour* as an illustration of how the author creates awareness about extinction of butterflies due to climate change by superimposing her story on a realist and mundane backdrop.

Keywords: Anthropocene, Climate Change Fiction, Ecocriticism, Environmental literature, Barbara Kingsolver, *Flight Behaviour*

When *The Ecocriticism Reader* was published in 1995, Cheryll Glotfelty felt the need to emphasize the role of ecocriticism and by extension environmental literature in creating awareness about environmental degradation. In her introductory essay titled, "Literary

Studies in an Age of Environmental Crisis” Glotfelty laments about the state of academic scholarship that had remained “scholarly to the point of being unaware of the outside world”(xv) and justifies the collection which she and her co-editor Harold Fromm have put together with an aim to expand the notion of “world” in such a way that it includes the entire ecosphere. As a result, nature and its non- human components ceased to be looked upon as mere backdrops but as actors with equal importance in the human drama.

The Environmental Justice Reader published in 2002 aims to expand the umbrella of ecocriticism by adding the dimension of social justice. R. V. Reed in his seminal essay, “Toward an Environmental Justice Ecocriticism” argues that issues of race and class which are important in any history or future of environmental thought and action have to be dealt with in ecocritical discourse. The essays in this anthology serve to address the question of marginalization of the colored, poor whites and people of the Third world and how they are made targets of environmental injustice. Thus, *The Ecocriticism Reader* had presented its case demanding justice for the non- human other and *The Environmental Justice Reader* widened the scope of the canon with its polemic in favour of the colored and poor people who directly face the consequences of environmental degradation and hazards.



Courtesy: https://www.amazon.com/Anthropocene-Fictions-Climate-Change-Nature-ebook/dp/B00P0161OI/ref=sr_1_1?keywords=Anthropocene+Fictions%3A+The+Novel+in+a+Time+of+Climate+Change&qid=1578811758&s=books&sr=1-1

The third landmark text in the area of ecocritical scholarship is Adam Trexler’s *Anthropocene Fictions: The Novel in a Time of Climate Change*, published in 2015. In his introduction Trexler points out that “Ecocriticism was slow to engage with climate change, but it has recently become a central preoccupation of the field” (17). The inference that one can derive is that from 1995-- the year of publication of *The Ecocriticism Reader*-- to 2015

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The Role of Climate Change Fiction in the Anthropocene Era

when *Anthropocene Fictions* came out, critics and theorists have had to justify the cause of ecocriticism and have tried hard to bring it to the forefront. This paper tries to find reasons for the relegation of ecocriticism to the lower rungs of literary scholarship and also to show what climate change fiction can do to re-orient the perceptions of the literary as well as the common reader towards climate change.

The first question then to be addressed is: why is environmental literature not taken as seriously as, say, feminist or postcolonial literatures? The first reason may be that man has always been praised and celebrated as the epitome of all life forms: “What a piece of work is a man / how noble in reason/ how infinite in faculty . . . how like a god, the beauty of the world, the paragon of animals”(Shakespeare 2.2 303-10). Man has thus been glorified down the ages. Hence, suddenly when an ecopoet like W.S. Merwin takes an indignant dig at man with the ironic lines:

“Well they’d made up their minds to be everywhere because why not
Everywhere was theirs because they thought so.
.....
Well they cut everything because why not” (1-6)

The truth in the lines strikes hard and is a bitter pill to digest.

Secondly, when environmental disasters and hazards like the 2004 Indian Ocean earthquake and tsunami or the 1984 Bhopal tragedy hit the headlines, the impact caused by these events get discussed and deliberated for a few days and is later forgotten except by those who directly bear the brunt. And hence when such events are represented in literary texts as in Amitav Ghosh’s *The Hungry Tide* and Indra Sinha’s *Animal’s People*, they are doubly removed from reality and get dismissed with minimum fuss except by the minority of literary critics whose preoccupations lay with environmental literature.

When such is the case about the happenings of the past, headlines as this “Sea levels Rising Faster, Indian Cities at High Flood Risk” (*Times of India*) which predict the future are perceived as pieces of fantasy or shrugged off with the thought, ‘it is not going to happen in my watch’. No wonder, the literary counterparts of these headlines-- climate change novels are shoved off to the genre of science fiction. Amitav Ghosh laments thus: “Fiction that deals with climate change is almost by definition not of the kind that is taken seriously by serious literary journals; the mere mention of the subject is often enough to relegate a novel or a short story to the genre of science fiction” (9). Hence Ghosh opines that if novelists want to write about climate change, they choose forms like documentary or non-fiction. He may have been contemplating on the difficulties and apprehensions he had overcome when he wrote *The Hungry Tide* with its re-enactment of the tsunami. It is also noteworthy that Ghosh’s latest novel *Gun Island* deals with climate change and the creator’s dilemma-- whether to present it as real or fantasy-- is palpably seen in the narrative.

On the other hand, Adam Trexler, in his self- assigned role as a critic, does not express such doubts. In his critical work *Antropocene Fictions* he diligently goes about defining, classifying, chronologically arranging and critiquing climate change fiction. Trexler expresses his surprise at the extent and quantity of climate change novels that presented themselves before him for analysis: “As I went on, my original assumption that there simply wasn’t enough climate change fiction was slowly eroded. Simply, more climate change novels kept presenting themselves” (7). With his trust in the genre of climate change fiction thus established, Trexler goes on to consolidate the positive outcomes that climate change fiction could advocate. First, he emphasizes the novel’s capacity “to interrogate the emotional, aesthetic and living experience of the Anthropocene” (6). Second, Anthropocene novels have the capacity to assemble “heterogeneous characters and things into a narrative sequence” (14). From scientists to bureaucrats a wide variety of characters on a broad spectrum of contexts populate the pages which render complexity to climate change fiction.

Third, since climate change is directly connected to science, climate change fiction can act as a medium to develop interdisciplinary relationship between science studies and environmental criticism, “Anthropocene fiction will contribute to a bi-directional exchange of ideas between literary and science studies” (Trexler 23).

Fourth, Trexler points out how the concept of ‘agency’ allows the environmental critic to describe non- human things as actors in ecosystems endowed with the capacity to make things.

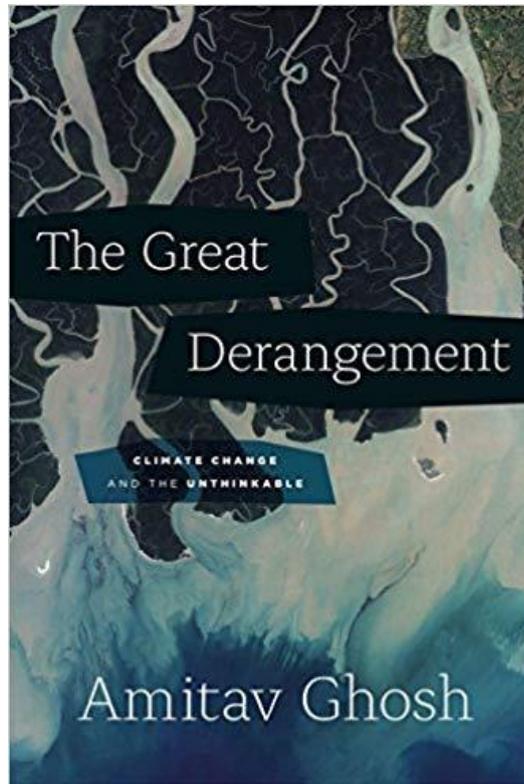
Fifth, climate change fiction brings in the cultural dimension to the narrative. Its canvas is wide enough to hold a multitude of things from men to machines, from places to weather systems. These traits make the novel a “privileged form to explore what it means to live in the anthropocene moment” (27).

While climate change fiction enjoys the above privileges it also faces a few pitfalls. The obvious one is that the novel, essentially a product of imagination has to present the truth of climate change. As Trexler puts it: “The novel must bring fact into dialogue with fiction” (29).

Hence the novelist either makes the novel futuristic where climate change has made deep inroads in the narrative’s fictional world. Or, the novelist uses characters like scientists, newsreaders or native elders in order to reiterate that “climate change is an unquestionable certainly for the reader” (Trexler 31). Kim Stanley Robinson’s *New York 2140* which is a portrayal of a flooded New York city, is an example of the first category. Getting categorised under science fiction, there is the danger of this type of novel being dismissed as mere fantasy.

Hence, the second category is more relatable as in Liz Jensen’s *The Rapture* when a physicist documents, researches and collaborates the predictions about climate change with

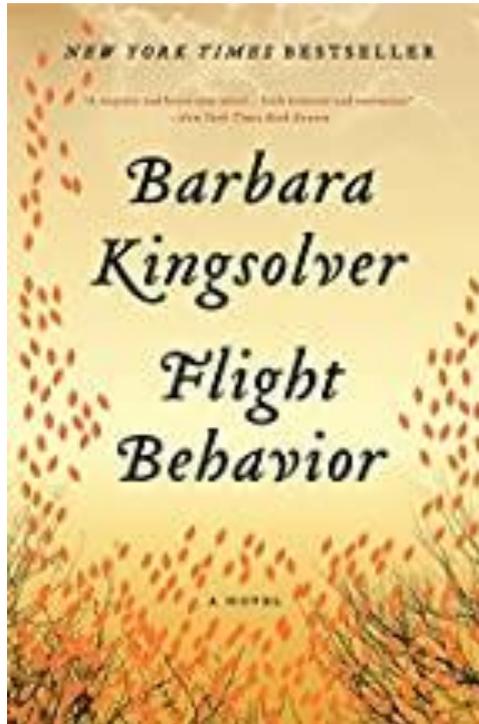
climate crises happening at different degrees in different parts of the world, the narrative stays within plausible realms. It becomes clear that the success of climate change fiction lies in making the phenomena of climate change as real as possible.



https://www.amazon.com/Great-Derangement-Climate-Unthinkable-Lectures/dp/022652681X/ref=sr_1_1?crid=D4ZRBTFAXGW&keywords=the+great+derangement+by+amitav+ghosh&qid=1578813512&s=books&sprefix=The+Great+Derangement%2Cstripbooks%2C1423&sr=1-1

Amitav Ghosh in the section titled “stories” in his book, *The Great Derangement* talks about the tactics adopted by the novelists to make the story sound real. He quotes Franco Moretti, the literary theorist, who underscored the role played by ‘Fillers’. ‘Fillers’ refer to the everyday details that spread through the story. Fillers help in concealing the exceptional moments that serve as the motor of the narrative. Hence the result is the “relocation of the unheard of toward the background . . . while the everyday moves into the foreground” (23). When bourgeois life gets narrated with such fillers, the readers could easily identify themselves with it. Amitav Ghosh enumerates the predicament of the novelist who faces the dilemma of narrating a climate crisis yet makes it real. The novelist has to strike a balance between the predictable processes and unlikely events. Otherwise, the novel suffers the risk of “banishment to the humbler dwellings that surround the manor house-- those generic outhouses that were once known by names such as ‘the gothic’, ‘the romance’ or ‘the melodrama’ and have now come to be called ‘fantasy’ ‘horror’ and ‘science fiction’ ”(32). Hence, when the climate change fiction writer writes with the mission of spreading awareness about global warming, he/she doesn’t mind making compromises with his poetics. The

following paragraphs throws a short insight into the way Barbara Kingsolver makes use of fillers in her benchmark climate change novel *Flight Behaviour*.



Courtesy:

https://www.amazon.com/s?k=flight+behavior+by+barbara+kingsolver&i=stripbooks&crd=LFXJJOP5VHLR&srefix=Flight+Behaviour%2Cstripbooks%2C1119&ref=nb_sb_ss_sc_2_16

Flight Behaviour tells the story of the unprecedented presence of millions of monarch butterflies in the in Turnbows' farm in Tennessee. Their presence at the wrong place at the wrong time is a sign of global warming. The novelist aims at ringing the alarm bell about extinction of species owing to climate change. She faces the challenge of making it real and hence interweaves the climate crisis with many 'fillers'-- stories that relate to the mundane lives that people live.

Kingsolver has cleverly chosen Tennessee as the backdrop to enact the climate change drama. The rural, poor conservative population of Tennessee presents a local perspective to the global crisis of climate change. The religious beliefs of the local population add a religious dimension to the butterfly phenomenon. The church responds thus: "Heaven be praised, sister Turnbow has seen the wonders" (98). Dellarobia Turnbow's sight of the butterflies is interpreted as "the beautiful vision of our Lord's abundant garden" (99). The church's say the 'vision' powerful enough to make Bear postpone the idea of logging. Thus, religion with its correspondent faiths and practices becomes the first filler.

The characterisation of Dellarobia trapped in domesticity but aiming to raise above it to realise her potential, is the next filler that gives the realist colour to the novel. At the height

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of weariness, Dellarobia plans a sexual tryst with a telephone wireman. She finds her husband dull and unenterprising, the Cub still tethered to the father, Bear. The duties that she has to perform as a mother of two children, catering to their needs with minimum means at her disposal, saps her energy. Dellarobia's secret longing for an adventurous life is evident from the way she laps up her friend Dovey's experiences conveyed through their telephone conversations. The game of one-upmanship that she plays with her mother-in-law Hester adds one more facet to her character. Her attraction to Ovid Byron the scientist, her willingness to learn from him and draw inspiration from him enables her to take the final decision of quitting her married life. By making her heroine Dellarobia a character who grows and evolves in the novel and by drawing a parallel between her and the butterfly phenomenon, Kingsolver gets closer to realist fiction.

The portrayal of poverty of the rural Tennessee folk, especially the Turnbows is yet another 'filler' used by Kingsolver. The Turnbows' struggle with sheep farming, their unpaid loans, Cub's inability to earn more and Bear's adamance in going ahead with the logging to pay up the loans, and his later attempts to earn money out of the butterfly phenomenon, and Dellarobia's visits to the thrift store and the compromises she makes there consume almost equal number of pages in the novel.

The incongruity inherent in the way the media represents the issue and how they sensationalize it is also brought out by the author in order to increase the realist quotient of the novel.

With the entry of Ovid Byron and the descriptions of his research about the butterflies the novel gets an empirical tone. Loads of information about the migratory pattern of the butterflies and investigation of the reason as to why they have left their Mexican roost combined with the precarious future of the state of Byron's research, all sound real.

Built on this framework is the climate change message. The Mexican deluge had driven the butterflies to Tennessee. The Tennessee winter will freeze them to death. The author drives home the point thus: "We are seeing a bizarre alteration of a previously stable pattern. A continental ecosystem breaking down. More likely, this is due to climate change. Climate change has disrupted this system. For the scientific record we want to get to the bottom of that as best we can before events of this winter destroy a beautiful species . . ." (315). The microcosmic butterfly event in Tennessee is an indicator of the macrocosmic extinction events happening elsewhere: "Along with the butterflies the elephants on drought-stricken Africa, the polar bears on the melting ice are as good as gone" (341).

Similarly, the deluge in Tennessee falls in line with the hurricanes, fires, droughts reported from different parts of the world. Ultimately this is what Barbara Kingsolver wants to convey: "It will take a few degrees of change, global average to knock our kind out of the running" (385). In order to do this, she has used many fillers and garbs so that the readers

accept her viewpoint. It is very likely that it is Barbara Kingsolver herself speaking through the voice of the character Pete, “The official view of a major demographic is that we aren’t sure about climate change. It’s too confusing. So, every environmental impact story has to be made into something else. Sex it up if possible . . . it’s what sells” (318). The fact remains that the climate change novelists are ready to do that because they have steadfast belief in the positive role that climate change novel can play in this era of the Anthropocene.

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Draupadi as an objectified and dehumanized woman in Chitra Banerjee Divakaruni's *The Palace of Illusions*

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Abstract

The Palace of Illusions by Chitra Banerjee is a retold story of the great epic *Mahabharata* in feministic perspective. The great epic which gives us innumerable life lessons speaks only about the heroes and heroism. The role of women is totally forgotten and developed as an insignificant one. Women like Sathyavathi, Ambai, Gandhari, Kunti and Draupadi played a vital role with the burdens put on them in the patriarchal society. This research paper deals how Draupadi is objectified and dehumanised. This article will further exemplify how Draupadi in the midst of suffering endured to overcome the difficulties she faced and continue to endeavor where most women would have given up. She Proved as a daughter, sister, wife, daughter-in-law, mother, mother-in-law but failed as a woman finding her own identity.

Keywords: *Mahabharata*, Draupadi, Objectification, Dehumanisation, Endurance, Patriarchal, Exemplify, Identity

Draupadi, the influential character in *Mahabharata* is been objectified and dehumanized to an extent, where she endures with the help of Krishna as her insight of realization. As a unwelcomed child by her father, she enters the world with her brother Dhristadyumna. It was the unavoidable condition to Drupad to accept her. Born with black skin is termed as a symbol of the unfortunate. The love of her brother and the support of her friend, philosopher, mentor Krishna help her to lead her life with courage. The prophecy which she carried in her inner self drives her to distress. Draupadi was secluded from all. Dhai-Ma was the only person who showered love as a mother and lived throughout her life with her, sharing whatever she knows. She was denied learning what a prince was allowed to perform duties. The denial shows clearly that woman in whole is denied learning what a man learns. Education is for everyone in this world. She longs

and shares her thoughts with Dhai-Ma. The unquenchable hunger for education at last was satisfied with the help of Krishna who suggested this to her father. The tutor's views on the highest purpose of Kshatriya woman was only to support man, which was unacceptable to Draupadi, she felt that it was a dehumanizing the gender as a whole. Boundaries of custom was always a humiliating one to her. The prophecy that she was going to be the great destruction was shattered into pieces. With the advice of holy man she hoped to put it in right way. She always lived with introspection.

Stories of Sikandhi, Gandhari and Kunti gave her courage and made her to analyse the change of woman's life after marriage. For Draupadi love is an essential element for leading a marriage life successfully, that which she deserves more. It was always a doubtful matter in her marriage life. The attraction towards Karna and learning his story developed a strong connection with him. She compared her life with his as a similar one. But the pressure and force of the patriarchal society made her to hide her love and to marry Arjun for forming strong ally. In the wedding ceremony she was an object acted according to the plans of her father, brother and Krishna. Here as a lovable and loyal princess to safeguard the life of her brother, she abused Karna by pointing his birth even though she knows that she is hurting him to the core. The act of Draupadi extinguished the light seen in Karna forever.

Draupadi, with dreams and plans, steps in into her marriage life. It all shattered when Kunti unknowingly had mistaken for alms and asked her five sons to share. The designed marriage and the boon blessed with, all thought that it has put out the problem marrying five brothers. All forgot that she was a woman as any other woman with expectations, desires, etc. But she was cut into five pieces as any object. Even the boon is considered for men. Draupadi never gave a thought of immolation, there the objectified woman stands strong to face the future and designed fate. The belief of Karma revolves her always, as she believes it because she insulted Karna. The only expectation was the love of Arjun for her. Here, she was objectified by a woman rather than man. The customs, vows, words, actions and intuition play a vital life-changing concepts in one's life.

Hastinapur palace was always a haunting place for Draupadi. Her inner self searched for Karna. The birth, unnatural sacrifice and the boon of Beeshma always queered her. On the contrary he is the Godfather for her husbands. The life at Khandav was miserable. But with great idea and plans of constructing the great Indraprasth -- The Palace of Illusions -- overthrew all the pains of her marriage life. She was very much satisfied with her unconventional domestic situation. She feared as a daughter-in-law that the arrival of Kunti to Palace would lead to lose her power. Visit of Duryodhan to Indraprasth made situation worse when she laughed at him

when he was falsified by the illusion of the palace. She as a woman full of sentiments expected Karna to Indraprasth, so she can put right everything which happened between them.

Marriage of Arjuna with Subhadra again broke her into pieces. It was only Krishna who consoled her with the reasons and purpose behind the marriage. Whatever may be the purpose, sharing the husband she loved is not a conventional one. But the life as a queen for various reasons, offered her a chance to cherish the kingdom. The act of marriage was an undeniable fact. Dehumanisation was always there in the life of Draupadi even though she was wife of Pandavas. She loved Arjuna. But he never recognised her and was following the rules of marriage with her. Personally she had a thought that there is special place for her in his heart. The destruction during the yagna shows clearly the love and care of her on Krishna and the care of Karna on Draupadi which melted her heart.

“Desire is a powerful magnet” (p.176)

The visit to Hastinapur disturbed her a lot. She felt that she was perfect mistress of Pandavas and she bothered only about Karna, the wrong things done to him. When she saw Bhanumathi, wife of Karna, she automatically felt jealous. The man she admired most is the husband of some other woman, but immediately she realized the thought was not good being a wife of Pandavas. She wished for a genuineness in her relationship even though she was objectified and dehumanized in several ways.

“The wife is the property of the husband, no less so than a cow or a slave.” (p.190)

This was proved when Yudhisthir lost her in gambling like an object with other properties. He never thought a woman was also a living being with flesh and soul. How a lost man had rights to use his wife in gambling. Draupadi faced intolerable and vicious treatment when she is dragged to court by her hair and disrobed. What is the use of Nyaya shastra, which always paves ways only for men? The laws did not save her, her husbands did not save her, Beeshma, the protector of the kingdom, did not save her, all Kings and Queens including Karna, man who is against all wrong deeds of Duryodhan, did not save her. She was made to stand as a show piece rather than a woman with life, a pathetic state. It was only Krishna again saved her.

“No one can shame you, he said, if you don’t allow it” (p.193)

This statement of Krishna gave her courage to endure the situation. She understood the reality. The defeated heart which believed her husbands, Beeshma, Blind King, Kunti, Gandhari, and Karna realized the truth. A woman will not think in the way as man, she will throw herself

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forward to save her family at any cost. The devotion towards her husbands and as a dutiful queen continued to live with them after cursing and taking oath as an object of revenge. The betrayal left to shame dehumanizing a woman merely as a just possession. The irony of a woman with many husbands is better to be without any.

Draupadi felt strongly that she was abandoned by her husbands. She realized the heart is beyond control. One can't force oneself to love or withhold it. During the period of completing the exile it was in Matsya's Kingdom she was abused by Keechak. Due to the plans, her husbands and Matsya King's hands were tied to protect Draupadi. Men are always Men, this world is for them. She is the woman only to bring glory to her husbands. Women are pleasure giving object, if they don't agree to the wish of men, they will be dehumanized.

After completing the exile, the victory in Kurukshetra caused great destruction. What Draupadi's faced was immeasurable. Lost sons, brother, father, soldiers, and the loyal subjects. She saw the emptiness in her life. Again the implacable law drawn for Draupadi's and her husbands' final journey could not stop her when she fell. Maybe the promises, curses, blessings and the consequences are all part of the law – Karma, but the reality is that it started when a woman was not considered as a woman, a living being. Draupadi is merely an objectified and dehumanized female or a transaction between males in a patriarchal world. This world had no space for even an exceptional woman like her. Though she is celebrated, worshipped as an exemplified woman, she is part of the strong reminisces of objectified and dehumanized women in mythology.

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Effects of Lexical Density and Lexical Variety in the Written Production of EFL Learners

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Abstract

The objective of the current study is to discover the effects of lexical density and lexical variety in written production of the EFL learners. The written products of the students were collected as data, the learners aged between 19- 28 years. The core aim of the study is to find out that students are able to establish the use of lexicon in their written scripts and it will demonstrate language knowledge of the learners. The cognitive approach of learning a language in the present study ascertains that the use of lexical density and variety will contribute in the language learning. McCarthy (2010) simple method of lexical density was used to analyze the data. Johnson & Victoria (2008) measure of complexity was used to find out the lexical variety. The study declares that students' lexical improvements can be measured in the productive use of the language performance and proficiency which means that learners should make proper use of language knowledge and regulate it accordingly. The reliable and valid measurement of the lexical density and variety in the writing production of EFL learners will contribute in determining the factors that affect the language performance and proficiency that is related to the lexis.

Keywords: Lexical density, Lexical variety, Language performance, Language proficiency, Vocabulary, Lexicon.

Among all four skills, usually writing is considered to be the most difficult task for (EFL) learners. Because it requires a great deal of attention during the writing process. The writer needs to consider apart from the organization and clarity of ideas, the language elements too, specifically the lexical density (content words) in order to have a better piece of writing production. The question arises what lexical density would be. Mostly the definitions of focuses on the quantitative aspect of the term, which is related to the frequency of content words in a text (Batia Laufer, Paul Nation 1995).

According to (Johansson & Victoria 2008), lexical density is the term which is generally used to describe the proportion of content words (nouns, verbs, adjectives, and often also adverbs)

to the total number of words. Such characterizations merely define the measurement of lexical density, not the concept of lexical density. It is more close-fitting to define lexical density as the degree of richness of a text in terms of meanings, ideas, and information. Carmen & Begofia, (2015) state lexical density as “the density with which the information is presented.” Lexical density, therefore, is mainly the density of the informational and ideational load of texts, which is realized by content words, as opposed to function words. The concept of lexical density has been particularly used to distinguish between written and spoken varieties of language, where written language has been shown to be lexically denser than spoken language.

Lexical improvement of a learner is being explored via two measurements lexical density (proportion of content words) and lexical variation (vocabulary range). Both of the measures are often being used to label lexical growth mainly lexical density and lexical variety (McCarthy 2010). The lexical density measurement is used to discover the number of content words or in another word to find out how many lexical items such as (nouns, verbs, adjectives, and adverbs) are used in a text, however lexical variety provides a measure of how many different words used in a text. There are different views about the language process in the mind of learners. (Harmer 2001), asserts that the second language acquisition process is being recognized better by realizing the human brain processes and how it retains new information, mostly concentrating on the students as an individual. We can say that lexicon might be the most noticeable language element for learners in the progress of the language. However, Mitchell & Myles (Aitchison 2012) declares that the learner is seen as operating a complex processing system that deals with linguistic information in similar ways to other kinds of information.

The cognitive theory identifies learning strategies as one of the prominent cognitive processes in the L2 acquisition. The cognitive theory of learning is mostly based on the theory of human information processing which mainly deals with the mental processes involved in learning. According to (Al-Wahy,Ahmed seddik, n.d.), this theory generally refers to three basic cognitive components of learning: 1. How knowledge is developed? 2. How knowledge becomes automatic? How new knowledge is being integrated into an existing cognitive system of the learner? However, prominence is given to meaningful learning (learning with comprehension). According to this theory L2 acquisition is a complex cognitive skill which engages cognitive systems such as memory, perception, and information processing to overcome confines in human mental capability which may constrain performance (Btia laufer & Nation, 1995). “The theory also suggests that linguistic codes and structures are stored and retrieved from the memory precisely in a similar way as other types of information.” Regardless of which method is being used, we can say it depends on the theoretical dissimilarity between words function and content words. This difference is deep-rooted in English linguistics and it has been discussed under different labels, such as “lexical items” and “grammatical items” (Daller,Xue, n.d.).

Literature Review

This section will provide the theoretical notions of the previous works and also will present a related theoretical framework. However, the researchers argue that learners acquiring language go through various developmental stages. Learners can enhance their language performance through lexical density and lexical variety effectively by the contribution of these stages. These stages are similar across the languages. There are differences between the written work of EFL learners and native speakers in terms of lexical density and lexical variation. (Harmer, J.2001), conducted a study on Swedish students he used a basic way to find out the lexical density of the learners in the analysis of written work in English. This study was done to apply the specific theoretical approach of evaluation to essays. The result indicated that native speakers had a high result on both counts-lexical density and variation, their language was richer in lexis and more variety. Johansson & Victoria (2008), believes that via lexical variety measurement, we can identify easily distinctions between age groups of learners. It is important to show that both lexical density and lexical variety can be used for modality contrasts and development differences. The investigator similarly observed that both measures used on the same material indicates that they were not exchangeable.

One of McCarthy & Walsh (2010) findings indicate that spoken English texts have a lexical density of less than 40%, whereas written texts have a higher lexical density than 40%. According to (Sadeghi & Mosalli, 2013), Lexical density is inversely related to text readability; the denser a text is, the harder it is to process and understand. (Zdislaya Siskova, 2012), believes that lexical density and lexical variety is shown significantly two times higher in writing than speaking. These two measures are being used in the research to describe that both of the measures have a great impact on language proficiency and performance particularly the writing skill of the EFL learners.

Lexical density is used for various purposes such as for the description and characterization of scientific and technical texts (Sadeghi, (n.d.), for comparing the writing proficiency level of EFL language learners with native speakers and comparing newspaper discourse over periods of time, for comparing translated and non-translated texts (Carmen & Begofia, 2015), and for comparing different registers within the same languages and across languages. Their study suggests that it is worth helping and encouraging learners to bring their vocabulary knowledge into active use in writing. This paper will try to explore the effects of lexical density and lexical variety in language performance and proficiency through written scripts produced by EFL students during their study. In addition to that, it also finds out that how the lexical density leads to effective writing proficiency of the learners and how lexical variety does affect the performance of the learners.

Research Questions

- i. What is the role of lexical content in the written language performance among EFL learners?

- ii. Does lexical density and variety enhance the writing skills of EF learners?

Methodology:

Participants are 16 proficiency students studying proficiency course at EFL University Hyderabad. They are intermediate level. Age between 20-30. They were asked to write a descriptive paragraph based on a picture that was provided to them about summer rain. The time was 30 minutes to write a paragraph of 200-250 words. Exam scripts were collected from them for the study. They had different English backgrounds some had five some six and some seven years of English exposure. Overall, their level of proficiency was intermediate. Their mother tongue was Telugu because they were regional people. All the subjects are male. The nature of data was a spontaneous individual production. Through a pre and post-test. The subjects were a mixture of good, average and poor at their writing abilities. After collecting the data from both pre and post-tests and comparing both the results to see the number of lexica used in the scripts including both functional and content/lexical words.

Descriptive Analysis of the Result

The subjects' writing ability was tested with a procedure of pre-test, one-week intervention and post-test. In both the tests students were asked to write a descriptive paragraph ranging words between 200-250 words per script. In the first test ten out of fifteen used repeated words and more functional words in their scripts also the word range was below 150 words. In contrary three of them wrote around 200 words including repeated content words. Two of them wrote above 200 almost 300 words scrips with very clear and appropriate usage of adjectives and other content words. In the second test eight of fifteen scripts lie above 150 words, five subjects produced around 200 to 250 word scripts and two of them wrote above 300 word scripts. In order to gage the lexical density of the scripts, I used Analyze My Writing (AMW) online tool. I typed their scripts and put them in AMW to find out the lexical density of each script.

Based on AMW in the first test the majority of the students used 30-60 content words in their written texts including repeated words. Five subjects used 50-80 content words in their written scripts including repeated words. After the intervention again students were asked to write about the same picture (summer rain). However, in the post test there was a drastic change in the written production of subjects. Eight students used between 50-90 content words and the remaining seven of them used between 100-130 content words. However still there were some repeated words but not as many as in the first test. So it indicates that the majority of student's lexical density was higher after the intervention and there was positive change in their written production.

The lexical variety measurement revealed the percentage of the total number of content words which have been used by the subjects in the text particularly (nouns, verbs, adjectives and adverbs) varies from one lexical item to another. In order to accomplish lexical variety, I have compiled the total number of content words with total number of orthographic words.

The above results clearly designate that less proficient students make more repetitions of the most frequent used words such as nouns and verbs. So it shows that less proficient learners have less tendency to make use of the vocabulary. These dissimilarities are related to the notion of the language proficiency that demonstrates richer lexical density and high lexical variety are characteristic of better language knowledge.

In the written production the subjects used many number of nouns, verbs and adjectives, a few adverbs. More often, almost all the subjects used nouns and verbs in their writing. Moreover, the majority of the learners used very less number of adjectives and adverbs in pre-test. However, in the post test written script of the learners, there was a drastic change in terms of adjective and adverb usage.

Conclusion

The study indicated that both lexical density and lexical variety play great role in the language performance of EFL learners. We can say that the lexical density leads to the proficiency of the learners. However, lexical variety affects the overall performance of the learners. So we can judge the learners in terms of lexical density and variety. It means learners' language is richer in lexis and it is more varied. It shows that we need to focus more on the study of vocabulary in teaching of English. It is very prominent that generally, students have a wide range of receptive vocabulary than productive vocabulary. Also students' lexical improvements can be measured in the productive use of the language performance and proficiency which means that learners should make proper use of language knowledge and regulate it accordingly.

It is not merely these two aspects that cover the whole field of lexis. It needs to conduct some studies on other aspects of lexis such as frequency of lexis in the text to indicate the occurrence of words in the text and related difficulty levels should be further discovered.

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Gender Stereotypes in Advertising: A Critical Discourse Analysis

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Abstract

Gone are the days when men were considered as the financial providers of the family and women as the caring mothers and loving wives happily doing household chores. Women are now engaged in the workforce where they can take on various leadership roles within companies. They are not only taking up of the responsibilities of a mother but also an executive of an organization. It is commonly believed that advertisements reflect the society, but, in reality, they failed to depict the achievements of women; instead they prefer to follow the traditional gender stereotypes. Advertisements portray women as ‘damsels in distresses.’ They are depicted as feminine being weak and fragile, easily frightened, defenseless, blinded by emotions, dependent on male counterparts and showing their beauty, grace and sexual attractiveness. Advertisers often display them in domestic scenes and in products like perfumes and cars. They are shown as sex objects to promote the brand. While men are portrayed as athletic, strong male individual engaging in high status jobs. These gender stereotypes continue to persist and degrade the status of women. Keeping all the above deliberations in view, this paper will aim to identify all the possible gender stereotypes that exist in advertising. By employing semiotic analysis techniques as research tool, the paper will explore how different icons, symbols and indexes used to perpetuate gender stereotypes in advertisements. While the discourse analysis will adopt Fairclough’s three dimensional framework – textual features, discursive practice and social practice to expose how the advertisers construct ideologies about the female in advertisements.

Keywords: Female, Stereotypes, Advertising, Semiotics, and Discourse Analysis

Introduction

The depiction of women in advertising is often labelled as exploitative, derogatory and demeaning, which does not represent the modern women (Khandeparkar & Motiani, 2015). Advertising always lags behind in promoting gender equality. Instead, it still reinforces female stereotypes and fails to depict the empowerment of women. Gender stereotyping in advertising occurs when gender roles depictions deviate from equality. This occurs, for instance when women

are pictured in doing household chores, in a high degree of nudity, being dependent on men's protection and making tremendous efforts to get the 'ideal beauty' in order to keep their mate happy; while men are shown in leading positions being strong and powerful. Advertising picture men and women the way we think they behave not the way they actually do behave in society.

Cortese (2015) claimed that feminine counterpart is disregarded and devalued in advertisements when they are depicted as passive and subordinate; as sex objects or obsessed with household chores. He further argued that advertisers are constantly bombarding women with the message that they are inherently flawed. They make women believe that if they are not physically perfect or attractive, they will not be loved by men. Goffman (1978) one of the first sociologists to study gender stereotypes in advertisements claimed that women are often portrayed in a stereotypical way and have a submissive role and a lower physical and social position than men. 42 years have passed since Goffman's research and women are still portrayed similarly, thus indicating that advertisers continue to degrade the status of females in most advertisements.

Gender stereotypes prevail both in texts and images of the advertisements. To reveal those stereotypes, a critical discourse and semiotic analysis were used to examine the texts, images, sign, gestures, and facial expressions in the ad.

Literature Review

Gender stereotypes in particular, are defined as beliefs that certain attributes differentiate women and men. It is a stereotype that involves the reduction of persons to a set of exaggerated, usually negative, character traits and stressed that stereotyping reduces, naturalizes, and fixes differences (Zotos & Tsihla, 2014). Courtney & Lockeretz (2019) argued in the favor of stereotypical depictions that women are portrayed more in the domestic scene, dependent on men's protection and appear incapable of making decisions. While men are portrayed as strong, independent and played more working roles than women.

Furthermore, Rollero (2016) argued that women played more recreational and decorative roles. They were more frequently objectified, were more attractive, and were often dressed in seductive dresses than males (Rollero, 2016). The underlying messages of advertisements emphasize sexuality, often presenting women as sex objects (Nagi, 2014). Female body is used to take part in advertisements and reached different level with the opinion that sexuality is nothing to hide and open to public (Buglio, 2015).

Bughio (2015) stated that advertisements portray women in two positions, housewives and models and men as the breadwinner. Goffman (1978) explains that a man may do the "female task," but never under the watchful eye of the woman.

Women are constructed as subordinate, unreasonable, beautiful, emotional characters without authority or control over events. On the contrary, men are engaged in powerful and dominant positions with reason and courage but limited emotional disclosure (Cankaya, 2013). Moreover, advertisers portrayed women with unrealistic beauty that is unattainable in reality. Women in advertisements are usually depicted as attractive, having fair, soft, smooth, shining and flawless skin. They are additionally expressed with youthful attributes, including wide eyes, full lips, high cheekbones, flawless skin, pleasant appearance and sexual allure (Tehseem & Kalsoom, 2015).

Researchers found other aspects of stereotypical portrayals of women that are manifested in advertisements. They were depicted in subordinate positions like sitting, leaning or laying down, in comparison to their male counterpart (Masse, 1988). They were often pictured using their fingers and hands to trace the outlines of an object or to cradle it or to caress its surface conveying a sense of one's body being delicate and precious thing (Goffman, 1978).

Döring & Pöschl (2006) state that by communicating specific images of men and women, such as through gestures, roles and colors, advertising is said to shape what shall be interpreted as masculinity and femininity by society.

Kang (1997) analyzed gender portrayals in his study by using the categories proposed by Goffman (1978) and he found that female roles, were still portrayed in a stereotyped way. In his investigation, he identified four significant pictures:

- "Feminine touch" – Women using their hands and fingers to trace or caress an object delicately.
- "Ritualization of subordination" – woman in a submissive body position or behavior.
- "Licensed withdraw" – woman is psychologically removed from the picture which results in leaving the women vulnerable and dependent on the man's protection.
- "Body display" – high degree of nudity.

Courtney & Lockeretz (1971) examined images of women in magazine advertisements. They reported the following findings:

- Fewer women were shown in professional roles.
- Women were shown in non-active and decorative roles.
- Women rarely go out far from home by themselves or with other women.
- Women were shown as dependent on men's protection.
- Women were regarded as sex objects by men.

- Women were most often shown in ads for cleaning products, food products, beauty products, and clothing or in a family setting.
- Males were most often pictured in ads for cars, travel, alcoholic beverages, cigarettes, banks, industrial products and industrial companies.

According to Hall and Crum (1994) women's bodies and body parts appear more often than pictures of men's bodies. Men's faces are photographed more often than their bodies. Women in beer advertisements are portrayed through shots of the chest, leg, buttock and crotch. Besides, they found that most women in these advertisements appeared in either leisurewear or swimwear, whereas the men were always dressed in work clothes. They argued that this reinforces the stereotype that women are sex objects, while men work, make decisions and look after women who are not capable of looking after themselves

Kumari and Shivani (2013) found that women were not depicted in the office setting or in working role, in fact they were most often shown as without any clear indication of working status. This indicates that advertisers prefer to underplay the employment status of females in most of the advertisements.

Cankaya (2013) argues that women were portrayed as “sex objects who are usually young, thin, beautiful, passive, dependent, and often incompetent and dumb”. She proceeds by claiming that the contexts women appeared in often had to do with home and children, and working women were represented as very feminine and gentle. Men were represented as independent and dominant, women adopted the role of a submissive and helpless supporting character who are "passive and waiting for men's attention"(Cankaya, 2013).

Cohan (2001) suggested three principal ethical issues in women's advertising:

1. Many ads portray women as confused, childish, contradictory, or generally in need of help. The message is that a sexy woman the type that men want – is one who is easily manipulated, vulnerable and weak.
2. Advertisers depict women from something natural to an unattainable beauty. They are depicted with impossible youth, impossible perfection that seem inhuman.
3. Advertising often portrays women as things or as mere sex objects by use of stunningly models.

Objectives of the Study

The study aims at

- Exploring all possible stereotypes that exist today in association with women in print advertising.
- Finding how advertisers construct ideologies about female stereotypes.
- Finding out the different roles that are given to female in print advertisement.

Methodology

A qualitative design was employed in this study to reveal all the gender stereotypes manifested in print advertisement. Four print advertisements (see Appendix) were analyzed with the aid of a critical discourse analysis (CDA) and a semiotic analysis. Critical Discourse Analysis (CDA) is a type of discourse analytical research that primarily studies the way of how social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. As a result, CDA was used to reveal those ideologies that were enacted in advertisements which naturalize women in stereotypical roles. The critical discourse analysis was based on Fairclough's three dimensions framework: textual, discursive and social-cultural level. The textual analysis involved the analysis of rhetoric devices and the vocabulary that advertisers have used to stereotype women. The discursive analysis focused on the level that deals with the text production and interpretation while the social practice analysis are related to the ideologies disseminated in the advertisements.

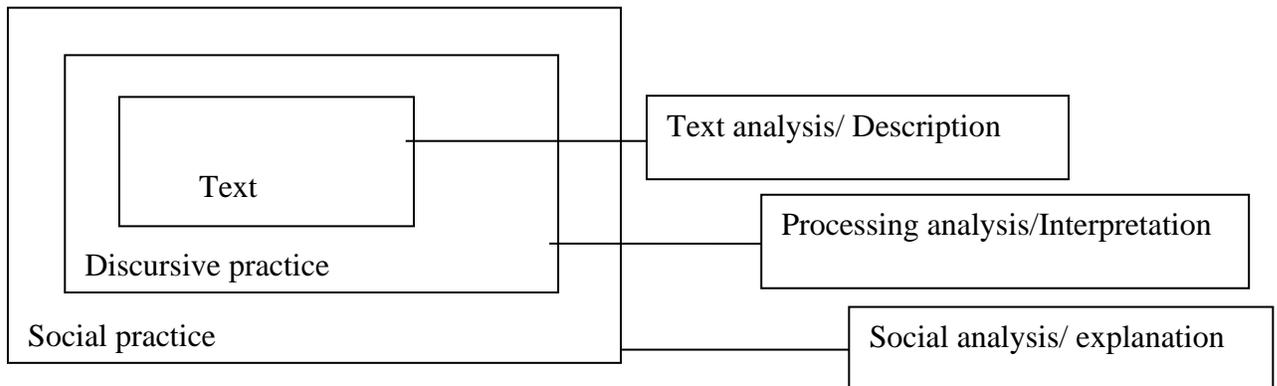


Figure 1. Fairclough's dimension of discourse and discourse analysis (Janks, 2016).

Semiotics is concerned with everything that can be taken as sign. It involves the study not only of what we refer to as sign in daily speech but of anything which stands for something else. In a semiotic sense signs take the form of words, image, sound, gestures and objects. According to Saussure “a sign can be divided into two components—the *signifier* (the sound, image, or word) and the *signified*, which is the concept the signifier represents, or the meaning” (Chandler, 2007). Therefore, this study will use a semiotic analysis to explore the sign, symbols, gestures, body language, facial expression and color manifested in the advertisements.

Analysis & Discussion

The happy housewife

Textual Analysis

“100% Indian woman ka match sirf catch”.

Here the tagline is targeted at the woman. By emphasizing on the word woman here the advertiser fortifies on the stereotype that kitchen is the place for women only and not for men. Furthermore, the brand enhances the idea that it will match the expectations of the contemporary Indian women who like get 100% satisfaction from everything, especially when it comes to pleasing their husbands. The above sentence legitimizes on the unequal distribution of power between genders.

Discursive Analysis

Strategy used in advertisement	Linguistic devices
Celebrity endorsement	“100% Indian woman ka match sirf catch”.
puffery	100%, match
Emotional words	Indian woman

Social Practice Analysis

Women are still portrayed happily in the household product. This ad shows that women are confined to domestic chores, while men are associated with power and authority. It proves that female stereotype still continues to persist, especially in India, where women do not have power in decision making and their place are believed to be in the kitchen. Whether a female celebrity is

powerful or independent, still advertising considers women as inferior and never fails to depict them in stereotypical roles.

Semiotic Analysis

In this ads, Vidya Balan is shown smiling with the ok sign and maintaining direct eyes contact with the audience. She is shown with a huge smile which denotes that she is happy in her role as a housewife. The ok sign indicates a sense of satisfaction towards the product and showing the fact that women find happiness in cooking with tasty spices, especially when they have to please their husband. And to show her happiness, the yellow background is used as yellow color denotes joy, liveliness, positivity. Her traditional Indian Kurti, her long hair and her simplicity pictured her as a housewife.

The Ideal Beauty

Textual Analysis

“AISA GLOW DIKHE, HAR NAZAR RUKHE”. “You think having a glow that catches the fancy of the world is difficult? With lotus WhiteGlow Gel Crème, it’s just easy to get this attention-arresting skin. As it comes enriched with saxifrage extracts and milk enzymes that help lighten and brighten your skin in 7 days. So go for lotus WhiteGlow Gel Crème and get uninterrupted admiration.”

The underlined words signify the importance of being beautiful. It conveys the idea that being beautiful and attractive is a girl greatest weapon to make men fall for them. The ad here tells women to attain such glow and perfection like the stunning model so that they can seduce men with their beauty. And if they use the lotus WhiteGlow they will get numbers of admirers.

Discursive Analysis

Strategy used in the ad	Linguistics devices
Celebrity endorsement	AISA GLOW DIKHE ,HAR NAZR RUKHE.
Puffery	Nazar Ruke, uninterrupted admiration, brighten your skin in 7 days.
Emotional words	Attention arresting skin, glow, lighten and brighten

Social Practice analysis

Advertisers have created a new type of woman that does not exist in reality. They are portrayed as having an ideal beauty, being young, attractive with fair, smooth, soft and shining skin free from wrinkles, scars and blemishes. They are depicted as having radiant hair, dazzling and bright eyes. Here the advertiser has used Jacqueline Fernandez, the former Miss Universe of Sri Lanka to prove such ideology of ideal beauty. She is depicted in a flawlessly glowing skin and she looks fresh and young. The ad here is shaping the ideology that women are only beautiful if they are the ‘white ideal’. They should get rid of blemishes and enlighten their skin so that they may look attractive and pleasant to the opposite gender.

Semiotic Analysis

The model looks young and naturally beautiful as she is pictured in a natural makeup with her hair open. Her lips are slightly opened, revealing her perfect white teeth. These physical characteristics are stereotypically associated with beauty. The model is looking directly to the audience and her direct gaze denotes confidence. Her hand is placed delicately under her chin which symbolizes that women are fragile, delicate and are not meant for manly work. She is wearing a sleeveless top which is revealing her bare skin. Cortese (2015) argues that the exposure of naked skin stimulates the sexual appetite to the opposite gender and their long hair flow is a sign of attractiveness and femininity. The white background and the saxifrage are enhancing her beauty and her white skin.

The Sex Object

Textual Analysis

“I am juicy couture”. A bold and alluring new fragrance that evokes the glamorous rebel in every juicy girl.

Here the underline words pictured the girls as being seductive. The word Juicy is generally associated with young attractive and sexy girls. And similarly, in this ad the girl is portrayed as erotic, thrilling and exciting. Rebel is a negative word, but when it is associated with the word glamorous, it signifies the elegance of the woman. Rebellious is for only juicy girls and they do this in a sexy, seductive and unabashed manner. The bold and alluring scent will evoke a sensual and passionate feeling among the juicy girls.

Discursive Analysis

Strategy used	Linguistics devices
An attractive model	“I am juicy couture”

puffery	Rebel, juicy
Emotional words	Bold, alluring, glamorous

Social Practice Analysis

Sometimes sexual themes in advertising are combined with ideas that are derogatory to women. Sexual objectification refers to "using women (mostly) as decorative or attention-getting objects, with little or no relevance to the product advertised" (Khandeparkar & Motiani, 2015) . Perfume advertising resorts to emotional appeal, in which the product is symbolically associated with sensuality, eroticism and mystery. These adverts try to create a mood rather than provide information about the tangible properties of the product. The word juicy depicts how the girl is regarded as a sex object by men. And men prefer to have a bold, attractive and at the same time a sexy partner.

Semiotic Analysis

The advertisement portrays an attractive young woman with a daring look who is wearing a black dress. The gaze of the girl depicts her as being bold and daring. Her bright red lipstick evokes an erotic feeling. The flowing water from the roses blends with the word juice. The squeezing of the roses pictured her as being wild and dangerous. And the roses connote her fatal beauty. Her well fitted black dress is revealing her breast cleavage, making her more accessible as a sex object. Her black dress denotes rebellion, strength, elegance and mystery. Her looks, her red lipstick and the crushing of the roses portray her in a sexually aggressive manner. Denotatively, the model is shown as being dangerous and sexually skilled.

Dependent on Men’s Protection

Semiotic Analysis

In advertisements, Men are shown steady while women are shown usually holding hands, leaning on shoulders, thereby implying that women are much in need of support, help and protection Goffman (1978).

In this ad we can see a lady leaning on the shoulder of a man and the man is delicately holding her waist. Such gestures connote the idea that the lady needs the protection of the man and her daring gaze depict the fact that nobody can dare to harm her as she is now under the protection of the man and she is safe. According to Khan (2016), advertisements are often criticized for stereotyping women and portraying them as “inferior”, “submissive”, “dependent” and “helpless” whereas showing men as “confident”, “independent” and “powerful”.

Her bare legs are a sign of sexuality. The surfing board behind her back may denote her as a strong and bold lady, but she is still under male dominance. She still needs to be taken care of

by a male. The ideology of the ad is that females are weak, and they always need their mates for their safety. No matter how strong, courageous, or bold a female may appear, they are always under male dominance.

Conclusion

The battle of gender equality is an ongoing process and advertisers always find a way to mock or belittle women in any role. The study aimed at investigating gender stereotypes in print advertising. By using Fairclough's critical discourse analysis and semiotic analysis, the study found that advertising perpetuates female stereotypes from the happy housewives to sexual objects. They are still pictured as weak, dependent and inferior beings. Both textual and visual elements are used to reinforce gender stereotypes. The study also reveals that the stereotypical representations of women as weak and powerless were found to have been replaced by the depictions of powerful, daring and perfect-looking women whose sexuality was emphasized. Also, it was observed that they were always represented with an ideal beauty in different roles.

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APPENDIX: ADVERTISEMENTS CHOSEN FOR ANALYSIS



The happy housewife & the ideal beauty



The sex object & Dependent on men's protection

Phonological Features of Kisan Mother Tongue Spoken in Odisha State

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Abstract

Kisan, a mother tongue of Kisan tribesmen, included in the scheduled castes and scheduled tribes list, has been successively returned since 1961, is a Dravidian speech essentially spoken in Odisha state surrounded by the Indo-Aryan and Munda speech communities. They are primarily engaged in cultivation and also working as agricultural labourers. Among the Dravidian languages, its close cognate language is Kurukh/ Oraon. Thus it comes under North Dravidian group of languages/mother tongues.

Kisan mother tongue speakers are found overwhelmingly in the three districts of Odisha. Namely, Sundargarh, Sambalpur and Jharsuguda as per the 2001 Census. Out of the total 1,39,428 Kisan mother tongue speakers, 91,368 speakers speak Odia, 5899 speakers converse Hindi and 1857 speakers know English.

Grierson (1909) opines that the ancestors of Kisan tribesmen might have belonged to Karnataka (Carnatic) and later on migrated to Odisha and Bihar and settled there as Oraon and Maler respectively. This article records on some of the phonological features of Kisan mother tongue to know about its present structure. It discusses about various phonemes such as vowels and consonants found in the Kisan mother tongue along with their distribution in the word level. It also discusses about the allophonic variations found in the speech, phonemic contrast available in this mother tongue etc. apart from the vowel and consonant clusters and the syllabic structure.

Kisan is essentially a Dravidian speech earlier but influenced by other speeches belonging to various families surrounded by them at present in Odisha. As a consequence of it, the phonological system of Kisan has undergone a lot of changes from the earlier one i.e. Dravidian feature. Since it is a preliminary research only and mainly focusing on the phonological structure of the speech, no comparative study with the neighbouring languages or other north Dravidian languages are made. However, such studies in future will highlight how much influence is noticed on this mother tongue by other speeches.

Keywords: Kisan Mother Tongue, Phonological Features, North Dravidian, Odisha State

Dravidian Family
North Dravidian group
Kisan mother tongue
Phonological Features

1.0 Introduction

Kisan, a mother tongue, successively returned in different Censuses, is closely related to Kurukh/Oraon language of North Dravidian group. It is primarily spoken in Odisha state. When a linguistic community migrates from one region to other region, especially away from the territory of members of its language family, it experiences tremendous pressure in accepting the change in vocabulary and other structures of language. Changes in vocabulary are a prominent one whereas the changes in morphological and syntactical structure, is less obvious. This article attempts to bring out the phonological features of Kisan mother tongue spoken in Odisha.

1.1 Demographic Profile of Kisan

Kisan is returned in Census enumerations successively. The majority of return comes from Odisha state. They also are found considerably in West Bengal, Assam, Manipur and Arunachal Pradesh. However, their presence in other states is very less. The strength of Kisan in the Censuses right from 1961 is given below:

1961	50,378
1971	73,847
1981	1,59,327
1991	1,62,088
2001	1,41,088
2011	2,06,100

As per the 2011 Census, Kisan strength in different states is as follow (above 100 population):

India/State	Total	Male	Female
India	2,06,100	1,02,398	1,03,702
Odisha	1,94,716	96,463	98,253
West Bengal	10,277	5,365	4,912
Assam	648	319	329
Manipur	179	93	86
Arunachal Pradesh	101	54	47

The Census figures indicate that the women speakers are more in number than men. Odisha state has the highest number of Kisan speakers. It also indicates that the Kisan speakers migrated to Eastern and North Eastern states as well for their livelihood.

1.2 Goal of the Study

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Phonological Features of Kisan Mother Tongue Spoken in Odisha State

The phonological features will be studied in depth to understand the present linguistic status of Kisan. The features will be highlighted with the citation of more number of examples so that they will be prominent in their various occurrences.

1.3 Significance of the Study

The study will bring out the detailed phonological features of Kisan speech spoken in the present form. One should keep it in mind that this Dravidian speech is spoken in the distant non Dravidian environment surrounded by Indo Aryan and Munda group of languages. This leads a tremendous pressure on the speech to keep its linguistic identity distinct, either to maintain the features or adopt. Hence the outcome of the study will help the linguistic researcher to understand the linguistic community's adoptability in alien linguistic environment.

1.4 Method of Data Elicitation

The data have been collected from the informants belonging to Kuchinda taluk of Sambalpur district (prior to bifurcation) in Odisha state. The informants have been fluent speakers of Kisan. A questionnaire consisting of different kinds of words covering noun, verb, adjective, adverb and functional one has been used among the informants to elicit the equals of Kisan ones.

1.5 Analysis and Report

The descriptive linguistic method is adopted to analyze and identify the phonetic and phonological features of Kisan speech. The identified features are presented in the form of report.

1.6 Scope of the Study

The study is an attempt to bring out the phonological features of the Kisan speech spoken in Odisha. Studies had been attempted for Kurukh/Oraon by many scholars (Hahn, F: 1900; Ekka, F: 1985), which is closely related to Kisan. However, no attempt has been made to compare the two speeches in this study. This study also aims to bring out the features of Kisan speech only. No comparison is made at this juncture.

1.7 Review of Earlier Studies

Grierson (1909) opines that the ancestors of Kisan tribesmen might have belonged to Karnataka (Carnatic) and later on migrated to Odisha and Bihar and settled there as Oraon and Maler respectively.

Kisan speech, spoken by Kisan men, belongs to the North Dravidian group of Dravidian family and placed along with the languages such as Kurukh, Malto and Brahui. While discussing the name of tribe, Grierson points out that sometimes the caste or occupation name is used to denote the language. Hence Kisan name refers the occupation of the tribe here but do not imply any difference of dialect.

While observing linguistic structures of Kurukh/ Oraon and Kisan, Grierson observes that a notable phonemic pattern in which *kh* of Kurukh is regularly changes into Kisan's *h* in Sambalpur area. Thus Grierson places the Kisan speech as a variety of Kurukh language. The Census of India which conducts the Census operations regularly after independence places Kisan as a non-Scheduled language since 1961 Census.

A sketch grammar of Kisan (Perumalsamy, P: 2002) briefly discusses about the phonological features in the Linguistic Survey of India: Orissa Volume.

2.0 Phonemic Inventory

Kisan comprises of forty-three phonemes out of which five are vowels and thirty-eight are consonants. The variations are observed in the phonemic features on the basis of the voiced and voiceless, aspirated and unaspirated etc.

2.1 Vowels

	Front	Back
High	<i>i</i>	<i>u</i>
Mid High	<i>e</i>	<i>o</i>
Low		<i>a</i>

2.2 Consonants

	Bilabial	Labio-Dental	Alveolar	Retroflex	Palatal	Velar	Glottal
Stop	<i>p</i> <i>b</i>	<i>t̪</i> <i>d̪</i>	<i>t</i> <i>d</i>	<i>ʈ</i> <i>ɖ</i>	<i>c</i> <i>j</i>	<i>k</i> <i>g</i>	
Aspirated	<i>ph</i> <i>bh</i>	<i>t̪h</i> <i>d̪h</i>	<i>th</i> <i>dh</i>	<i>tʰ</i> <i>dʰ</i>	<i>ch</i> <i>jh</i>	<i>kh</i> <i>gh</i>	
Nasal	<i>m</i>	<i>n̪</i>	<i>n</i>	<i>ɳ</i>	<i>ɲ</i>	<i>ŋ</i>	
Fricative			<i>s</i>				<i>h</i>
Flap				<i>ɾ</i>			
Trill				<i>r</i>			
Lateral				<i>l</i>			
Semi vowel	<i>w</i>					<i>j</i>	

2.3 Suprasegmental Phonemes

Length and nasalization are supra segmental features in Kisan mother tongue.

2.3.1 Length

The identified five vowels have their lengthened counterparts uniformly. They are:

i: *e:* *a:* *o:* *u:*

2.3.2 Nasalisation

Similarly, the identified vowels both short and long have their nasal counterparts. They are:

ĩ	ẽ	ã	õ and ù
ĩ:	ẽ:	ã:	õ: and ù:

3.0 Phonemic Description and Their Distribution

The phonemes, i.e., vowels and consonants are described and their occurrences in the word initial, medial and final positions are given below:

3.1 Vowels

/i/ - The high front unrounded short vowel [i] occurs in initial, medial and final positions.

Initial

<i>ibaḍa:d</i>	‘these’
<i>icca:</i>	‘wish’
<i>iduge:</i>	‘to it/this’

Medial

<i>nimhe</i>	‘your’
<i>miṭṭa:</i>	‘sweet’
<i>piṭna</i>	‘kill’

Final

<i>sa:qi</i>	‘wife’s sister’
<i>dhu:li</i>	‘sand’
<i>bodili</i>	‘cloud’

/e/

The mid high front unrounded short vowel [e] occurs in the initial, medial and final positions.

Initial

<i>emba:</i>	‘sweet’
<i>elcna:</i>	‘fear’
<i>ende:d</i>	‘what’

Medial

<i>hebda:</i>	‘ear’
<i>hekka:</i>	‘hand’
<i>thelna:</i>	‘push’

Final

<i>nimhe</i>	‘your’
<i>tohne</i>	‘blow by horn’

/a/

The low back unrounded short vowel [a] occurs in initial, medial and final positions.

Initial

<i>ammu</i>	‘water’
<i>alla:</i>	‘dog’
<i>ahana:</i>	‘know’

Medial

<i>baṅ</i>	‘father’
<i>haḍḍu</i>	‘leg’
<i>pacca:</i>	‘old’

Final

<i>puḍḍa</i>	‘short’
<i>o:ṛa</i>	‘bird’
<i>lakaḍa</i>	‘tiger’

/o/

The mid high back rounded short vowel [o] occurs in initial, medial and final positions.

Initial

<i>oska</i>	‘mouse’
<i>okna:</i>	‘sit’
<i>onna:</i>	‘feed’

Medial

<i>ghoron</i>	‘eclipse’
<i>boro:p</i>	‘snow’
<i>pojale:</i>	‘first’

Final

<i>soino</i>	‘soldier’
<i>tuk da:no</i>	‘knock down something erect’

/u/

The high back rounded short vowel [u] occurs in initial, medial and final positions.

Initial

<i>uccha:</i>	‘tall’
<i>uttar</i>	‘answer’
<i>uda:</i>	‘wet’

Medial

<i>kuhḍi</i>	‘fog’
<i>puna:</i>	‘new’
<i>pura:</i>	‘full’

Final

<i>jo:ɽu</i>	‘river’
<i>pe:nu</i>	‘louse’
<i>margu</i>	‘horn’

3.2 Consonants

/p/

The voiceless bilabial stop [p] occurs initially, medially and finally.

Initial

<i>powan</i>	‘air’
<i>pallu</i>	‘tooth’
<i>puḍḍa</i>	‘short’
<i>puru:b</i>	‘east’

Medial

<i>papla</i>	‘butterfly’
<i>popa:</i>	‘cricket’
<i>tipna:</i>	‘shoot’
<i>ropa:</i>	‘plant’

Final

<i>khara:p</i>	‘bad’
<i>poro:p</i>	‘festival’
<i>boro:p</i>	‘snow’
<i>di:p</i>	‘island’

/t/

The voiceless labio dental stop [t] occurs in medial and final positions.

<i>can ta:l</i>	‘spider’
<i>mannun ta</i>	‘tree’s’
<i>(tam) hen ti</i>	‘(them) among’
<i>chin tu</i>	‘ashes’
<i>kan ti</i>	‘wall’
<i>durka:n t</i>	‘rotten’

/t/

The voiceless alveolar stop [t] occurs in initial, medial and final positions.

Initial

<i>tako:th</i>	‘health’
<i>tamu:</i>	‘green pea’
<i>ti:na:</i>	‘right’

Medial

<i>murta:l</i>	‘corpse’
<i>cha:ti</i>	‘chest’
<i>katili</i>	‘banana’

Final

<i>niso:t</i>	‘lazy’
<i>karo:t</i>	‘saw’

/t/

The voiceless retroflex stop [ʈ] occurs in initial, medial and final positions.

Initial

<i>tattu:r</i>	‘theatre’
<i>tattha</i>	‘lick’
<i>tahna:</i>	‘drag’

Medial

<i>putri</i>	‘pregnancy’
<i>oᅇta:</i>	‘one’
<i>piᅇna</i>	‘kill’

Final

<i>to:ᅇt</i>	‘beak’
<i>go:ᅇt</i>	‘gong’
<i>kost</i>	‘pain’

/c/

The voiceless palatal stop [c] occurs in initial, medial and final positions.

Initial

<i>ci:na</i>	‘give’
<i>cicchu</i>	‘fire’
<i>caḍri</i>	‘divorce’
<i>cuna:</i>	‘gold’

Medial

<i>icca:</i>	‘wish’
<i>elcna:</i>	‘fear’
<i>gupcu</i>	‘sharp’
<i>be:cna:</i>	‘play’

Final

<i>ascarc</i>	‘wonder’
---------------	----------

/k/

The voiceless velar stop [k] occurs in initial, medial and final positions.

Initial

<i>kugḍija:</i>	‘mist’
<i>kiro:n</i>	‘ray’
<i>kukka:j</i>	‘girl’
<i>kuma:r</i>	‘potter’

Medial

<i>lakaḍa</i>	‘tiger’
<i>ku:ḥki</i>	‘snail’
<i>arki</i>	‘liquor’
<i>be:ku</i>	‘salt’

Final

<i>bo:k</i>	‘crane’
<i>jiḥk</i>	‘porcupine’

3.3 Voiceless Aspirated Consonants

/ph/

The voiceless aspirated bilabial stop [ph] occurs in initial and medial positions.

Initial

<i>phena</i>	‘cobra’s hood’
<i>pha:ɖu</i>	‘fruit’

Medial

<i>muphli</i>	‘ground nut’
---------------	--------------

/th/

The voiceless aspirated alveolar stop [th] occurs in initial and medial positions.

Initial

<i>thotthu:</i>	‘stammerer’
-----------------	-------------

Medial

<i>me:tha:</i>	‘husband’
<i>kuthum</i>	‘family’
<i>cathu:r</i>	‘smart’
<i>cokthi</i>	‘strength’
<i>katha:</i>	‘talk’

Final

<i>tako:th</i>	‘health’
----------------	----------

/ʈh/

The voiceless aspirated retroflex stop [ʈh] occurs in initial and medial positions.

Initial

<i>ʈhelna</i>	‘push’
---------------	--------

Medial

<i>ghā:ʈhi</i>	‘joint’
<i>gha:ŋʈhija:na:</i>	‘tangle’
<i>ʈatʈha:</i>	‘mango’
<i>aʈʈhe:tʈha</i>	‘eight’
<i>ʈatʈha</i>	‘lick’

/ch/

The voiceless aspirated palatal stop [ch] occurs in initially, medially and finally.

Initial

<i>chintu</i>	‘ashes’
<i>cha:cha:</i>	‘stone’
<i>chutti</i>	‘hair’
<i>chatti</i>	‘ant’

Medial

<i>peyncho:</i>	‘feather’
<i>bakcha:</i>	‘garden’
<i>chinchana</i>	‘wipe’
<i>uccha:</i>	‘tall’

Final

<i>camu:ch</i>	‘spoon’
<i>mich</i>	‘lie : falsehood’

/kh/

The voiceless aspirated velar stop [kh] occurs in initial and medial positions.

Initial

<i>kha:di</i>	‘wound’
<i>khada:</i>	‘donkey’
<i>kha:na:</i>	‘blind’
<i>khatarna</i>	‘fall’

Medial

<i>ka:khno:</i>	‘crab’
<i>kharkhasa:</i>	‘moss’
<i>lo:kho:</i>	‘creeper’

3.4 Voiced Consonants

/b/

The voiced bilabial stop [b] occurs in initial, medial and final positions.

Initial

<i>bita:</i>	‘cook’
<i>buiko:mp</i>	‘earthquake’
<i>bili</i>	‘cat’
<i>bej jarna:</i>	‘marriage’

Medial

<i>harbu</i>	‘forest’
--------------	----------

<i>hebda</i>	‘ear’
<i>pa:bu</i>	‘road’
<i>khebna</i>	‘quarrel’
<i>emba:</i>	‘sweet’
<i>dho:bu</i>	‘white’

Final

<i>gula:b</i>	‘rose’
<i>puru:b</i>	‘east’

/d/

The voiced dental stop [*d*] occurs in medial position only.

Medial

<i>on durna:</i>	‘bring’
<i>han darna:</i>	‘sleep, lie’
<i>osun dar</i>	‘ugly’
<i>en de:d</i>	‘what’
<i>han dtu</i>	‘monkey’

/d/

The voiced alveolar stop [*d*] occurs in initial, medial and final positions.

Initial

<i>da ji:</i>	‘elder sister’
<i>durka:n t</i>	‘rotten’
<i>dokkin</i>	‘south’
<i>durba:l</i>	‘weak’

Medial

<i>hebda:</i>	‘ear’
<i>arudore</i>	‘again’
<i>iduge:</i>	‘to it’

Final

<i>ha:d</i>	‘that’
<i>ibaqa:d</i>	‘these’
<i>ne:d</i>	‘who’

/d/

The voiced retroflex stop [*d*] occurs in initial, medial and final positions

Initial
ḍebria 'left hand'

Medial
kuḥḍi 'fog'
camāḍa 'leather'
bi:ḍi 'sun'
khoṅḍa: 'dumb'
lakaḍa 'tiger'

Final
ghondho:ḍ 'mud'

/j/

The voiced palatal stop [j] occurs in initial, medial and final positions.

Initial
jehari 'niece'
jorka: 'window'
jalli 'net'
jode: 'two'

Medial
ganja: 'cook'
kolja: 'heart'
puja: 'worship'
nunjna: 'pain'
ijna: 'stand up'

Final
karo:j 'reject'
jha:j 'port'

/g/

The voiced velar stop [g] occurs in initial, medial and final positions.

Initial
guru: 'teacher'
ga:j 'cow'
guras 'milk'
genji 'banian'
gupcu 'sharp'

Medial

<i>margu</i>	‘horn’
<i>bagcha:</i>	‘garden’
<i>argana:</i>	‘climb’
<i>bhoḍiga:</i>	‘virtue’

Final

<i>soro:g</i>	‘heaven’
<i>pa:g</i>	‘weather’

3.5 Voiced Aspirated Consonants

/bh/

The voiced aspirated bilabial stop [*bh*] occurs in initial, medial and final positions.

Initial

<i>bhahana</i>	‘flow’
<i>bhokna</i>	‘bark’
<i>bhabna:</i>	‘think’

Medial

<i>bhaibhoho</i>	‘elder brother’s wife’
------------------	------------------------

Final

<i>la:bh</i>	‘gain’
--------------	--------

/dh/

The voiced aspirated alveolar stop [*dh*] occurs in initial, medial and final positions.

Initial

<i>dhukka:</i>	‘cyclone’
<i>dhu:li</i>	‘sand’
<i>dha:ra:</i>	‘catch’

Medial

<i>mudhna</i>	‘shut, mouth’
<i>bedhna</i>	‘hunt’

Final

<i>budh</i>	‘Wednesday’
-------------	-------------

/ɖh/

The voiced aspirated retroflex stop [Dh] occurs in initial and medial positions.

Initial

ɖhana: 'wing'
ɖhapni 'lid'

Medial

ɖoɖhar 'hollow'
aɖha: 'vegetable'
taɖha: 'coldness'
uɖhiha:rna 'fly'

/jh/

The voiced aspirated palatal stop [jh] occurs only initially

jhoro:n 'brook'
jha:j 'port'

/gh/

The voiced aspirated velar stop [gh] occurs initially and medially.

Initial

ghumpha 'cave'
ghondho:ɖ 'mud'
ghoron 'eclipse'
ghono: 'horse'
ghonana 'count'

Medial

saŋghi 'friend'
goɖghoɖi 'thunder'

3.6 Nasals

/m/

The bilabial nasal [m] occurs initially, medially and finally.

Initial

moŋ tiri 'minister'
merha: 'sky'
mukka: 'wife'
me:tu 'back'

maja: 'guava'

Medial

tumna: 'mouth'
kumar 'potter'
pi:mna: 'squeeze'
emba: 'sweet'

Final

gorom 'hot'
e:m 'we'
dram 'drum'

/n/

The dental nasal [n] occurs only medially.

on tho 'blind'
nin ta 'blame'
pan trottā 'fifteen'

/n/

The alveolar nasal [n] occurs initially, medially and finally.

Initial

niso:t 'lazy'
nira:s 'despair'
nadya: 'coconut'
ne:d 'who'
nalna: 'dance'

Medial

cuna:ri 'goldsmith'
basana: 'perfume'
tumna: 'mouth'
puna: 'new'

Final

e:n 'I'
ni:n 'you'
chu:n 'lime'
hasa:n 'there'

/ŋ/

The retroflex nasal [ŋ] occurs only medially.

<i>bara:ŋɖa</i>	‘verandah’
<i>raŋɖi</i>	‘widow’
<i>khoŋɖa:</i>	‘dumb’
<i>haŋŋu</i>	‘eye’

/ɲ/

The palatal nasal [ɲ] occurs only medially.

<i>kopa maɲji</i>	‘lin seed’
<i>paɲjora:</i>	‘rib’
<i>beɲjarna:</i>	‘marriage’
<i>gaɲ ja:</i>	‘cock’
<i>geɲ ji</i>	‘banian’
<i>nuɲ jna:</i>	‘pain’
<i>kaɲ ja</i>	‘raw’

/ŋ/

The velar nasal [ŋ] occurs only medially.

<i>ɖaŋra:</i>	‘bone’
<i>soŋko:</i>	‘gullet’
<i>hoŋna:</i>	‘prick: as thorn’
<i>beŋta:ŋko:</i>	‘brinjal’
<i>deŋgna</i>	‘say’

3.7 Fricatives

/s/

The voiceless alveolar fricative [s] occurs in initial, medial and final positions.

Initial

<i>somdu:r</i>	‘sea’
<i>sa:ri</i>	‘sister-in-law’
<i>saguwa:</i>	‘green’
<i>sottu</i>	‘true’
<i>soro:g</i>	‘heaven’
<i>sapa:</i>	‘clean’

Medial

<i>hẽ:su</i>	‘blood’
<i>boisi</i>	‘flute’

<i>ma:su</i>	‘bamboo’
<i>bi:sna:</i>	‘sell’
<i>hasa:n</i>	‘there’

Final

<i>se:s</i>	‘end’
<i>guras</i>	‘milk’
<i>pano:s</i>	‘jack fruit’
<i>ma:s</i>	‘month’
<i>hu:s</i>	‘he’

/h/

The voiceless velar fricative [h] occurs in initial and medial positions.

Initial

<i>heika:</i>	‘dry’
<i>harbu</i>	‘forest’
<i>haddu</i>	‘child’
<i>hotto:</i>	‘neck’
<i>holdija:</i>	‘yellow’
<i>hujna:</i>	‘stab’
<i>han darna</i>	‘sleep’

Medial

<i>kuhqj</i>	‘fog’
<i>kuliha:</i>	‘fox’
<i>arho:</i>	‘claw’
<i>muhi</i>	‘face’
<i>maha:jan</i>	‘money lender’
<i>ahana:</i>	‘know’
<i>tahna:</i>	‘drag’

3.8 Flap

/r/

The voiced alveolar flap [r] occurs in initial, medial and final positions.

Initial

<i>ru:ni</i>	‘debt’
<i>rakada:na:</i>	‘rub’
<i>ropa:</i>	‘plant’
<i>ra:kmanna:</i>	‘kiss’
<i>ruttu</i>	‘season’

rupa: 'silver'

Medial

korna 'enter'
merha: 'sky'
putra: 'nephew'
gha:ra 'nest'
arki 'liquor'
marci 'chilly'
poro:p 'festival'
dhara 'hold'
arna: 'dig'

Final

uto:r 'north'
ha:r 'they'
somdu:r 'sea'
kumar 'potter'

/ɽ/

The voiced retroflex flap [ɽ] occurs in the medial position only.

o:ɽa 'bird'
sa:ɽi 'sister-in-law'
e:ɽa: 'goat'
ahaɽa 'flesh'
kaɽma 'waist'
baɽka: 'big'

3.9 Trill

/r/

The voiced alveolar trill [r] occurs only medially.

cira:ra:na: 'shout'
neru 'snake-cobra'

3.10 Semivowel

/w/

The voiced bilabial semivowel [w] occurs initially and medially.

Initial

wuḍḍni ‘veil’

Medial

corbailwa:n ‘cashew-fruit’
ganwa ‘basket’
powan ‘air’
bhuwni ‘younger sister’
siwa:ni ‘worm’
saguwa ‘green’
chowḍa ‘wide’
dwarpan d ‘gate’

/j/

The voiced palatal semivowel [j] occurs in initial, medial and final positions.

Initial

j ḍ:mallo: j ḍ: ‘more’

Medial

da ji ‘maternal uncle’s daughter’
ma ja: ‘guava’
kamja: ‘labourer’
bhul ja: ‘weaver’
nil ja: ‘blue’
ka ri ja: ‘black’
poj ale ‘first’
hoj ana ‘reap’

Final

kukka:j ‘girl’
ga:j ‘cow’

3.11 Lateral

//

The alveolar lateral phoneme [l] occurs in initial, medial and final positions.

Initial

la:li ‘saliva’
le:nt ki haddu ‘infant’
lekna: ‘write’

<i>lagna:</i>	‘taste’
<i>lahd̪i</i>	‘wave’

Medial

<i>nalna</i>	‘dance’
<i>ku:lu</i>	‘belly’
<i>caṅ ɽla:</i>	‘baldness’
<i>bodili</i>	‘cloud’
<i>a:li:</i>	‘woman’
<i>bili</i>	‘cat’
<i>kolja</i>	‘heart’
<i>piṭali</i>	‘brass’
<i>ɽelna</i>	‘push’
<i>o:lna</i>	‘cry’

Final

<i>t̪iɦa:l</i>	‘uncooked rice’
<i>be:l</i>	‘yolk’
<i>ujjo:l</i>	‘bright’
<i>ke:l</i>	‘games’
<i>isku:l</i>	‘school’
<i>bho:l</i>	‘good’
<i>caṅ ta:l</i>	‘spider’

4. 0 Major Allophonic Distribution

/i/

The high front unrounded vowel [i] has two phones:

[I]- the lower front unrounded vowel occurs in initial and medial positions

/i/

[i] – the high front unrounded vowel occurs elsewhere

[Ibaɖa:d]	/ibaɖa:d/	‘these’
[gunI ja:]	/guni ja:/	‘mosquito’
[sa:ɖi]	/sa:ɖi/	‘wife’s sister’
[a:li]	/a:li/	‘woman’
[mausi]	/mausi/	‘maternal aunt’

/e/

The mid high front unrounded vowel [e] has two phones:

[E]- the mid low front unrounded vowel occurs in initial and medial positions

/e/

[e] – the mid high front unrounded vowel occurs elsewhere

[Emba:]	/emba:/	‘sweet’
[En dir]	/en dir/	‘why’
[jEhari]	/jehari/	‘niece’
[nimhe]	/nimhe/	‘your’
[tohne]	/tohne/	‘blow by horn’

/a/

The low back unrounded vowel [a] has two phones:

[A]- the low mid back unrounded vowel occurs in initial and medial positions

/a/

[a] – the low back unrounded vowel occurs elsewhere

[Aro:n]	/aro:n/	‘food’
[Alu]	/alu/	‘potato’
[Alla:]	/alla:/	‘dog’
[nAtti]	/natti/	‘grand son’
[esana]	/esana/	‘break: stick’
[hacna]	/hacna/	‘break: rope’

/o/

The mid high back rounded vowel [o] has two phones:

[O]- the mid low back rounded vowel occurs in initial and medial positions

/o/

[o] – the mid high back rounded vowel occurs elsewhere

[Oska:]	/oska:/	‘rat’
[Orhu:]	/orhu:/	‘toe nail’
[Onha:]	/onha:/	‘blind’
[nOnan d]	/nonan d/	‘husband’s sister’
[soino]	/soino/	‘soldier’
[tuk da:no]	/tuk da:no/	‘knock down something erect’

/u/

The high front unrounded vowel [u] has two phones:

[U]- the lower high back rounded vowel occurs in initial and medial positions

/u/

[u] – the high back rounded vowel occurs elsewhere

[Ucha:]	/ucha:/	‘tall’
[Uda:]	/uda:/	‘weight’
[kUjUri]	/kujuri/	‘boil’
[chin <u>tu</u>]	/chin <u>tu</u> /	‘ashes’
[margu]	/margu/	‘horn’

5.0 Supra Segmental Phonemes

5.1 Length

In Kisan, long vowels are present in the initial, medial and final positions.

/i:/

Initial

<i>i:d</i>	‘this’
<i>i:nna:</i>	‘today’
<i>i:na:</i>	‘keep’

Medial

<i>ti:ni</i>	‘honey’
<i>bi:ɖi</i>	‘sun’
<i>ni:n</i>	‘you’

Final

<i>pacci:</i>	‘old’
<i>a:li:</i>	‘woman’
<i>guli:</i>	‘bullet’

/e:/

Initial

<i>e:ɖa:</i>	‘point’
<i>e:m</i>	‘our’
<i>e:n</i>	‘I’
<i>e:ɽa:</i>	‘goat’

Medial

<i>che:pu:</i>	‘rain’
<i>ke:l</i>	‘games’
<i>se:s</i>	‘end’

ce:dna: 'wet'

Final

kapade: 'fore head'
jode: 'two'
idge: 'its'
eŋge: 'my'

/a:/

Initial

a:l 'man'
a:nsana: 'arrive'
a:gna: 'swim'

Medial

ka:ŋku 'wood'
pa:bu 'road'
gha:ra: 'nest'
ma:s 'month'

Final

judia: 'stream'
mukka: 'wife'
hekka: 'hand'
ma: 'mother'

/o:/

Initial

o:sa: 'mushroom'
o:ra 'bird'
o:ju 'bullock'
o:lna: 'cry'

Medial

cho:lu 'lip'
ho:la: 'tail'
dho:bu 'white'
soro:g 'heaven'

Final

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P. Perumalsamy

Phonological Features of Kisan Mother Tongue Spoken in Odisha State

<i>arho:</i>	‘claw’
<i>chan do:</i>	‘moon’
<i>kukko:</i>	‘boy’
<i>hotto:</i>	‘neck’

/u:/

Initial

<i>u:li</i>	‘onion’
<i>u:t</i>	‘camel’

Medial

<i>dhu:li</i>	‘sand’
<i>tu:sa:</i>	‘well water’
<i>ru:ni</i>	‘debt’
<i>hu:d</i>	‘she’

Final

<i>kiḍattu:</i>	‘hungry’
<i>ruttu:</i>	‘season’
<i>hajju:</i>	‘clay’
<i>ku:lu:</i>	‘belly’

5.2 Nasalization

Nasalisation is phonemic in Kisan speech. It is found in medial and final positions.

Short Vowels

<i>tīha:l</i>	‘uncooked rice’
<i>boṛsi</i>	‘flute’
<i>hēsar</i>	‘shoulder’
<i>lākara</i>	‘black smith’
<i>pākna</i>	‘blow’
<i>koĩ</i>	‘lilly’

Long vowels

<i>hē:su</i>	‘blood’
<i>kē:ṭe:r</i>	‘winnowing pan’
<i>hā:sa</i>	‘itch’
<i>ghā:ṭhi</i>	‘joint’
<i>ō:ṭu</i>	‘shade’
<i>bō:s</i>	‘buffalo-she’

<i>pũ:pũ:</i>	‘flower’
<i>rũ:</i>	‘fur’
<i>muhĩ:</i>	‘face’

6.0 Phonemic Contrasts

6.1 Vowels: Short

/i/ and /e/

<i>misiri</i>	‘sugar candy’
<i>mesiri</i>	‘mixture’

/e/ and /a/

<i>khaᅇᅇ</i>	‘part’
<i>khaᅇᅇa</i>	‘battle axe’

/e/ and /o/

<i>mesari</i>	‘adultery’
<i>mosari</i>	‘mosquito net’
<i>lembo</i>	‘lemon’
<i>lombo</i>	‘long’

/a/ and /o/

<i>cantal</i>	‘bald’
<i>cantol</i>	‘spider’
<i>khaᅇᅇa:</i>	‘battle axe’
<i>khoᅇᅇa:</i>	‘dumb’

/u/ and /i/

<i>la:lu</i>	‘red’
<i>la:li</i>	‘saliva’

/o/ and /u/

<i>oda:</i>	‘ginger’
<i>uda:</i>	‘wet’

6.2 Vowels: Short and Long

/i/ and /i:/

<i>tina:</i>	‘right’
<i>ti:ni:</i>	‘honey’
<i>tike:</i>	‘few’
<i>ti:k samoy</i>	‘in time’

/e/ and /e:/
hessu: 'paddy'
hẽ:su 'blood'

/a/ and /a:/
taɖi 'under'
ta:ɖ 'armlet'

/o/ and /o:/
bholu 'bear'
bho:l 'good'

/u/ and /u:/
curi 'knife'
cu:ri 'bracelet'

6.3 Vowels: Long

/e:/ and /a:/
se:s 'end'
sa:s 'mother-in-law'

caɖe: 'soon'
caɖa: 'besides'

/a:/ and /o:/
hoffa:t 'suddenly'
hoffo: 'neck'

somba:r 'Monday'
sambo:r 'sambar'

/o:/ and /u:/
so:r 'arrow'
su:r 'tone'

ho:s 'duck'
hu:s 'he'

6.4 Consonants

/p/ and /b/

partta: 'hill'
bartta: 'message'

poro:p 'festival'
boro:p 'ice'

/t/ and /d/

tata: 'tongue'
dada: 'paternal aunt's son'
torkari 'curry'
dorka:ri 'useful'

/t/ and /d/

taᅇᅇa: 'cold'
ᅇiᅇᅇa: 'bachelor'

khaᅇᅇa: 'battle axe'
gha:ᅇᅇi 'joint'

/c/ and /j/

caᅇᅇa: 'except'
jaᅇᅇa: 'castor'

chutti 'hair'
jutti 'till'

/k/ and /g/

kaᅇᅇa: 'raw'
gaᅇᅇa: 'rooster'

kuli: 'porter'
guli: 'bullet'

/m/ and /n/

mani 'mustard'
nani 'fever'
meᅇi 'sheep'
neᅇu 'snake'

/n/ and /ŋ/

moᅇᅇiᅇi 'minister'
moᅇᅇaᅇi 'beggar'

/ŋ/ and /ɳ/
leŋɖa: 'earthworm'
laŋɖa: 'naked'

/m/ and /ɳ/
tamage: 'to them'
taŋge: 'his/her'

/r/ and /ɽ/
para 'pigeon'
baɽa 'hog'

/k/ and /h/
pakodɨ 'pakoda'
pahɖɨ 'turban'

/h/ and /g/
muhi: 'face'
mugi: 'green gram'

/p/ and /ph/
paɖɨya 'pasture'
pha:ɖu 'fruit'

/b/ and /bh/
boɖɨha 'fine'
bhodɨga: 'virtue'

/t/ and /th/
ti:ni 'honey'
thuni 'beak'
bu:rɨ 'scholarship'
pu:rɨ 'earth'

/c/ and /ch/
ca:t 'ceiling'
cha:t 'straight'

/j/ and /jh/
joro:n 'spring of water'
jhora: 'fisherman'

/k/ and /kh/

<i>katti</i>	‘knife’
<i>khetti</i>	‘loss’
<i>kirija:</i>	‘oath’
<i>kherija:</i>	‘rabbit’

/g/ and /gh/

<i>gorom</i>	‘heat’
<i>ghoron</i>	‘eclipse’

7.0 Clusters

7.1 Vowel

Vowel clusters are found mostly in the word medial and final positions.

Medial position

<i>bhaira:</i>	‘deaf-mute’
<i>kuili</i>	‘cuckoo’
<i>goel</i>	‘bison’
<i>mausi</i>	‘maternal aunt’
<i>nue:ʈa</i>	‘nine’
<i>boĩsi</i>	‘flute’
<i>kaũria:</i>	‘jute’
<i>bhaũre:</i>	‘around’

Final position

<i>jo:i:</i>	‘son in law’
<i>kua:</i>	‘crow’
<i>jia:</i>	‘life’
<i>koĩ</i>	‘lily’

7.2 Consonant

7.2.1 Initial Position

<i>praka:so:</i>	‘publisher’
<i>prasansa:</i>	‘praise’
<i>prason̩t</i>	‘prose’
<i>brahma :ŋd̩o</i>	‘universe’
<i>brohaspati</i>	‘jupiter’
<i>dwa:rpa:n̩ d̩</i>	‘gate’
<i>groha</i>	‘planet’
<i>gro:na:</i>	‘hat’

7.2.2 Medial position

7.2.2.1 Geminated

/pp/

<i>bhappe:</i>	‘stream’
<i>roppa:</i>	‘transplant’

/tt/

<i>katti</i>	‘knife’
<i>catte:tta:</i>	‘seven’
<i>kanja:bhuttu</i>	‘whirlpool’

/tt/

<i>hotto</i>	‘neck’
<i>katti</i>	‘low tide’
<i>botte</i>	‘foam’

/kk/

<i>kukka:j</i>	‘daughter’
<i>ḍukku</i>	‘elopement’

/bb/

<i>sebba</i>	‘serve a master’
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/dd/

<i>haddu</i>	‘son’
<i>hadda:r</i>	‘children’
<i>heddana:</i>	‘wipe’

/ḍḍ/

<i>hadḍu</i>	‘leg’
<i>guḍḍa</i>	‘navel’

/gg/

<i>bagge</i>	‘more’
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/cc/

<i>goccu</i>	‘whiskers’
<i>icca:</i>	‘passion’
<i>pacci</i>	‘old’

/ʃʃ/	<i>ajjo:</i>	‘grand -father’
	<i>ajji</i>	‘grand -mother’
	<i>hajju:</i>	‘clay’

/ss/	<i>musso</i>	‘phlegm’
	<i>tissa</i>	‘sour’
	<i>massu</i>	‘beak’

/mm/	<i>tumma:</i>	‘bitter guard’
	<i>ammuka:</i>	‘thirst’

/nn/	<i>panna bakra</i>	‘study room’
	<i>baḍa mannu</i>	‘banyan tree’

/ŋŋ/	<i>leŋŋḍa</i>	‘earth worm’
	<i>caŋŋtu</i>	‘bull’

/ɲɲ/	<i>beɲɲjarna</i>	‘marriage’
	<i>hayɲja:lu</i>	‘tears’

/ŋŋ/	<i>a:ŋŋt̪hi</i>	‘finger’
	<i>maja:ŋŋt̪hi</i>	‘middle finger’

/ll/	<i>pallu</i>	‘tooth’
	<i>hallu</i>	‘field’

7.2.2.2 Obstruent + Obstruent

-pp-	<i>tappa:</i>	‘nest’
-pt-	<i>gupti</i>	‘spear’
-pd-	<i>hapdana:</i>	‘feed a baby’
-p d̪-	<i>kap d̪a</i>	‘cloth’
-pc-	<i>gupcu</i>	‘sharp’
-ps-	<i>epsana:</i>	‘lose: mislay’

-bb-	<i>sebba:</i>	‘serve a master’
-bd-	<i>hebda:</i>	‘ear’
-b d -	<i>kheb d a:na:</i>	‘throw’
-bc-	<i>bhabca:r</i>	‘talked’
-tt-	<i>thottu</i>	‘stammerer’
-td-	<i>bat d i</i>	‘bat’
-tk-	<i>gi:tka:r</i>	‘singer’
-dd-	<i>haddu</i>	‘child’
-dk-	<i>hadko d i</i>	‘hand cuff’
-tb-	<i>na:tbali</i>	‘actress’
-tt-	<i>botte</i>	‘foam’
-tk-	<i>poṭka:</i>	‘flag’
-dp-	<i>a d pa:n</i>	‘house’
-dd-	<i>hadḍana</i>	‘tire’
-dd-	<i>ha dḍu</i>	‘leg’
-dk-	<i>ha dko</i>	‘neem’
-dg-	<i>put badge</i>	‘evening’
-ds-	<i>aḍ ska:</i>	‘horse gram’
-cd-	<i>pucḍa:</i>	‘rug’
-cc-	<i>pacci</i>	‘old’
-ck-	<i>cicka:ra:</i>	‘lend’
-j j -	<i>ajjo</i>	‘grandfather’
-kp-	<i>ḍa:kpio:n</i>	‘postman’
-kt-	<i>ukta:</i>	‘plough’
-kd-	<i>mokdama:</i>	‘case’
-kd-	<i>lakḍa:</i>	‘leopard’
-kc-	<i>bakcha:</i>	‘garden’
-ks-	<i>poriksa:t</i>	‘examiner’
-gd-	<i>kugḍia:</i>	‘mist’
-gg-	<i>partta: ciggu</i>	‘cliff’
-sp-	<i>brohaspoti</i>	‘jupiter’
-st-	<i>mestiri</i>	‘mason’
-st-	<i>cera:ṣṭa</i>	‘try’
-sj-	<i>mas ji:d</i>	‘mosque’
-sk-	<i>na:sko:</i>	‘elder brother’s wife’
-sg-	<i>dasgot</i>	‘sign’
-ss-	<i>musso</i>	‘phlegm’
-hd-	<i>kuḥḍi</i>	‘fog’

7.2.2.3 Obstruent + Sonorant

-pm-	<i>opma:n</i>	‘insult’
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-pn-	<i>hapna</i>	‘drink’
-pl-	<i>papla:</i>	‘claw’
-pr-	<i>copri pona:s</i>	‘pine apple’
-pɽ-	<i>bep ɽia:</i>	‘merchant’
-pj-	<i>rupja:</i>	‘rupee’
-bn-	<i>khebna</i>	‘quarrel’
-br-	<i>dho:brugdi</i>	‘pebble’
-bɽ-	<i>dubɽi</i>	‘anus’
-tm-	<i>a:tma somorpano</i>	‘surrender’
-tn-	<i>na:tni</i>	‘granddaughter’
-tl-	<i>patla:</i>	‘lean’
-tr-	<i>utratikari</i>	‘descendants’
-tw-	<i>satwa:</i>	‘pale’
-tj-	<i>sa:kitjo:</i>	‘literature’
-dm-	<i>badma:s</i>	‘naughty’
-dn-	<i>bhedna:</i>	‘split’
-dl-	<i>badla:na:</i>	‘change: alter’
-dw-	<i>dwarpa:n d</i>	‘gate’
-tm-	<i>poketma:r</i>	‘pick pockets’
-tn-	<i>piṭna</i>	‘kill’
-tl-	<i>caṭli</i>	‘kettle’
-tr-	<i>puṭri</i>	‘pregnancy’
-tw-	<i>naṭwa</i>	‘actor’
-tj-	<i>ghaṭja:na:</i>	‘make a net’
-dm-	<i>opa: dṃanna</i>	‘strain’
-dn-	<i>laḍna</i>	‘fight’
-dr-	<i>baḍro:g</i>	‘leprosy’
-dw-	<i>ghaḍwa:d</i>	‘sailor’
-dj-	<i>nadja:</i>	‘coconut’
-cm-	<i>cocma:</i>	‘spectacles’
-cn-	<i>mo:cna:</i>	‘cut’
-cl-	<i>uclarlj</i>	‘overflow’
-cr-	<i>cicra:na:</i>	‘sprinkle: water’
-jn-	<i>ujna:</i>	‘alive’
-jr-	<i>majria:</i>	‘labourer’
-jw-	<i>ra:jwa:dqi</i>	‘royal’
-jj-	<i>lajjja:</i>	‘shame’
-kn-	<i>bhokna:</i>	‘bark’
-kl-	<i>baklo:s</i>	‘gem’
-kr-	<i>bakra:</i>	‘room’
-kw-	<i>nukwa:la:s</i>	‘nobleman’
-kj-	<i>ra:kja:s</i>	‘demon’

-gn-	<i>a:gna:</i>	‘swim’
-gl-	<i>agli</i>	‘before’
-gr-	<i>upogroha</i>	‘satellite’
-gj-	<i>bigja:n</i>	‘science’
-sm-	<i>asma:</i>	‘bread’
-sn-	<i>ke:sna:</i>	‘winnow : grain’
-sl-	<i>gō:sle:</i>	‘shed’
-sr-	<i>misrna:</i>	‘collision’
-sw-	<i>swanuhutti</i>	‘sympathy’
-sj-	<i>siksja:pruti</i>	‘lesson’
-hn-	<i>mohna</i>	‘eat’
-hl-	<i>jehli ja:</i>	‘prisoner’
-hr-	<i>nohrna:</i>	‘hide’

7.2.2.4 Sonorant + Sonorant

-mm-	<i>ammuka:</i>	‘thirsty’
-mn-	<i>tumna:</i>	‘mouth’
-ml-	<i>kamla:</i>	‘orange’
-mr-	<i>amruth bho:na:</i>	‘papaya’
-nm-	<i>sonma:n</i>	‘respect’
-nn-	<i>onna:</i>	‘feed’
-nw-	<i>ganwa:</i>	‘basket’
-nj-	<i>dhonjaba:t</i>	‘thanks’
-ŋn-	<i>hoŋna</i>	‘prick’
-ln-	<i>mulna:</i>	‘sink’
-ll-	<i>galle:</i>	‘cheek’
-lw-	<i>corbailwa:n</i>	‘cashew fruit’
-lj-	<i>tolja</i>	‘towel’
-rm-	<i>urma:l</i>	‘hand kerchief’
-rn-	<i>erna:</i>	‘sweep’
-rŋ-	<i>ku:rŋtu</i>	‘testicle’
-rl-	<i>sorla:rna</i>	‘slip’
-rw-	<i>carwa</i>	‘shepherd’
-wn-	<i>bhuwni daji</i>	‘maternal aunt’s daughter’
-jn-	<i>sojnik</i>	‘army’

7.2.2.5 Sonorant + Obstruent

-mph-	<i>ghumpha</i>	‘cave’
-mb-	<i>lomba:</i>	‘long’
-mt-	<i>somta:l</i>	‘horizontal’

-md-	<i>samdu:r</i>	‘ocean’
-mʈ-	<i>cimʈa</i>	‘fork’
-mɖ-	<i>camɖa</i>	‘skin’
-mj-	<i>doramjago:t</i>	‘prophet’
-mh-	<i>nimhe</i>	‘your’
-nt-	<i>chintu</i>	‘ashes’
-nd-	<i>chando</i>	‘moon’
-nc-	<i>mo:nch</i>	‘stage’
-nj-	<i>janjo:t</i>	‘conflict’
-nk-	<i>ti:nkunia:</i>	‘triangle’
-ns-	<i>ansa</i>	‘release : set free’
-nh-	<i>menha</i>	‘ram’
-ɳt-	<i>caɳtu</i>	‘bull’
-ɳɖ-	<i>ɖiɳɖa</i>	‘bachelor’
-ɳh-	<i>kaɳhua:</i>	‘ear wax’
-ɳj-	<i>beɳjarna:</i>	‘marriage’
-ɳb-	<i>a jaɳbaɳg</i>	‘parents’
-ɳt-	<i>moɳtari</i>	‘beggar’
-ɳʈh-	<i>aɳʈhi</i>	‘finger’
-ɳɖ-	<i>laɳɖa:</i>	‘naked’
-ɳk-	<i>saɳko:</i>	‘gullet’
-ɳg-	<i>taɳgli</i>	‘black bee’
-ɳh-	<i>siɳha:so:n</i>	‘throne’
-lp-	<i>kalpana:</i>	‘imagine’
-lb-	<i>na:lbana:</i>	‘rub’
-lt-	<i>jolti</i>	‘fast’
-ld-	<i>holdija:</i>	‘yellow’
-lʈ-	<i>la:lʈin</i>	‘lantern’
-lc-	<i>elcna:</i>	‘fear’
-lj-	<i>kolja:</i>	‘heart’
-lk-	<i>ca:lki biɳku</i>	‘comet’
-lg-	<i>elgedna</i>	‘threaten’
-lh-	<i>julha</i>	‘swing’
-rp-	<i>horpana:</i>	‘swell’
-rb-	<i>durba:l</i>	‘weak’
-rth-	<i>purthi</i>	‘earth’
-rd-	<i>hardo</i>	‘lake’
-rc-	<i>kurci</i>	‘chair’
-rj-	<i>dorji</i>	‘tailor’
-rk-	<i>parkutti</i>	‘nature’
-rg-	<i>margu</i>	‘antelope’
-rh-	<i>merha:</i>	‘sky’

-rs-	<i>pu:rba pursa</i>	‘ancestors’
-ɽk-	<i>ba ɽka: lahɽi</i>	‘high tide’
-ɽg-	<i>bo ɽga:</i>	‘great’
-ɽh-	<i>e: ɽha:</i>	‘human excrement’
-wt-	<i>ca:wta:na:</i>	‘fold’
-jp-	<i>cejpu</i>	‘raise’
-j̃j-	<i>pjjama</i>	‘trousers’
-jg-	<i>ga:jgonsle:</i>	‘cow shed’

8.0 Syllables

The syllabic structure of Kisan is mono, di, tri and tetra syllabic.

8.1 Structure of Mono Syllable

The structure of mono syllable is as follows:

CV:	<i>ma:</i>	‘mother’
C \tilde{V}	<i>rũ:</i>	‘fur’
CVC	<i>bis</i>	‘venom’
CV:C	<i>bo:k</i>	‘crane’
	<i>ga:j</i>	‘cow’
C \tilde{V} :C	<i>hõ:s</i>	‘swan’
V:C	<i>u:ɽ</i>	‘camel’

8.2 Structure of Disyllable

The structure of disyllable is as follows:

CV:-CV	<i>pa:-ɽu</i>	‘fruit’
CV:C-CV	<i>ca:r-bi</i>	‘fat’
CVC-CV:	<i>ɽoŋ-ka:</i>	‘ladle’
CVC-CV:	<i>mas-la</i>	‘spice’
VC-CV	<i>ar-ki</i>	‘liquor’
CV-CV	<i>me-ɽi</i>	‘sheep’
VC-CV:C	<i>ur-ma:</i>	‘kerchief’
VCV-CV:	<i>aha-ɽa:</i>	‘meat’
V:C-CV:	<i>o:r-na:</i>	‘heat’

8.3 Structure of Tri syllable

The structure of trisyllable is as follows:

CVC-CV:C-CV:	<i>bet-ta: ŋ -ko:</i>	‘brinjal’
CVC-CV-CV:	<i>hol-di-ja:</i>	‘yellow’
CVC-CV-CV	<i>bhol-ak-na</i>	‘love’

8.4 Structure of Tetra Syllable

The structure of tetra syllable is as follows:

CVC-CV-V-CV:C	<i>naɖ -ja-i-su:n</i>	‘coconut oil’
CV-CV-CVCC-CV	<i>pa-la-ha n.j.ja</i>	‘cucumber’

9.0 Observations of the Study

While looking at the phonological features of Kisan, the following observations come to light instantly:

- The presence of voiced and aspirated consonants is observed in Kisan.
- Retroflex consonants such as *ɭ*, *ɖ*, *ŋ* are present in Kisan.
- Voiceless fricative *h* occurs in initial and medial position.
- The presence of labio dental and palatal nasals *ɱ* and *ɲ* are observed in Kisan.
- Retroflex flap *ɽ* is present in Kisan.
- The consonant clusters such as the combination of nasal and fricative sounds are observed in the medial position.

The voiced and aspirated consonants came into the phonological system of Kisan due to the contact with Indo-Aryan languages. Similarly the feature *ɽ* is appearing due to the influence of Odia language. The Dravidian features such as dental, retroflex consonants/nasals are retained in Kisan.

The glottal consonant *kh*, the north Dravidian sub family feature, becomes *h* in Kisan.

10.0 Concluding Remarks

Kisan, a Dravidian mother tongue, successively returned in decennial Censuses, is spoken majorly in Odisha state. Odia is the official language of the region. Moreover, Austro-Asiatic groups of languages are also present in sizable number in this region. Retention of the linguistic features in an area where other language family members’ presence is **dominant** and overwhelming can be understood. Kisan borrows a lot of vocabulary from neighboring language families. Similarly, some of the phonological features, such as voicing and aspiration, are taken shape in the phonological structure of the language due to heavy borrowing. However, it is remarkable to know that the quintessential features of Dravidian language family, such as retroflex stops and nasals, palatal and dental nasals have been retained in its linguistic structure.

An in depth comparative study of phonological features of Dravidian languages, specifically North Dravidian group, will highlight the features which have undergone change and the retention of basic Dravidian features in an alien environment where they are spoken at present. Hence, this type of study is an essential one.

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Colophon

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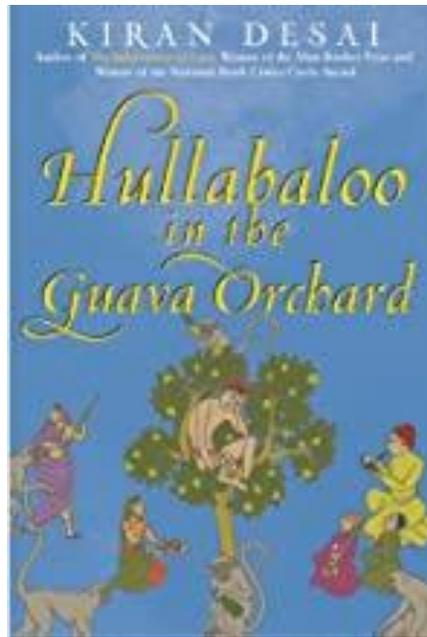
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Human Relations in Kiran Desai's Novels: A Postmodern Analysis

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This paper provides an in depth analysis as to how human relations in Kiran Desai's novels are in tatters, and almost all of the characters suffer from isolation and alienation. Her first novel deals with the issues of human relations in a fabulist mode with the touch of humour and satire. The different levels of perceptions depicted through various characters in this novel show the mitigated realism of the world. Sampath's perception of the world is beyond the understanding of others, and the peace, calm and serene atmosphere around him is mistakenly and purposely used as spirituality. In her second novel, Kiran Desai has presented a vivid and clear description of varied relations that are found in the society. With a parallel picture of these relations which are in fact a picture of Indian and Western version, it demonstrates that the impact of Western values in the form of globalization, multiculturalism, displacement or mass migration weaken the roots of human relations. Nevertheless, there are people who are very much careful about human relations and have skill set to use even a difficult situation, although not frequently, to good advantage in their best interests. Desai has portrayed a psychological and authentic picture of different shades of relations that the people experience in changing Indian society. *The Inheritance of Loss* tries to capture what it means to live between the East and the West and what it means to be an immigrant. On deeper level, it examines what happens when an element is introduced into a country that is not of the West. It also gives new light about the migration of people from poor country to the prosperous one and reveals how the imbalance between these two worlds impacts individuals' life and their thought pattern.



Courtesy: https://www.amazon.com/Hullabaloo-Guava-Orchard-Kiran-Desai/dp/0802144500/ref=sr_1_1?keywords=Hullabaloo+in+the+Guava+Orchard&qid=1579095611&s=books&sr=1-1

Before analysing the human relations in Kiran Desai's *Hullabaloo in the Guava Orchard* and *The Inheritance of Loss* from the postmodernist point of view, the ideas associated with postmodernism may be discussed. In fact, postmodernism connotes a set of ideas and it is very difficult to define it in precise terms. More often than not, there are certain overlapping characteristics that one can see both in the postmodernism or postmodern literature and postcolonial literature. At times, postmodernism and postcolonialism coalesce while often they chart a different course. Some critical views regarding postmodernism and postcolonialism can be taken into consideration as follows. In this connection Roger Berger says:

Postmodernism is simultaneously (or variously) a textual practice often oppositional sometimes not,) a subcultural style or fashion, a definition of the Western, post industrial cultures and the emergent or always already dominant global culture. At the same time, postcolonialism is simultaneously (or variously) a geographical, an existential condition a political, a textual practice and the emergent dominant global culture or counter culture. (Berger)

Berger shows the converging points of postmodernism and post colonialism in some respective purposes off to good advantage. First, both are a “textual practice.” Second, the two movements probe into an “emergent or dominant global culture.” However, they do differ in that

postcolonial novels that usually have a geographical nature to them, while expressing an existential condition. Also, both explore the idea of authority or as Berger says, a “dominant global culture,” and perhaps this is why there is yet no definite “boundary” drawn between the two movements. Even Helen Tiffin is also of the view that both postmodernism and postcolonialism share strategies but have different motives:

A number of strategies, such as the move away from realist representation, the refusal of closure, the exposure of the politics of metaphor, the interrogation of forms, the rehabilitation of allegory and the attach on binary structuration of concept and language, are characteristics of both the generally postcolonial and the European postmodern, but they are energized by different theoretical assumptions and by vastly different political motivations. (Tiffin 172)

Thus, the postmodernists’ focus is on aesthetics, and perhaps authority in general while the postcolonial writers place emphasis on the implications of European authority. Post colonialism is more of a political movement in contrast to a cultural movement i.e postmodernism. Another “intersection” is there between post colonialism and postmodernism when they both aim to bring the marginal to the center. The marginal are those who have been left out of literature either in the past or history in general. According Gene Edward Veith, the postmodernists endeavour to bring the marginal into the centre often rewriting history in favour of those excluded from power. Tiffin says the same thing about the postcolonial writers. Robert Brasky mentions some of that common features that both postmodern and postcolonial writers deal with.

Its (postmodernism) rise has spawned whole new approaches such as cultural studies, feminist studies (such as Heckman), Women’s studies, gay and lesbian studies, gender studies, queer theory, science studies, and postcolonial theory, although it has now become the dominant paradigm which is its of being questioned for its limiting practices. (Barsky 304)

In keeping with the abovementioned views, Bhim Singh Dahiya, in one of his seminal lectures on “Postmodern English Literature” in the channels of Higher education, regards postmodernism as a term used by the European critics while the equivalent one for the third world countries is postcolonialism or this is also otherwise known as postcolonial literature. In historical analysis, the same period, after the second world war when there is a complete loss of faith in humanism, and materialism and materialistic social systems come to the forefront to play a vital role, is termed by the critics as post-industrial period (Dahiya *You Tube*). Fred

Dallmayr moves one step ahead and sees no sharp distinction between modernism and postmodernism:

Rosen wishes “pox” on both modernism and postmodernism; he goes so far as to claim that both are the same (the distinction between modernism and postmodernism is absurd). His strongest invectives are reserved for postmodern thinkers like Foucault and Derrida, he is not particularly mellow on modernist either. In a statement that resembles Rosen’s view, he sees a continuity between modernity and postmodernity. (Dallmayr 10)

Thus, certain common and shared characteristics are evident in the thematic pattern and narrative style of both modern and postmodern novels.

Kiran Desai’s debut novel, *Hullabaloo in the Guava Orchard* has brought to light varied layers of human relations from postmodern point of view. This novel reflects on the problems of alienation, search for identity, turmoil in relations, isolation from society, and its characters are actually aware, (consciously or unconsciously) of their embattled place within a confining, alienated milieu either in city or in nature. Desai seems mature enough to explore her characters' sense of alienation within and beyond the sordid world all around them. Everyone finds himself or herself eventually alienated and separated even barred in the hostile and confining environment. Thus, *Hullabaloo in the Guava Orchard* gives an in-depth post modern analysis of human relations in every social and cultural echelons within and beyond the human world against the backdrop of social isolation, alienation, tangled relationships, identity crisis, growing commercialization, mass consumerism and globalization of Indian culture.

Hyperreality as suggested by Baudrillard and magic realism have a special role to play in the novel *Hullabaloo in the Guava Orchard* so far the human relationship of one eccentric character with another is taken into consideration. In connection with magic realism, Eugene L Arva says:

Typically, readers of magical realist fiction must look beyond the realistic detail and accept the dual ontological structure of the text, in which the natural and the supernatural, the explainable and the miraculous, coexist side by side in a kaleidoscopic reality, whose apparently random angles are deliberately left to the audience's discretion. (Arva 60)

The mental shift seen in Sampath and the people around him while switching from worldly profession in the post office to a different character altogether in the orchard is the heart of the changing human relationship. Even as an utterly failed official in the post office, Sampath

is an eyesore for everybody including his father but his move to the guava orchard and staying in the midst of monkeys reconfigure his human relationship and all the same bring about a change in others behavioural equations for Sampath. Sampath's desire to escape on one level and then his actual gateway to the orchard is the main theme of the novel which is fortified by other events taking place in the novel. His first escape from a surreal world is from his mother's womb. He then enters the real world in the middle of a lot of sound and fury created by man and nature. His second escape is from the real world to the sublime world of nature. His final escape is symbolic of his release from the chaotic world, which no more remains just realistic for him in the magical world recreated in his mind.

Thus the paradigm shift in the relationship of Sampath with varied people as an official in the post office and as an individual of distinct personality popularly known as *Monkey Baba* in the guava orchard is remarkable and in line with the postmodern approach to human relations. As a postal official, Sampath is always under stress and he has no identity nor any respect or dignity. No one pays any attention to him and he leads a life of nothingness. That's a life without any purpose and meaning. John Barth, the postmodernist American writer in his essay "A Cheerful Nihilism" demonstrates how some leads a life bereft of meaning, purpose and morality. He says people live just a contingent life minute by minute and day by day with no reasons for existence. Nevertheless, they accept the life of absurd existence without regret or complain. Sampath resembles this sort of character and his character can be analysed from Barth's perspective. Sampath is good for nothing and cheerfully lives his life of nothingness. As observed during the marriage of his boss' daughter, he does what is not expected and that is much to the disgust of a conscientious person. Pushed to the margin and living a marginalized life both at home and outside, Sampath's relationship with others is fragmented. He is an utter failure in human communication. But his relationship with others sees a dramatic change when he moves to the guava orchard in order to escape the realities of life. Sampath's move from ordinary youth of nothingness to the cynosure or the centre of attention as a *Monkey Baba* in the orchard can be described in the postmodern terms as a move from the margin to the centre.

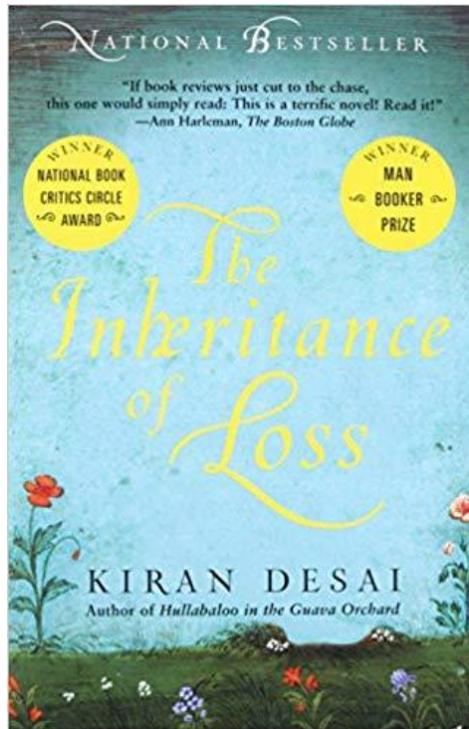
Prior to his life in the guava orchard, Sampath leads a miserable life full of disrespect and disgust. He is undermined, and his words carry no weight but he is a changed personality in the guava orchard. People on their own want to build a relationship with him, and his words, however small, carry a lot of weight and meaning. His absurd words carry significant meaning and become the centre of discussion. He becomes the hero, and those who were once superior to him and not listening to him become his devotees. Pinky who usually takes centre stage, pales into insignificance before her brother. Mr Chawla is no exception as well.

Sampath's escape from the worldly life and situation of reality is indeed treated as a move from the margin to the centre and those who were in the centre become the margin in the

guava orchard. This is how Kiran Desai describes some sort of human relationship before and after his stay in the guava orchard from the postmodernist point of view. Even Kulfī, Sampath's mother, who is taken for granted and marginalized, comes to the limelight in the reflected glory of her son and with her weird work of cooking exotic food in the orchard as if to satisfy Sampath's taste and stay in tune with his mentality. The relationship built here between Sampath with others is premised on illusion, frivolous words and false image. Magic realism as a technique of combining reality and fantasy or possibility and miracles is seen in the character and consequential fragmented human relationship of Sampath and his mother. How capitalist mindset defines the relationship between one person and other is put on display in the character of Mr. Chawla. In the meantime, people flock to the guava orchard under the illusion of Baba's falsified image, and Mr Chawla's puts his business skills to good use and takes full advantage of this illusion to make money. This is how postmodernism works in the treatment of human relationship in the novel.

In an effort to capitalize on his son's insane and mystic behaviour and unintelligible expression, Mr. Chawla prevails upon Sampath, his son to get "some philosophy and religion" (127) by heart so that he may use the emerging situation to good effect for commercial purposes, and also it will be in the best interests of corroborating prevailing false popular beliefs of Sampath's extraordinary mystic powers for a longer period.

Thus, commercialization and consumerism as an offshoot of postmodern social system, play an important part to fuel the people's faith and belief for Indian *Babas* as a whole and Sampath's extraordinary miracles in particular. Postmodernism according to Jameson is thus a cultural form which has developed in the wake of the socio-economical order of present day capitalism. As described in his *Postmodernism or the Cultural Logic of Late Capitalism*, late capitalism and postmodernism have both good and bad qualities. In some ways, they curtail human freedom and happiness and otherwise it improves one's freedom and happiness. Here, it aims to put a limit on the freedom and happiness of Sampath while giving credence to popular belief and Mr. Chawala's happiness. Situation of this kind creates a human relationship that is far from reality and based on farfetched ideas, false belief and blatant illusion, it becomes a source of alienation; and human relationship is certain to fall apart.



Courtesy: <https://www.amazon.com/Inheritance-Loss-Kiran-Desai/dp/0802142818>

Focusing on the fate of a few powerless individuals, Kiran Desai's *The Inheritance of Loss* explores with intimacy and insight, just about every contemporary international issue such as globalization, multiculturalism, economic inequality, fundamentalism, and terrorist violence. These issues as shown in the novel have deleterious effect on the social system. That prejudice and intolerance, born out of the differences in race and ethnicity becomes problematic and represents a serious challenge for healthy and harmonious relationships in the multicultural society is brought to light in this novel. It also highlights how the question of class and status create a crack in the human society.

With problems of alienation as a recurrent theme, most of the characters in the novel fall victim to isolation and alienation that in turn gives rise to the breakdown of human communication. This novel demonstrates how men and women face racial discrimination, live a precarious isolated existence and stay in a tense and tangled relationships. Unable to use their potential to good advantage in the midst of class conflict, racial differences and colonial hangover, the man and woman have no option but to suffer homelessness, rootlessness, patriarchy, oppression, loneliness and so on in a multicultural and post colonial setting. As described in flashbacks in *The Inheritance of Loss*, Jemubhai Patel feels miserable and fails miserably to build and maintain a coherent human relationship either in England or in India, and his failure can be analyzed from the postmodern perspective. While he is in England, it is his own mind set of not being on a par with the colonial people makes a dent in his confidence and

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ability to stand up to fierce racial discrimination. This situation compels him to retreat into his own room within the confines of his own smoldering imaginary world. Falling victim to this racism, Jemu Bhai, as a part of colonized country accepts the racial superiority of the English and their ways of life living all the same a life of 'other' often in the 'third space' (Bhabha) in a state of anxiety and ambivalence. He is a mimic man making every effort to become and behave like an English man although he remains in Bhabha's words, "not white, not quite". The critical perspective of Gramsci, the postmodern Italian critic with reference to his 'the theory of dominant culture' can be the root cause of Jemu's tangled human relationship. Gramsci says the developed culture takes precedence over the less developed culture, and it creates furor in the relationship between one person and other. Treating the English culture as the developed and dominant one and his own culture less developed, Jemubhai's relationship with others falls apart in the face of cultural hegemony and against the backdrop of racial discrimination and pangs of racial supremacy. At the same time, Jemubhai is not au fait with the cultural nuances of England, and this puts a limit on his power to deal with adversely new circumstances. Michel Foucault's view of power and knowledge can come into play with regard to fragile unequal human relationships. According to Foucault, knowledge gives power.

Without the knowledge of the culture of England and the people, Jemu has no acquaintance, and lack of knowledge and acquaintance, thus, cripples his power to make and maintain human relationships. His relationship, if any, is never on an equal footing. This is as if between the powerful and the powerless. The cultural differences in terms of the dominant and the dominated as propounded by Gramsci and knowledge as power conceptualized by Foucault play an important part in the life of Jemu when it comes to his fragmented human relationships.

On returning home, Jemu's role of relationships takes a different turn. With the colonial mindset, the judge feels he has the knowledge under his belt and sense of developed and dominant culture at his command. He sees social inequality and power asymmetries in his native country, and this situation prompts his prejudiced and lopsided mentality infected with colonial virus to refrain from a parallel good relationships on a equal footing with people around him including his wife, Nimi and other relatives. Hence, the stealing of powder puff by his wife out of curiosity turns his confusion into hatred, and "any cruelty to her became irresistible. He would teach her the same lesson of loneliness and shame he had learned himself" (170).

The self-righteous, are not always what they appear to be and often are filled with the biased and judgmental attitudes and darkness. They can never love another person deep within their soul. This colonial hangover of Jemubhai puts in fragments his relations with the cook who spends his whole time in "cavernous kitchen"(1) and devotes all his effort and energy to the well being of his master, Jemubhai Patel. Humanity and human values are relegated to the background in contrast to his knowledge, dominant culture and feeling of superiority. With

colonial mind set at his forefront and sense of class uppermost in his mind, he never builds any human relations with the people on equal terms because those people according to him are not as knowledgeable and cultured as he is. Ashok Mohapatra in this connection says:

In addition, as a native civil servant he had been indoctrinated in European culture, manners and taste, which facilitated his cooptation into the system of colonial power and knowledge. As a consequence, this widened the rupture at the cultural and psychic level, and distanced him from the native sensibilities. (Mohapatra 15)

From the postmodernist point of view, this is a kind of fragmented human relationship that he never regrets rather this is a sort of celebration. With humanity on the brink and social communication at an all time low, Jemubhai is barely human at all. However, at no point of time does he regret the abuse and ill treatments he inflicted on his wife and others because he is “eager to see India with the eyes of the Englishman and all too ready to take over the affairs of this jewel of the imperial” (Mohapatra 15).

In a nutshell, it can be understood that the human relations in the Kiran Desai’s novels are in tatters and almost all of the characters suffer from isolation and alienation. Her first novel deals with the issues of human relations in a fabulist mode with the touch of humour and satire. The different levels of perceptions depicted through various characters in this novel show the mitigated realism of the world. Sampath’s perception of the world is beyond the understanding of others, and the peace, calm and serene atmosphere around him is mistakenly and purposely used as spirituality. In her second novel, Kiran Desai has presented a vivid and clear description of varied tangled and fragmented relations that are found in the society. With a parallel picture of these relations which are in fact a picture of Indian and western version, it demonstrates that the impact of western values in the form of globalization, multiculturalism, displacement or mass migration weaken the roots of human relations. Nevertheless, there are people who are very much careful about human relations and have skill set to use even a difficult situation to good advantage in their best interests. Desai has portrayed a psychological and authentic picture of different shades of relations the people experience in changing Indian society. *The Inheritance of Loss* tries to capture what it means to live between the East and the West and what it means to be an immigrant. On deeper level, it examines what happens when an element is introduced into a country that is not of the West. It also gives new light about the migration of people from poor country to the prosperous one and reveals how the imbalance between these two worlds impacts individuals’ life and their thought pattern.

However, rather than succumb to the world of alienation and isolation and suffer the battered human relations, it is wise for every right minded people to maximize the element of

globalization, multiculturalism, consumerist social system or any emerging contemporary issues to the best effect and widen their existential, mental and spiritual horizon through the process of tolerance, co-operation and coexistence so as to boost their acceptability in a big way and enjoy the human spirit.

Anthony Giddens, the English social philosopher thus says “Among all the changes going on in the world, none is more important than those happening in our personal lives—sexuality, relationships, marriage and the family” (qtd.in Sherif).

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Mispronunciation of English Consonant Sounds by Yemeni EFL Learners at Secondary Schools: An Analysis of the Problems and Some Remedies

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Abstract

This study aims at investigating the pronunciation problems faced by Yemeni EFL learners at secondary schools when pronouncing English consonants. It also aims to shed light on the area of English consonant clusters system. It deals with the importance of teaching pronunciation of the English language at secondary schools. In addition, it aims at finding out some of the ways which can make an improvement in terms of teaching pronunciation in English lessons. For this purpose, two instruments were used to collect the data. These tools were a questionnaire and a recording test. Thirty (30) copies of English language questionnaires were distributed to the teachers. They were selected randomly from 10 secondary schools. The recording test has also been conducted at the same schools. 100 students (50 boys and 50 girls) were randomly chosen from the same schools. The results showed that the subjects had difficulties to pronounce certain English consonant sounds. The results also showed that the subjects unintentionally insert a vowel sound in English syllable to break up consonant clusters. The study ended by discussing the findings of the study and the recommendations required to be taken into consideration by the Yemeni learners, English teachers, and curriculum designers.

Keywords: Yemeni EFL Learners at Secondary Schools, EFL-English Consonant Sounds, Consonant Clusters System, Intelligibility.

Introduction

English is a global language. For Crystal (2003) a language is considered to have gained a global role when its worldwide character is recognized in every country. Its significance is being noted in almost every sphere of everyday life and its knowledge is becoming more and more essential. And correct pronunciation of English is very important to avoid misunderstanding when communicating with others. Morley (1991) points out that “intelligible pronunciation is an essential component of communicative competence p.513”. Celce-Murcia et al. (1996) also claiming that “intelligible pronunciation is one of the necessary components of oral communication p.8”. Yates (2002) adds, “learners with good pronunciation in English are more likely to be understood even if

they make errors in other areas, whereas learners whose pronunciation is difficult to understand will not be understood, even if their grammar is perfect p.1”. Similarly, Burns (2003) argues that clear pronunciation is essential in spoken communication, even where learners produce minor inaccuracies in vocabulary and grammar; they are more likely to communicate effectively when they have good pronunciation and intonation. Hewings (2004) has also underlined the importance of pronunciation in effective communication. He states that “difficulties with pronunciation might mean that students fail to get their message across, even when the correct words are being used, or they might fail to understand what is said to them (p.11)”. More specifically, Kenworthy (1987) states that “intelligibility is being understood by a listener at a given time in a given situation. So, it is the same as understandability (p.13)”. This consideration suggests that teaching pronunciation is crucial to help the students develop the skills that are necessary to communicate in the target language. Harmer (2001) argues that “pronunciation teaching not only makes students aware of different sounds and sound features (and what these mean) but can also improve their speaking immeasurably” and consequently “help them achieve the goal of improved comprehension and intelligibility p.183”. Kelly (2000) also insists on “pronunciation work can, and should, be planned p.13”. He adds “the fact that pronunciation tends to suffer from neglect may not be due to teachers lacking interest in the subject but rather to a feeling of doubts as to how to teach it (p.13)”.

Statement of the Problem

It is widely thought that pronunciation is one of the most neglected aspects of English language teaching in schools. More specifically, a great number of Yemeni teachers neglect teaching pronunciation and they rather focus on grammar and vocabulary. And For that reason, most of the secondary school students in Yemen produced incorrect pronunciation for many of English words. Therefore, majority of Yemeni EFL students reach the university with generally poor English and bad pronunciation in particular. According to Harmer (2001) almost all English language teachers get students to study grammar and vocabulary, practice functional dialogues, take part in productive skill activities and become competent in listening and reading. Yet some of these same teachers make little attempt to teach pronunciation in any overt way and only give attention to it in passing. The result of this is that teachers are often left to rely on their own ‘feeling’ with little direction in the pronunciation classroom. Although some instructors can successfully assist their students under these conditions, many others are reluctant to teach pronunciation. With regard to the competence of teachers “many experienced teachers would admit to a lack of knowledge of the theory of pronunciation and they may therefore feel the need to improve their practical skills in pronunciation teaching” (Kelly, 2000, p. 13).

Significance of the Study

The importance of this study is to discover the problematic area of pronunciation and identifies the exact sounds that Yemeni EFL learners mispronounce and find the most useful solutions for it. This study also aims at arriving at some conclusions, and pedagogical suggestions that may help instructors understand and correct their students’ errors in a more systematic way.

Research Questions

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- 1) What are the problems that face Yemeni EFL learners in learning English pronunciation?
- 2) What are the difficulties that face Yemeni EFL learners in pronouncing English Consonants?
- 3) What are the difficulties that face Yemeni EFL learners in pronouncing English Consonant-clusters?
- 4) What are the causes of the pronunciation problems of Yemeni EFL learners?

Literature Review

Pronunciation plays a very important role in learning a language, as Derwing & Munro (2005) claim that, "having good pronunciation of the language can help in normal communication, particularly intelligibility." It is proved by Gilakjani (2012) that speakers whose pronunciation is intelligible able to lead a successful conversation. Pronunciation for Yates and Zielinski (2009) refers to how we produce the sounds that we use to make meaning when we speak. It includes the particular consonants and vowels of a language (segments), aspects of speech beyond the level of the individual segments, such as stress, timing, rhythm, intonation, phrasing, (suprasegmental aspects), and how the voice is projected (voice quality). Although we often talk about these as if they were separate, they all work together in combination when we speak, so that difficulties in one area may impact on another. Fraser (2001, p.6) also states that pronunciation "includes all those aspects of speech which make for an easily intelligible flow of speech, including segmental articulation, rhythm, intonation and phrasing, and more peripherally even gesture, body language and eye contact. Pronunciation is an essential ingredient of oral communication. Dalton and Seidlhofer (1994, p. 4) define pronunciation in general terms as "the production of significant sound in two senses. First, sound is significant because it is used as part of a code of a particular language; and so, we can talk about the distinctive sounds in English, French, Thai and other languages. In this sense, we can talk about pronunciation as the production and perception of sounds of speech. Second, sound is significant because it is used to achieve meaning in contexts of use. Here, the code combines with other factors in ensuring that communication becomes possible. In this sense, we can talk about pronunciation with reference to acts of speaking."

Pronunciation teaching proves to be an essential part in every English lesson. Pronunciation activities do not only help students to be confident of different sounds and sound features, but it most importantly helps students to improve their spoken skills. Focusing on where the sounds are in the mouth and which syllables are stressed in the words fortifies students' comprehension and intelligibility (Harmer 2005, p. 183). In connection with this, Gilakjani (2012, p.8) claims that teaching pronunciation should be more than just training individual sounds or isolated words. Pronunciation needs to be viewed as an essential part of communication. Therefore, in order to consolidate pronunciation skills (both comprehension and production), it is crucial to incorporate pronunciation activities into classroom through various materials and tests. Good pronunciation skills make speakers more confident to and improve their listening comprehension.

There are many difficulties and challenges that affect English language teaching in secondary schools in Yemen. The low level of English proficiency among Yemeni learners is noticeable. At the secondary schools in Yemen many difficulties and challenges are reported in learning and teaching

pronunciation. English is taught as a foreign language at schools and universities in Yemen and this complicated the problem. Many studies conducted in the Yemeni context have reported that Yemeni learners face problems in acquiring the required English skills at the university level. Al-Mehwari (2005) identified that the most significant problems faced by both students and teachers in teaching English at the university level were the course teaching methods, the course content, and the course assessment methods. Al-Refa'ai (2001) found that teaching methods, the courses adopted, teaching materials, and the assessment used by teachers were the main factors that influenced students' achievement in the English language. Further, one of the most significant problems faced by Yemeni universities is the lack of competent teachers.

According to Weshah and Tomok (2011), the vast majority of university students graduate from secondary schools with low levels of communicative ability in English. The results of previous studies have revealed that EFL university students in many EFL countries appear to have many difficulties despite the long period of preparation at secondary school. In a study in Yemen, many university students were poor speakers and writers despite the six years of preparation in primary and secondary school. Abbad (1988) suggested that the students' problems were due to the inappropriate methods of language instruction and the learning environment which may be unsuitable for learning a foreign language.

It can be noted that secondary English curriculum has long been a compulsory subject taught for six years before university. According to Al Aqeeli (2007), the attainment of Yemeni students in learning English is quite poor and this is shown when they face real life situations in which they have to communicate and interact. A number of researchers, such as Al Mushriquee (2004) and Al-Shuaibi (2009), have reported that students do not have enough knowledge of how to communicate by using appropriate social language. That is why they are not able to communicate in the target language they study as well as expected. While they are supposed to use the language communicatively, Yemeni students show quite poor proficiency in the English language. Investigating the preparation process in the secondary stages, which is the most important stage for students to move to higher education, will directly affect their performance at the university level. It is clear that the English language teaching process faces many problems and challenges. Another possible reason for the lack of English proficiency among students relates to the instruction methods. The way English is taught in Yemeni schools today is responsible, to a great extent, for the low levels of English language proficiency in the country. This may be due to the absence of a systematic approach in Yemeni schools leading to a gap between the curriculum and the techniques used in teaching the communicative approach.

As for the problems which have been encountered by secondary school students when they try to learn English pronunciation Moosa (1972) and Homidan (1984) argue that Arab students encounter problems in the pronunciation of sounds which the students are not familiar with e.g., /v/, /p/, /ŋ/. Nation (2009) adds, "When some teachers and students complain about difficulties in speaking, they are often talking about pronunciation" (p. 75). Furthermore, Watson (2002) argues that the following consonants /p/-/b/, /f/-/v/, /tʃ/-/dʒ/-/ʃ/, seem to be problematic for Arab speakers

learning English. This is due to the absence of these oppositions in Arabic. For example, /p/, /v/, and /tʃ/ do not exist in Arabic. Other consonants exist in Arabic, but they have different phonetic realizations. Kharma and Hajjaj (1989) also identify the problems faced by Arab learners of English in their book. They identified some consonants (i.e. /p/, /v/, /ŋ/, /θ/, /ð/, /r/, /l/) as problematic for Arabs to pronounce.

Kenworthy (1987) argues that non-native speakers may add sounds. For example, many learners when pronouncing words like 'speak', 'spoon', or 'Spain' add a short vowel sound at the beginning of these words. So 'speak' may sound like 'a-speak', a two-syllable word (p.17).

As for consonant-clusters system, Verma & Krishnaswamy (1996), Balasabramanian (2000) and Roach (2004) argue that clusters are sequences of two or more consonants at the beginning or end of syllable. The nature of English consonant clusters is initial consonant clusters and final consonant clusters. Kenworthy (1987, p.125) points out that English permits longer consonant clusters and sequences than Arabic does. The main difficulty for learners is three-element clusters initially and finally, as in 'street' and 'against'. Although two-element clusters at the beginning of words seem to cause fewer problems, those beginning with 's' are particularly difficult ('speak', 'state'). The learner will tend to insert a vowel to break up the groups of consonants. For example, instead of pronouncing s-k-t in 'asked', this will be pronounced as a two-syllable word (as-ked) and, similarly, 'against' will become (again-est).

Factors That Affect Pronunciation Learning

Kenworthy (1987) argues that there are many factors that influence the pronunciation of the target language L2 learners. These factors are the native language, the age factor, the amount of exposure, phonetic ability or aptitude, attitude and identity, motivation and concern for good pronunciation.

Native Language

The native language is an important factor that affects the learning of pronunciation. Avery and Ehrlich (1987) state that “learners of a language speak the target language in a different way: sometimes slightly different and sometimes highly different than the native speakers do, which we call foreign accent, the nature of which is determined to a large extent by a learner’s native language p.9”. Cook (2008) explain that as “a person who knows two languages transfers some aspect from one language to another”, and “what can be transferred depends, among other things, on the relationship between the two languages (p. 76)”. This phenomenon for Kenworthy (1990) does not concern only individual sounds but also combinations of sounds and features such as rhythm and intonation. Kenworthy also claims that “there has been a great deal of research in which the sound systems of English and other languages are compared, and the problems and difficulties of learners predicted p.4.”. She adds “the more differences there are, the more difficulties the learner will have in pronouncing English (p.4)”.

Age

Many researchers proved that children are the most talented ones in terms of acquiring EFL. However, adults can achieve a reasonable progress in obtaining pronunciation skills successfully if they are well motivated and determined. Abello-Contesse (2009) considers the age of the children as a major factor in the process of language acquisition; which means, younger learners are much better than adults in acquiring a new language. He indicated that according to the learners' age, they vary in acquiring language skills. On the other hand Zhang and Yin (2009) argue that younger learners are able to learn the sound system more effectively, while the learning process of adult learners may be more likely to be hindered because of their age.

Exposure

The amount of exposure to the target language is very important factor. Learners who have already been exposed to some foreign language have greater chances to acquire a new language easier than students who have never encountered one. According to Krashen (1982) learners acquire a second language primarily from the input they receive, which has to be in large amounts and, most importantly, comprehensible. In English as a foreign language (EFL) settings, since the students have very limited or no English native input outside the classroom, “the burden will fall more on the teacher to provide an adequate model of the target language”, and “to ascertain that students have opportunities to experience samples of the authentic oral discourse of native speakers” (Celce-Murcia et al., 1996, p. 17). However, as Kenworthy (1990) argues “it is not merely exposure that matters, but how the learner responds to the opportunities to listen to and use English”, therefore, “the amount of exposure, though clearly a contributory factor, is not a necessary factor for the development of pronunciation skills (p.6).”

Motivation and Attitude

Balboni (2012) argues that motivation constitutes the energy responsible for the memorization of new information and it is vital for the acquisition of a second language. In fact, there is a very strong link between motivation and attitude. Kenworthy (1990) states “in many studies of attitude and motivation in language learning, it has been shown that those learners who show positive feelings towards the speakers of the new language tend to develop more accurate, native-like accents (p.8).”

This happens because learners demonstrate *integrative motivation*, which means that they are “willing to be integrated into the new speech community” and “are genuinely interested both in the speakers and in their culture” (Kenworthy, 1990, p. 8).

Methodology

This research was carried out during the second semester of the academic year 2018/2019. This study used two tools to collect data. These tools were a questionnaire and a recording test; they were designed to give accurate evaluation of the problems that face Yemeni EFL learners in pronunciation. Thirty (30) copies of English language questionnaires were distributed to the teachers, which served to answer the research questions and achieve the objectives of the study. All the teachers were native Arab speakers, and none of them was a native English speaker. About

half of the teachers (55%) held a University Degree or an equivalent qualification, whereas the other half (45%) held a Diploma. Their years of experience range from 5-25 years. They were selected randomly from 10 secondary schools in Aden and Lahj governorates in Yemen. The questionnaire was handed out by the researcher to the participants. Then gathered and analyzed.

The recording test has also been conducted at the same schools. 100 students (50 boys and 50 girls) were randomly chosen from the same schools. Their age range was approximately from 15 to 18 years. In testing the pronunciation errors, the researcher prepared (7) sentences written on a paper in each sentence there was a target sound, each of the students read the whole sentences a loud and the researcher was recording the pronunciation.

Data Analysis Questionnaire

A structured questionnaire was prepared and used in collaboration with some English language experts. The questionnaire was analyzed and displayed by means of tabulation. It was chosen because a quick look at it gives the reader full information about the items analysis. The questionnaire translated the information needed into a set of specific questions. These structured questions include multiple-choice questions and scales. Determining the wording of each question involves defining the issue, using ordinary words, using unambiguous words, and using clear statements. The questionnaire was designed to collect the data that support the study and to confirm the findings of this research. All the thirty teachers answered the questions easily.

Regarding the teachers' perception about the pronunciation skills of the students, the majority of the teachers (65%) think that the students have a poor or a very poor level of English pronunciation. About (30%) of them believe they have an acceptable level of English pronunciation, whereas only (5%) of the teachers thinks they have a good level of English pronunciation. None of the teachers believes their pupils have excellent level of English pronunciation. The teacher's perception about the problems that facing students in pronunciation is that the vast majority of the teachers (94%) have noticed that the students have problems mainly with new words. A small number (6%) claimed that their students have problems even with words that they already know. Concerning the amount of time spent on developing pronunciation, on average, 85% of the time is spent on developing vocabulary and grammar, 15% of the time is spent on developing pronunciation skills. Furthermore, the amount of time spent on developing pronunciation skills ranges between 15% and 30%; this means that there is a significant variety in the opinions of the teachers regarding the amount of time that should be spent on pronunciation teaching.

Statement	SA	A	U	D	SD
When your students learn English pronunciation: Mother tongue affect negatively on EFL learning pronunciation.	70%	20%	5%	5%	0%
They have a lack of pronunciation practice inside and outside classroom.	65%	10%	10%	10%	5%
They would like to speak fluent English and to learn how to pronounce correctly in English.	65%	5%	15%	5%	10%
The syllabus requires many changes to suit learning pronunciation.	50%	15%	20%	10%	5%
The lack of trained teachers affects negatively on teaching pronunciation.	35%	30%	5%	30%	0%
Using of attractive strategies of teaching motivate learning pronunciation.	55%	40%	0%	5%	0%

The table above indicated that 70% of the teachers agreed that the mother tongue influence negatively on pronunciation process, whereas 5% of the respondents were uncertain and 5% were disagreed that the mother tongue influence negatively on pronunciation process. Also 65% of the respondents indicated that the students have a lack of pronunciation practice inside and outside classroom. Over 65% of the teachers totally agreed that learning how to pronounce English correctly is important and agreed that the students would like to speak English fluently. This means that the students have positive attitude to learn correct English pronunciation in order to speak fluently. 50% of the teachers totally agreed and 15% agreed that the syllabus may require many changes to suit learning pronunciation. It is worth mentioning that the textbook also plays an important role in course material design. It may function as a safe base for other activities. A textbook can serve different purposes for teachers: as a core resource, as a source of supplemental material, as an inspiration for classroom activities, even as the curriculum itself (Garinger, 2002). However, the English textbooks used in Yemeni secondary schools suffer from shortcomings in the sequence of presentation of materials, text selection, pronunciation exercises, etc.

In order to remove this problem, it is advised that the material designers move along with the newest theories and methods of teaching a language knowing that the idea of language learning also might be culture-specific. That is, considering topic familiarity in discourse analysis, the materials could be designed based on the students' culture, quietly moving towards the "color purple" which is the boundary between the learners' culture and that of the target language. The teaching of pronunciation programs must be included in the students' training, yet that training must be country specific, and materials and research must now stop focusing on the 'general' and start considering the 'specific' (Robertson, 2003).

35% totally agreed and 30% agreed that the lack of trained teachers affect negatively on teaching pronunciation. 55% totally agreed and 40% agreed that using of attractive strategies of teaching motivate learning pronunciation. This percentage insured that motivation is very important in learning pronunciation since the students consider pronunciation as a very difficult for them.

The Recording Test

A lap top computer was used to record the subjects' pronunciation. The program which was used for recording is called VLC media player. Listening to the recordings, it has been detected that all the students have mispronounced seven consonant sounds. the following consonants /p/-/b/, /f/-/v/, /tʃ/-/dʒ/-/ʃ/, seem to be problematic for Arab speakers learning English. This is due to the absence of these oppositions in Arabic according to Watson (2002). For example, /p/, /v/, and /tʃ/ do not exist in Arabic. Other consonants exist in Arabic, but they have different phonetic realizations.

The recorded sounds were counted to see the total number of the correct and incorrect answers. The collected speech data were basically transcribed in narrow phonetic transcription based on the IPA (International Phonetic Alphabet). The formula which was used for finding out the percentage score and mean score was as follows:

The number of accurate pronunciation produced by the subjects X 100

The total number of tested pronunciation

For example, in the test of /p / sound in word 'pen' the whole number of students who pronounced the sound were (100), the number of students with correct pronunciation was (20). However, 80% of the total of the students experienced problems when pronouncing the sound /p/ in all word positions. They pronounced it as the sound /b/. The same thing happened for the sound /v/. The majority of the participants 85% mispronounced this sound in all word positions. They pronounced it as the sound /f/. The consonant sound /tʃ/ was mispronounced by 84% of the total of the participants. They pronounced it as the sound /ʃ/ especially in medial position.

Problems of Consonant Clusters

A vowel insertion in English consonant clusters by EFL Arab learners is a very common phenomenon. Kharma and Hajjaj (1989, p. 17) state that 'consonant sequences in Arabic and English differ greatly' since Arabic consonant clusters sequence cannot be more than two consonant sounds while that of English can have up to four consonant sounds. Al-Hattaami (2000, p.84) also stated that phonological differences are 'likely to create problems of pronunciation to native speakers of Arabic learning English as a foreign language'. He pointed out that Yemeni speakers of English 'break the cluster by inserting a vowel between the consonants' (ibid).

The students were asked to read certain words that include two-initial-consonant clusters like (*play*, *sport*, *slay*), three-initial-consonant clusters as in (*spread*, *street*, *strategy*, *scream*, *spring*, *splendid*); two final-consonant clusters as in (*wicked*); and three and four-final consonant clusters as in (*asked*, *next*, *sixths*). Then, error analysis has been conducted to identify, classify, and explain errors made.

The results show that only 28 students out of 100 students were able to pronounce the initial-consonant clusters made up of two consonants. They pronounced it with inserting the short vowel /i/ as in (play, slay) ----/ pilei/, /sili/. The results of this study demonstrate that Yemeni learners of English unintentionally insert a vowel sound in the onset. The results also show that the major reason for these mispronunciations is the mother tongue influence. As for the three-initial-consonant clusters as in (*spread, street, strategy, scream, spring, splendid*), the results show that no one pronounces them appropriately and properly 100%. They fail to pronounce them correctly. They also tend to insert the vowel /i/ in words as “*spread*”, *splendid*” --/ispired/, /splendid/.

As for the final-consonant clusters which made up of, two, three and four consonants, the results showed that 100 % of the total percentage of the participants find difficulties in this type of consonant clusters e.g. the word 'asked' /ɑ:skt/, be pronounced by the participants as /ɑ:skid/. They are the most difficult consonant clusters for Yemeni students. This type of consonant clusters is common in English, but it is not familiar in Arabic at all. This, support Lado's theory that most errors will occur in the phonological aspects when the two languages differ from each other (Lado, 1957).

Results and Findings

The main results of their studies can be summarized as follows:

1. The majority of the Yemeni students cannot acquire correct English pronunciation. One of the most important reasons is that the traditional teaching laid the emphasis on grammar, which led to this problem, and the teachers themselves participate in this problem. Many students cannot pronounce English words and sentences correctly. Thus, English pronunciation has become the most serious problem that students meet when they learn English.
2. There is a lack of exposure to English outside the classroom; moreover, students have few opportunities to practice this language outside their EFL lessons.
3. The results of this study showed that certain English consonant sounds are difficult to pronounce for Yemeni secondary school learners. These consonants /p/-/b/, /f/-/v/, /tʃ/-/dʒ/-/ʃ/ seem to be problematic for Yemeni students. This is due to the absence of these oppositions in Arabic. Tushyeh, (1996) states that the major cause of such errors is inter-lingual, i.e. interference from the first language of the learner.
4. Yemeni students also encountered errors by inserting vowels to break up the consonant clusters in syllable-initial consonant clusters or in syllable- final positions. The reason why the learners have the tendency to insert vowel sounds to break up the consonant clusters is explained by Al-Hattaami (2000) who contended that phonological differences between Arabic and English systems are 'likely to create problems of pronunciation to native speakers of Arabic learning English as a foreign language'.

Recommendations

Based on the findings of the research, some suggestions and strategies are given below which may help students and teachers in reducing students' difficulties in pronunciation.

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- 1- Students should be taught phonetics and phonology in their earlier stage of studying English.
- 2- Students should be provided with more pronunciation practices to improve their pronunciation performances.
- 3- Special attention should be paid to the unfamiliar sounds (which do not exist in the learners' mother tongue).
- 4- Students should be asked to read aloud the text with the teacher's support. If the student commits any mistakes while reading aloud, the teacher should correct.
- 5- Students should be given enough instructions or opportunities to learn pronunciation within English language courses.
- 6- Students should be encouraged to watch some English programs on TV or other visual media, such as BBC English, CNN, etc.

Suggestions for Further Research

This study aimed at investigating the pronunciation problems faced by Yemeni EFL learners at secondary schools when pronouncing English consonants. However, in order to generalize such a conclusion to all English sounds, more vowel sounds need to be investigated.

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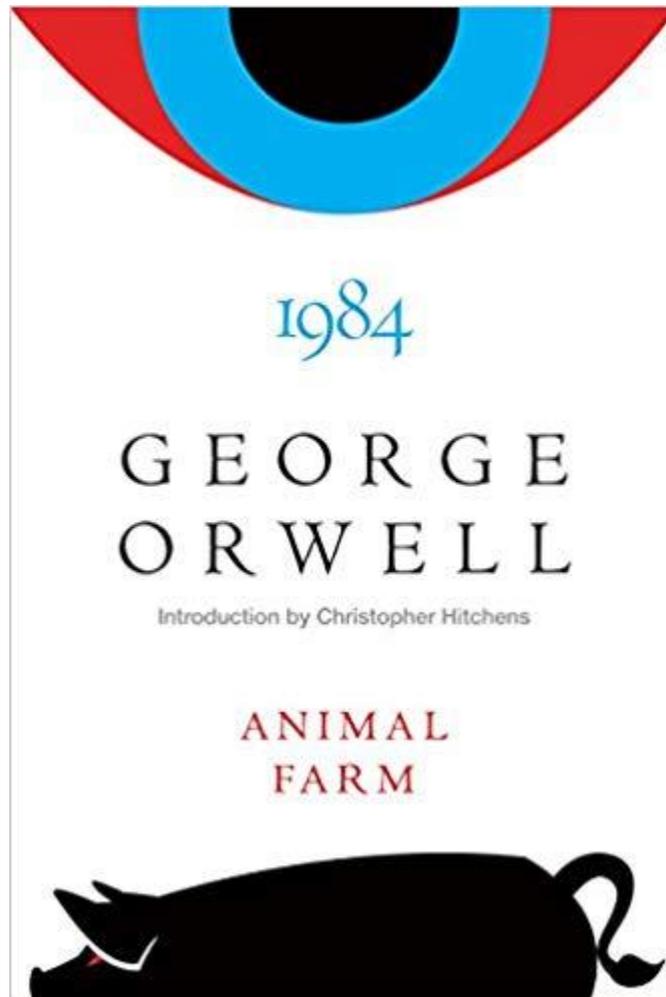
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Understanding the Fundamental Nature of Power through Myths in George Orwell's *Animal Farm*

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Abstract

This paper aims at examining myths to understand the fundamental nature of power; destructive, authoritative, coercive, omnipresent, and hierarchical. Grounding on the multiple dimensions of myth, predominantly expounded by Devdutt Pattanaik, an Indian mythologist, the study scrupulously engages with divergent connotations of myth while dealing with

power. George Orwell's landmark novella, *Animal Farm* (1945), while politically satirizing totalitarianism surrounding the Russian Revolution, also sagaciously represents the fundamental structure of power amidst the changing dynamics of relationships. Palpably, the paper cogently lends a fresh angle of analysing power, by meticulously assorting myth and power.

Keywords: *Animal Farm*, George Orwell, Myth, mythology, mythos, logos, Manor Farm, power, totalitarianism, real, unreal.

Introduction to the Topic

The aetiological understanding of the term 'myth' features its colonial meaning referring to the sense allocated by colonizers to the colonized in the nineteenth century. While referring to themselves as real, colonizers described the colonized as unreal/fake, thereby pejoratively introducing them as mythical/unreal. The term myth thus, earned its tenor through its binary association against 'real', conclusively amounting to its contemporary meaning; unreal. Progressively, the inbuilt association of 'myth' with falsehood/fiction/unreality augmented in so far contributing to its present definition as listed by *The Oxford Learner's Dictionaries*, "something that many people believe but that does not exist or is false" (n.pag.). Furthermore, the study of 'myth' referred to as mythology has presently forayed into the religious gamut, as is defined by Wikipedia, " 'myth is a folklore genre consisting of narratives or stories that play a fundamental role in a society, such as foundational tales or origin myths. The main characters in myths are usually gods, demigods or supernatural humans" (n.pag.). On analysing myth divergently, one learns that it is rather a value attributed to life in the form of stories, rituals, and symbols.

Devdutt Pattanaik (b. 1970), in his article in *The Hindu* eloquently states "mythology is a map of the human mind. It helps you understand the world, life and culture. It is a subjective truth based on memory". While bifurcating the universe into real and unreal contributing to fact and fiction respectively, Pattanaik introduces the in-between existence of something called myth, which is neither real nor unreal. Fact refers to the universal reality: hunger, starvation, cold, happiness, thirst etc., the existent abstract feelings, whereas, fiction refers to the universal unreality: Harry Potter, unicorn, mermaid, werewolf, Sphinx etc., the imaginatively non-existent concrete beings. Myth lying in between the two antipodal subjects, fact and fiction, is therefore, a "truth which is subjective, intuitive, cultural and grounded in faith".

Pattanaik in *Myth= Mithya*, subsequently redefines myth by studying its root word mythos, in connection with logos; reasonable deliberations, such that logos cater to questions: "how the sun rises and how babies are born", while myth caters to questions: "Why does the sun rise? Why is a baby born? Why does man exist on earth? For answers one had to turn to mythos. Mythos gave purpose, meaning and validation to existence" (Pattanaik xv).

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Max Weber (1864-1920) defines power as “the ability of people or groups to achieve their goals despite opposition from others” (n.pag.), thereby justifying power as a multifaceted structure. Thus, an attempt has been made to study the fundamentals of power; an authoritatively and structurally legitimized force exercised by the central authority over the marginalized to percolate its supposedly prerogative ideology. Conclusively, this paper while ardently asserting that everybody lives in myth; multitude subjective truths that render meaning to one’s existence, it delves deep into exploring the concealed dimensions of ‘power’.

Pattanaik in an article named, “The Power of Myths Explained,” cogently states “the power of myth is that it is a game changer. It allows you to enjoy your truth and other people’s truth and move towards greater truth. A world of plural truths which are constantly shifting and expanding”. The prevalent impactful narratives that emerge out of places, characters, symbols, oratories (songs, speech), ideas, effigies, figures, fables, tales etc., representing a particular way of life, plainly amounts to myth. Hence, this paper endeavours to study the despotic nature of power by using the prevalent powerful narratives/myths that emerge out of places: tarred wall, Manor Farm, Animal Farm; characters: Napoleon, Snowball, Mr. Jones; symbols: bed, whisky, cigarette, windmill, pigs, hens, horses; titles: comrades, Animal Hero, First Class, Animal Hero, Second Class, Comrade Napoleon; idea: animalism, and oratories: Monday morning speech, the Seven Commandments, *Beasts of England* song.

Thematic Analysis of Power through Myth

George Orwell (1903-1950), born as Eric Arthur Blair earned accolades as he sets a milestone by writing a political allegory named *Animal Farm*, based on Russian Revolution (8 March 1917- 7 November 1917); a period of political and social revolution across the territory of the Russian Empire, led by Vladimir Lenin and a group of revolutionaries called the Bolsheviks fighting for the abolition of the monarchy. Robustly wanting to bust the Soviet myth of equality and freedom, Orwell in his “*Preface to Ukrainian translation of ‘Animal Farm’*” states:

I understood, more clearly than ever, the negative influence of the Soviet myth upon the western Socialist movement. I would not condemn Stalin and his associates merely for their barbaric and undemocratic methods. It is quite possible that, even with the best intentions, they could not have acted otherwise under the conditions prevailing there. Since 1930 I had seen little evidence that the USSR was progressing towards anything that one could truly call Socialism. On the contrary, I was struck by clear signs of its transformation into a hierarchical society, in which the rulers have no more reason to give up their power than any other ruling class. (n.pag.)

Building on “from myth come beliefs, from mythology customs. Myth conditions thoughts and feelings. Mythology influences behaviours and communications” (Pattanaik xvii), clearly, Orwell acrobatically attempts to debunk the Soviet myth of prosperity that

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grounds on ‘power’. Old Major, a prize-winning boar, fomenting all the other animals of the Manor Farm to fight collectively against the human tyranny, lays the foundation of Seven Commandments: Whatever goes upon two legs is an enemy. Whatever goes upon four legs, or has wings, is a friend. No animal shall wear clothes. No animal shall sleep in a bed. No animal shall drink alcohol. No animal shall kill any other animal” (28). The Seven Commandments written on the tarred wall in great white letters refers to a myth; a narrative rendering value to the subordinating lifestyle of animals in the farms preparing them to combat the tyrannical power oppressing and controlling them in the farm. Karl Marx (1818-1883) in *The Communist Manifesto* (1850) exposes the deleterious nature of power well grounded in false consciousness, aiming to dictate power over the powerless by an instrument that makes them accept their powerlessness naturally. Apparently, Major through his speech kindles its congregation to rebel against the deleteriousness of power:

Now, comrades, what is the nature of this life of ours? Let us face it, our lives are miserable, laborious, and short. We are born, we are given just so much food as will keep the breath in our bodies, and those of us who are capable of it are forced to work to the last atom of our strength; and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty. No animal in England knows the meaning of happiness or leisure after he is a year old. No animal in England is free. The life of animal is misery and slavery: that is the plain truth. (11)

Post Major’s death, his vision is aptly formalised and nimbly refined by three younger pigs, namely, Napoleon, Snowball and Squealer who prepare counter myths representing a rebellion song; *Beasts of England* and a communist philosophy; Animalism to describe the story of their coalescent struggle against human power and their corresponding acceptance of equality of all respectively. Comprehensively, a topoi of Major’s speech, rebellion song, communist philosophy, Seven Commandments abound in creating a power through counter myth; a narrative that “is essentially a cultural construct, a common understanding of the world that binds individuals and communities together” (Pattanaik xvi).

Pattanaik further elucidates in one of his articles named, “The Power of Myth Explained,” “Myth is subjective truth: your truth and my truth, not the truth. We communicate our truth through stories, symbols and rituals. We inherit them from our ancestors and pass them on to our children. Mythology is the study of these stories, symbols and rituals and the subjective truth they reveal” (n.pag.).

Late one night, the animals manage to defeat the farmer Mr. Jones in a battle, running him off the land and consequently renaming the property as an Animal Farm and dedicating themselves to achieving Major’s dream. Initially the Animal Farm prospers. Snowball works at teaching the animals to read, and Napoleon takes a group of young puppies to educate them in the principles of Animalism. When Mr. Jones reappears to take back his farm, the animals defeat him again, in what comes to be known as the Battle of the Cowshed and take

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the farmer's abandoned gun as a token of their victory. Adhering to the fundamentals of power, as discussed by Gary Gutting, "at the core of Foucault's picture of modern disciplinary society are three primary techniques of control: hierarchical observation, normalizing judgment, and the examination. To a great extent, control over people (power) can be achieved merely by observing them" (n.pag.) Subsequently, resorting to graphical pattern of power, from the hierarchical observation in the Manor Farm marked with Mr. Jones at the centre and animals at the margins, to the normalized judgment marked with agile rebellion resulting in Animalism to the examination marked the internal quibbling in the Animal Farm. Observation being the key tool to subvert the structure of power, and then complicit with its scandalizing nature, Napoleon and Snowball observant of the changing dynamics of power from Manor Farm to Animal Farm, increasingly bicker over the future of the farm, each wanting to be more powerful, having authoritarian control over the other animals. Napoleon votes out Snowball by giving a brief passionate speech, derivatively declared as "our Leader, Comrade Napoleon . . . Father of All Animals, Terror of Mankind, Protector of the Sheep-fold, Ducklings' Friend" (95). Hooking on to Nawal El Saadawi's interview with the *Nation*, on combating powerful oppressive forces, she answers:

Well, it's very difficult. This is everyone's struggle—whether against men in the family, or against capitalism. It's power. I don't think that people in power can be convinced by words or articles. They will never give it up by choice. Even a husband in the house, no—power has to be taken with power. Mubarak resigned because the people showed their power. If it had been only a few hundred protesters, he would never go, but because it was 20 million, the whole country, he had no choice. You can't eradicate power with weakness. Knowledge and unity—these were power in the hands of the people. (n.pag.)

Furthermore, the ultimate conversion of the windmill to its commercial use is referential of betrayal, as it dabbles in human discourses of urbanization and modernization by fleecing its fellow mates for its own gain. Napoleon perpetuates to dictate its power by incorporating the initially abandoned schemes/forbidden agendas. Observant of the techniques embraced by Mr. Jones in Manor Farm, Napoleon now begins instructing his fellow animals as low, calling off the future meetings, wearing clothes, puffing cigarette, drinking whiskey, sleeping on bed, asserting his orders to trade with human beings, such that any dissent is treated with blood. Despite the need for food and warmth, Napoleon along with its community of pigs exploit Boxer and the other common animals by making them agree on the prevalent myth; 'No animal shall kill any other animal *without cause*' (93), "No animal shall sleep in a bed *with bedsheets*, No animal shall drink alcohol *in excess*, Four legs good, two legs *better*"(135). Hooking on Louis Pierre Althusser's (1988-1990) key term *interpellation* that discusses the apparatus of power working in two antipodal forms:

Repressive State Apparatus and Ideological State Apparatus, through force and ideas respectively, *Animal Farm* refers to Repressive State Apparatus in the Manor Farm and

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Ideological State Apparatus in the Animal Farm. Thus, all the animals surrendered to the totalitarian power experimented by Napoleon, who ruled the Animal Farm for years by setting another myth; narrative of ideas aiming at naturally stabilizing the nature of power.

Animal Farm lays bare the stratification of class tyranny and the harrowingly inbuilt tendency to maintain and control class structures, primarily in societies that erstwhile allegedly eulogize equality-freedom while slander power-control. It demonstrates how classes that are initially unified on a unanimous agenda eventually reflect excruciating policy following the repetitive graph of power-control-fall. The rise of Mr. Jones to a powerful position in the Manor Farm to controlling the animals to his terrible fall in the battle of Cowshed and the similar pattern of rise of Napoleon to a powerful comrade in the Animal Farm to pigs (Napoleon being their leader) controlling hens, horses, birds, dogs etc., to his gradual fall are the graphical representation of the structured functioning of power. Plainly the rise and fall of power is maintained by circulation of myths. Atul Sethi in response to the Ram-Sethu or Adam's bridge controversy, judiciously posits in the article named, "Truth Behind the Power of Myths," "it is society's constant search for heroes that creates myths, says ad guru Alyque Padamsee. 'Human heroes can falter and they eventually die . . . There is no evidence of a perfect world anywhere on earth. Perfection, be it Ram Rajya or Camelot, exists only in mythology. Yet everyone craves for it'" (n.pag.).

The eventual adoption of slogans like Napoleon is always right and the gradual mincing of the Seven Commandments of Animalism, meticulously demonstrate how those in power can legitimately play mayhem with other by creating myths. Conclusively, the Animal Farm represents power practiced through Ideological State Apparatus, reflecting its secretly destructive, coercive, omnipresent and hierarchical nature. The paper thus prepares a counter momentum to amplify the fundamentals of power, which, through divergent myths infuse totalitarianism and hypocrisy in the executor of power. It also rings a clarion call alarming the society with power structure to be regressively vitriolic, for "every opinion and every decision depend on the [regressive vitriolic] prevailing myth . . . (Pattanaik xvii). Blatantly, the paper through *Animal Farm* expounds that a stage of equality and freedom to all is a utopian idea which cannot exist because the avariciousness of absolute power to control will always incorporate vices; such that the vices then disseminate as myths wanting to naturalize their existence. Therefore, to achieve a perfect society is a utopian modal, for "even perfection is a myth" (Pattanaik xvii), conclusively catering to the apprehension of power through myths.

Conclusion

This paper attempts to provide a fresh insight in analysing the cryptic structure of power via myths. This is a fresh research for its newness amounting to delving in power-control theme via myths; wherein the present connotation of myth is far from falsehood or its static captivity with religion. The researches operated hitherto have been redundantly dealing with power via gender or sex or politics or society or discourse or science or law or medicine,

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however the novelty in the realm of power and myth has not only introduced a fringe of modernity in opening up a fluid space for myths, but has also widened the canvass of research to the future aspirants. Apparently *Animal Farm* expounding the theme of the reliance of power over control and vice-versa also illustrates the functional structure of power leading to corruption so much so that viciousness incepts naturally. Mr Jones owns the Manor Farm and thus owns the animals, derivatively the power of ownership corresponds to control, thus, Mr. Jones uses his assistants and whips to control animals and maintain his power.

Furthermore, Napoleon on seeking majority of the votes based on his unabated efforts to safeguard the interest of animals and the fervent vows, he owns the Animal Farm. Visibly,, as the ownership shifts from the Manor Farm to the Animal Farm, the power shifts from Mr. Jones to Napoleon, with fixed inbuilt agency of control over the animals. However, the focal point of concern is to apprehend power via myths, i.e., to study the static power structure as eternal truth by variable myths. Pattanaik sagaciously sums up the essence of myth in its competency to explore the concealed eternal truth, as he eloquently states, “within infinite myths lies eternal truth” (16). The paper, hence, attempts to examine the hidden structure of power through myths. Indeed, as Dr. B. R. Ambedkar points out, “Lost rights are never regained by begging and by appeals to the conscience of the usurpers, but by relentless struggle. Goats are used for sacrificial offerings and not lions.” (From “B.R. Ambedkar Quotes”)

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Kanthapura Protagonist as Representation of Gandhi

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Abstract

This article focuses on how the protagonist of *Kanthapura* brought the social conditions and value of Indian society. It delineates the Gandhian impact and his participation in India's struggle for Independence. Additionally, Gandhi is regarded as the 'builder of the nation' whose weapon of Non-Violence did tremendous change in the justice of Indian society. Moreover, the novel *Kanthapura* is the elucidation of Gandhian ideology and spread Gandhism.

Keywords: *Kanthapura*, Gandhism, Patriotism, Non-Violence, Nationalism, Philosophical ideas.

There is no denying the fact that Mahatma Gandhi is regarded as the 'Builder of this nation' and 'the Architect of Free India' whose strong weapon of Non-violence and novel technique of 'Satyagraha' did tremendously regain and restore justice to the Indian society which could see and enjoy the presence of Gandhi and his forceful activities through his participation in India's struggle for Independence. No doubt, Gandhi and Independence were found to be inseparable companion to each other, for he is said to have been credited with the Indian National Movement almost 'a mass struggle' earning a great momentum in the political movement in India. Non-violence was used by him as a powerful weapon on some occasions against the British Dictatorship. What is generally held is that India's political struggle and Gandhiji became synonymous with each other. His 'political heir' 'Pandit Jawaharlal Nehru rightly said:

“Difficult as it is to write a life of Gandhi, it becomes far more so because his life has been an intimate part of India's life for a half century or more yet, if any attempt to write his life they may succeed in throwing light on some of this unique career and also give people some understanding of this memorable period of past history” (Agnihotri 10)

Literature being an expression of society, Indian literature automatically felt the need and stress of Gandhian spirit, thereby making the influence of Gandhi getting nourished and spread rather abundantly in the realm of Indian literature one could see a close link between the freedom-fight movement on the political scene and the rise of the Indian novels in English and a few other regional languages. The novels like *Kanthapura* and *Kallukkul Eram* brought the social conditions and values of Indian society, social and political awareness with the writers' creative expressions. *Kanthapura* and *Kallukkul Eram* did obviously delineate the Gandhian impact in a convincing manner. "Gandhi" is, according to Naik, "a colossus who bestrides almost over the entire field of Indian writing in English in several forms either as a character or as a subject or a pervasive influence upon the social and political scene depicted by the writer" (P 370). The greater value of opposition was shown to the British Government after the 'Jallianwala Bagh tragedy' at Amritsar on 13th April 1919. The Government made all possible efforts to curb individual freedom so as to suppress the popular uprising. People were suppressed in all ways and Gandhi raised his opinion against the suppressive measures by writing about the situation to the Viceroy but to no avail. Finally, he opined the 'valuable weapon' namely 'Satyagraha' struggle to oppose these measures. As the Government continued suppressing the people severely persons like Jawaharlal Nehru were very sensitive to such things and came under the influence of Gandhi's 'Satyagraha'.

Gandhi's non-co-operation programme was accepted by the Congress with some initial difficulty. In 1920, there was a new turn in politics. The Khilafat question was agitating the Muslim minds and the Hindus could not forget the Jallianwala Bagh tragedy. The thirty-fifth regular session of All Indian National Congress was held at Nagpur in 1920. His resolution of Non-co-operation was finally accepted. It was a great personal triumph for Gandhiji to whom, the Khilafat issue provided the capital opportunity to establish Hindu-Muslim communal harmony and to oppose the British policy of High-handedness by launching non-co-operation movement. To bring the influence of 'Gandhism' on the novels, it sounds imperative to identify the ideals and philosophical ideas of Mahatma Gandhi, for which he stood. 'The ism' signifies the individual effective experimental results of 'Gandhi' in his attempts towards the practice of his ideals. The basic aspects of 'Gandhism' are based on 'truth' and 'Non-violence'. He himself said once thus:

"I have nothing to teach. The words truth and Non-violence are as old as hills. All I have done is to try to experiment on both as vast a scale as I could" (Mukherjee 203).

Being a man of action in all respects, Gandhi's whole life has been 'an experiment with truth', for towards the end of his life, he himself said, "My life itself is my message" (P203). He further said:

"Ahimsa is my God; truth is my God, when I took her ahimsa, truth says, find it out through me; when I look for truth, ahimsa says, find it through me".

To Gandhiji, Ahimsa and Truth are synonymous. Taking about the power of Ahimsa, he said:

“My Ahimsa is neither maimed nor weak.
It is all powerful. Whether there is Ahimsa,
there is truth, and truth is God. How he
manifests Himself, I cannot say. All I know,
is that, “He’ is all-pervading and where ‘He’
is ‘all is well’” (Anand 227).

To Mahatma, ‘Truth was the highest law while non-violence was the highest duty. When he witnessed the play ‘Harishchandra’, it captured his heart. To follow truth and to go through all the ordeals Harishchandra went through, was the one ideal that did greatly inspire. Gandhiji at the beginning of his life spirit. Later he examined the values of both religion and politics and jumped up to conclude that both are meant the same ideals – the service of mankind. He observed:

“Most religious men I have met are politicians
in disguise; I who wear the guise of a
politician, am at heart a religious man”
(Radhakrishnan 14)

He is said to have led the life of ‘saint’ in the political career. He said in South Africa thus:
“Men say I am a saint losing myself in politics,
The fact is I am a politician trying
My hardest to be a saint” (Fischer 35)

Throughout his career, almost for the fifty years, he lived with the co-existence of saint and politician. He believed that all the true politicians and all the true saints are saints and politicians respectively. ‘Khadar’ is the breathing air to Mahatma. He requested all men and women to spin the Wheels. He was of the opinion that to spin Khadar is to spin our nation itself. As a true devotee to truth and justice, Gandhi laid emphasis on the necessity of recognising women as equal to men. Paying more attention towards the wealthy being of womanhood, he struggled hard for the equality, thereby calling women as ‘the incarnation of Ahimsa’ (Sarvodaya 57). All his ideals, ideals, thoughts and philosophical notions got reflected in the field of ‘Indian Writing in English’. For example, Raja Rao’s *Kanthapura* in English, being placed under the category of Gandhian reflections, effectively exemplifies the Gandhian ideals, philosophies and his experiments with truth and non-violence. The novel *Kanthapura* is nothing but an elucidation of Mahatma’s valuable ideology for all the characters of the novel are the reflectors of Gandhism. The political, social and religious activities are woven inextricably into the one complex story of *Kanthapura* mainly based on Gandhism. Though the Mahatma is not directly presented as one of the characters in action, the entire action is sustained by the spirit of Gandhi. Even though to RajaRao, *Kanthapura* is his first attempt, it describes the whole gamut of the Gandhian revolution in a microscopic way. In the words of one critic C.D. Narasimhaiah;

“Kanthapura is India in microcosm and what happened there is what happened everywhere in India during these terrible years of our own fight for freedom” (P 249).

Raja Rao chose the life of rural India as the representation of real life. *Kanthapura* is a miniature India reflecting the attitudes and the conflicts of people all over the country. Gandhiji’s assertion is that India lives in villages. Raja Rao took it as a prime notion to this novel *Kanthapura*. Though Kanthapura village is in the far interior of Karnataka, it does represent all Indian villages by its social structure of a caste-ridden society, agrarian economy, superstitious and traditional customs. The basic principles well-knitted in this novel by the characters are nothing but truth, non-violence and universal love. All these things have been picturized in the form of ‘Sthalapurana’ (legendary history). Raja Rao adopted this Sthalapurana, a good-old Hindu mythological technique in this novel, the very purpose of which being the story of the novel ‘Gandhi-Purana’. So the novelist Raja Rao is said to have used this story-telling method for highlighting the goodness and greatness of Mahatma. Raja Rao himself said so;

“There is no village in India, however mean that has not a rich Sthala-Purana, on legendary history of its own. Some God or God like hero has passed by the village-Rama might have rested under this pipal-tree, Sita might have dried her clothes, after her bath, on this yellow stone, or the Mahatma himself, on one of his many pilgrimages through the country, might have slept in this hut, the low one, by the village gate” (P 5).

‘Sthalapurana’ a branch of literature praises local deities who fight against *asuras* or *demons*. Here, Gandhi is a local deity, fighting against the white demons. In *Kanthapura*, Rajarao has created a veritable Sthalapurana – a legendary history out of the Indian life in the Pre-Independence era. The story is narrated by an old woman Achakka, to a hypothetical listener. As Meenakshi Mukherjee says;

“... making the old woman the narrator enables Raja Rao to mingle fact and myth in the effective manner. For the old woman, Jawaharlal is a Bharata to Mahatma – the Mahatma, who she believes, will slay Ravana so that Sita may be freed. The characteristically concrete imagination of the uneducated mind pictures the Mahatma as large and blue like the Sahayadri Mountains” (PP 38-39).

The theme of the novel is the organised national struggle for Independence from the fetters of foreign yoke. 'Kanthapura' the village carries the promotion of Hindu-Muslim unity, removal of untouchability, Khadar prohibition campaign, the eradication of child marriage, widow remarriage, campaign against labour exploitation and other items of Gandhian deeds. Saving the country from the shackles of colonialism was the very first and foremost mission of Gandhiji in his life. The central theme of the whole novel is 'the nationalist movement', which takes its birth from the innocent religious activities of the village-folk. It is linked with the deep-rooted religious faith. To Gandhi, all action of all kinds has its grounding in religion. In the words of Dr. Radhakrishnan, "a man without religion is like a horse without bridle". Attesting to this idea, the very first part of the novel contains tremendous religious activity.

The action of the novel begins with the unearthing of a half-sunken lingam by Moorthy and its consecration. The novel also points out the religious ceremonies like Sankara-Jayanthi, and regular recitations of Sankara vijaya and Hari Kathas which reveal their religious spirit and unity. It is in the handling of this theme that the novelist quickens it to activity, thereby giving us an insight into the appealing 'conditions of our village in an incomparable manner in which "Gandhi tapped the deeply religious and spiritual resources of our people living in the remotest parts of India and built up a national movement in one life time" (Narasimaiah 248). Through the religious men, Gandhiji has introduced and preached his doctrines. To him, 'religion' is the basic thing for all human activities. When Moorthy, who had been fashioned after Gandhi threw out a hint that, 'Somebody will offer dinner for each day of the month, there was spontaneous response from everyone" (P 15). Bhajans and Harikathas mix religion with politics freely and often purposefully. Politics divorced from religion, has absolutely 'no meaning' said Gandhi. Gandhiji was very much aware of the Indian minds and he believed that the master key to the people's rustic mind was religion.

Generally speaking, people of India believed that Gandhiji was not an ordinary man. He was considered to be 'avatar' and he came to this earth in order to redeem the mankind. So, religious ceremony led to initiation in the ideas of Gandhian philosophy, though the two remain united throughout the novel. The great technique 'Harikatha' stirred the mind of the people about the political feelings. The birth of Mahatma is narrated by Jayaramchar, the famous Harikatha man, in the puranic manner;

"And lo! When the sage was still partaking of
the pleasure Brahma offered him in hospitality.
There was born in a family in Gujarat a son
such as the world has never be held. As soon as
he came forth, the four wide walls began
to shine forth like the kingdom of the sun, and hardly
was he in the cradle than he began to lisp
the language of wisdom" (Kanthapura 22).

Raja Rao raised the level of Gandhi from an ordinary man to the level of 'Mahatma'. He used his power of imagination to bring the birth of Gandhi into a divine one. The puranic style and the use of fantasy are employed once again while describing Moorthy's initiation in Gandhism that came to him in the form of a vision, 'mighty and God-being' in which he felt the touch of Mahatma and through that touch was revealed to him as the day is revealed to the night the sheathless being of his soul" (P 52). It is clear that Gandhi's birth was only for 'preach and practise'. To Gandhi, preaching without practice was meaningless. There is but one force in life and that is the truth and there is but one love in life and that is the love of mankind, and there is but one God in life and that is the God of all" (PP 52-53). These ideas are completely Moorthy's unusual initiation of Gandhi and his philosophical ideas. It is crystal clear that the seed of Gandhism is sown in the hearts of the people through Harikathas. But fantasy soon gives place to realism. Even Gandhi's personality has also occupied so many people's mind and it won him many disciples and followers like Moorthy. Moorthy in his first view of the Mahatma, feels:

"The very skin of the Mahatma seemed to send out a mellowed force and love" (P 52)

Moorthy is a true image of Gandhi, who remains invisible living presence throughout the novel. In this novel, not a single individual is left unaffected by the whirlwind of the Gandhian revolution. All of them turn into active members of Moorthy's programme including women, like Rangamma and Ratna. 'Untouchability' is practically exercised in *Kanthapura*, for Moorthy's free-mixing with the Pariahs shows the Gandhian influence among the followers of his own. The patronage of the Pariahs on the part of Moorthy is Gandhian in toto. He calls Pariah Rachanna, 'Brother Rachanna'. Gandhi undertook a fast to change the British Government's Communal Award, which treated "Harijans" as separate from the Hindus. Gandhiji said:

"The untouchables are the bone of my bone and flesh of my flesh. I would love to die so that they may live and live with perfect dignity and self-respect. My attitude is that I myself belong to the Depressed Classes" (Let us know Gandhi 131).

Moorthy as a true image of Gandhi turned his head only towards the welfare of this nation. C.D. Narasimhaiah is right when he says that "it was Gandhi's greatness that he produced hundreds and thousands of little Gandhis throughout the country. "Moorthy was' a brave soul and a holy soul' and in him, there is a hunger of God. Goldsmith Nanjundiah says about Moorthy:

"Our Moorthy is like gold,
the more you heat it, the purer
it comes from the crucible" (P 136)

Rachanna's wife Lingamma calls Moorthy as 'Moorthappa' it shows the affection, which the Pariah quarter's people have upon Moorthy. It identifies and recalls the idea that Gandhiji who was affectionately called by the Harijans as 'Babuji'. Here, Moorthappa is one more 'Babuji'. Rangamma's calculation about Moorthy is 'Moorthy the good, Moorthy the religious and Moorthy the noble, and she had found no more words as she had come down from the platform and had began to shiver and tears had come into her eyes" (PP 144-145). The villagers in *Kanthapura* treat Moorthy as their Guru for politics and social approaches. Moorthy is the sincere tenet of Gandhian ideals like truth, non-violence and ahimsa. Moorthy's Gandhism is nurtured by discipline and training. The fast for 'self-purification' sublimates and strengthens his feelings to face the forthcoming works like non-cooperation. Moorthy takes his courage from Gandhi's predicaments. He preaches the Gandhian concept of love in the novel. He says to Ratna, 'Pray with me that the sins of others may be purified with our prayers and to Rangamma he says:

"The greatest enemy is in us. If only we would show fearless, calm affection towards our fellowman we would be stronger" (96)

To Gandhi, spinning wheel is 'an emotion-ladder'. The protagonist of *Kanthapura* is a veritable representation of Gandhi. He gives much attention to 'Khadi'. Rajarao is said to have narrated the character of 'Moorthy', with the human threads of Gandhian ideals. He pictured Moorthy as,

"... every morning he spins for two hours immediately after his prayers. He says spinning is as purifying as prayer" (P 32)

As a practitioner of Gandhism, when he is asked to defend himself for his removal of foreign clothes and books, he says,

"I shall speak that which Truth prompteth and truth needeth no defence" (P 125).

Gandhiji appreciated 'Brahmacharya' during his course of prayer in order to control our thought and word and deed of all the senses at all times and in all places. In the novel *Kanthapura*, one can find a textual evidence of Moorthy's 'Brahmacharya or continence'. He sacrifices his secret love towards Ratna for the sake of his great mission. Whatever Moorthy does and wherever he goes and whatever he plans are all to strengthen Gandhian principles. As a sincere follower of 'Satyagraha', Moorthy, the hero of the novel *Kanthapura* raised his voice against the 'evil of drinking under the head of Moorthy, many men and women and children go to the toddy booths and advise the drunkards '... do not drink in the name of Mahatma'. The Mahatma is a man of God; in his name do not drink and bring sin upon yourself and upon your community" (P 202).

Gandhi vehemently attacked the ills of child marriage. To him, the custom of child marriage is both a moral as well as a physical evil. Moorthy expresses his views that one should not marry early and one should allow the widows to take husbands. To Gandhi, widow, remarriage is no sin at all.

To conclude, *Kanthapura* is a first rate commentary on Gandhism, and Rajarao's strength lies in the strength of his conviction he aims at rendering his conviction about Gandhian ideology into art.

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Happiness Index among Audiologists and Speech- Language Pathologists of India

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Abstract

Recently, ‘The World Happiness Index 2018’, a report of UN, which measured 156 countries in terms of happiness, has placed India in the 133rd position, a drop of 11 places from previous year's 122nd rank. Happiness finds a variable form of definition as it is a subjective feeling that may be momentary joy, long-term joy, and joy at total life. There is an increment in number of institutions offering the graduation and post- graduation courses in the private sector, and increased number of Audiologists and Speech- Language Pathologists. As stated above, happiness being a subjective, the present study made an attempt to identify a functional definition with universal parameters with which happiness could be quantified and measured. The study aimed at investigation of Happiness Index among Indian Audiologists and Speech- Language Pathologists. The objectives were to measure happiness index using a standardized questionnaire on happiness (Oxford Happiness Inventory) given by Hills. P and Argyle. M (2012), along with relation of happiness index to demographic and work related variables. Variables like, marital status, number of children, Spouses Employment Status, Housing type, education status did not show statistically significant differences in happiness index scores. Factors like engagement in regular physical activity, stress in past six months, participation in recreational activities, status of mental health and physical health, coordination with other professionals significantly influenced the happiness scores among Indian Audiologists and Speech- Language Pathologists.

Key words: Audiologists and Speech- Language Pathologists of India, Happiness Index, Oxford Happiness Inventory, Work culture, Physical and mental health.

1. Introduction

Recently, ‘*The World Happiness Index 2018*’, a report of UN, which measured 156 countries in terms of happiness, has placed India in the 133rd position, a drop of 11 places from last year's 122nd rank. Happiness finds a variable form of definition as it is a subjective feeling that may be momentary joy, long-term joy and joy at total life (Sharifi. K., Sooky. Z., Tagharrobi. Z., & Akbari. H., 2006). Pursuit of happiness is indicated in motives for human efforts.

Boehm.J. and Lyubomirsky. S. (2008) stated that happiness increases positivity and helps to improve a person's creativity, and mediates in attain of their goals. Happiness would

help to achieve success in professional and personal life. Audiologists and Speech-Language Pathologists serving the needs of the people with communication disabilities needs them to be altruistic, self-confident, dedicated, creative, kind, and energetic.

Quality of life among the professionals who provide rehabilitation services have been studied. Mclaughlin. E., Lincoln, M., & Adamson. B (2008), conducted a study on Speech-Language Pathologists about their perception on attrition and work life in Australia. It was reported that the factors such as workload, efficacy, recognition, support, learning and autonomy determined the level of stress and satisfaction.

Manchaiah, V., Easwar, V., Boothalingam, S., Chundu, S., & Krishna, R. (2015), investigated on Indian Audiologists for their self-examined psychological, work environment and professional satisfaction among Indian audiologists. The study was carried out as a cross-sectional survey with seeking the information on effort-reward-imbalance modified questionnaire. The study included around seventy one from India. They made observations of no correlation between demographic factors (i.e., gender, education, work type, and work settings) the scores of selected questionnaires.

Goswami. S.P, Ramkumar and Mathews.S (2018), conducted a study on Indian Audiologists and Speech- Language Pathologists who had graduated courses during the academic years of 1967 to 2012 in a premier Institute. Study established the relation between demographic and professional variables (age, age group, gender, educational qualification, work setting, annual income, and working hours per week) with the income and work satisfaction given by the participants. The study was conducted on a total of 112 participants. It was reported that a significant relation existed between the income and job satisfaction. It also highlighted that income was not the only factor for job satisfaction.

Need for the study

Though studies analysed the factors like, job satisfaction, psychological and work and quality of life related aspects, a standardized measure of happiness among the serving Audiologist and Speech-Language Pathologists was addressed.

There is an increment in number of institutions offering the graduation and post- graduation courses in the private sector, and increased number of Audiologists and Speech- Language Pathologists. As stated above, happiness being a subjective, the present study made an attempt to identify a functional definition with universal parameters with which happiness could be quantified and measured.

2. Aim & Objectives

The study aimed at investigation of Happiness Index among Indian Audiologists and Speech- Language Pathologists. The objectives were to measure happiness index using a standardized questionnaire on happiness (Oxford Happiness Inventory) given by Hills. P and Argyle. M (2012), along with relation of happiness index to demographic and work related variables.

3. Method

3.1. Instruments

Data collection instruments were a researcher-made demographic and occupational characteristics questionnaire, and the Oxford Happiness Inventory (OHI).

3.2. Research Design and Sampling

A total of 177 professionals working either as Audiologists/ Speech- Language Pathologists/ ASLP, with minimum 3 months of work experience participated in the study. The present study was a cross sectional, electronic social media based online – survey Google Forms. Only a working professional with a link of questionnaire provided by the researchers could respond in the survey.

3.3. Procedure

The initial part of the questionnaire had demographic parameters and occupational characteristics like age, gender, number of children, marital status, educational status, spouse's employment status, housing type, family income, engagement in regular physical activity, and others. The occupational characteristics part included on professional's official position, employment status, working hours, the level of interest, monthly salary, satisfaction with salary, clinical work experience, engagement in recreational activities at workplace, quality of working life, satisfaction with staff member, the level of occupational stress, satisfaction with patients' and family members' feedbacks, satisfaction with the conduct and the performance of physicians, colleagues, and hospital authorities, and satisfaction with welfare facilities at workplace. The items had the multiple choice options in response form.

The third part had questions to measure happiness index which was derived by using Oxford Happiness Inventory (**Appendix- I**) with 29 items in six subscales, on self-esteem, satisfaction with life, efficiency, positive affect, sense of control, and mental health. “Strongly disagree”, “Moderately disagree”, “Slightly disagree”, “Slightly agree”, “Moderately agree”, and “Strongly agree”. These six points are scored from 1 to 6, respectively. The scores were sub scaled for with reverse items and an Index was derived out of it (Total score/29), minimum being with 1 and highest being 6 with an average index of 4.6 reported in the literature.

Statistical Procedures

IBM 20.0 version of SPSS was used. Descriptive statistics provided case summaries. The responses were checked for normalcy using Kolmogorov-Smirnov test. The relation of happiness index derived was correlated with the demographic aspects using Independent sample t test for k related parameters. Chi square test with correlation coefficient was used to compare the relationship between the happiness index scores and occupation and demographic variables. A p value of less than 0.05 was considered to be statistically significant.

4. Results and Discussions

The objectives of the current study were to measure happiness index using a standardized questionnaire on happiness (Oxford Happiness Inventory) and its relation with demographic and work related variables.

4.1. Demographic variables.

The demographic parameters and occupational characteristics like age, gender, number of children, marital status, educational status, spouse's employment status, housing type, family income, engagement in regular physical activity, and others. Table 4.1.1 depicts the information on the selected variables.

Table 4.1.1. Demographic Variables and Happiness Index Scores.

Demographic Characteristics	Groups	Frequency (n)	Percent (%)	Happiness Index Score (Mean)	(S.D)	Test of Significance level
Age	20- 29 Years. 11 Months	137	77.4	4.640	0.850	0.730
	30- 39 Years. 11 Months	29	16.4	4.842	0.539	
	40- 49 Years. 11 Months	6	3.4	4.776	0.520	
	50- 59 Years. 11 Months	5	2.8	4.476	0.821	
Gender	Male	133	75.1	4.653	0.808	0.398
	Female	44	24.9	4.731	0.770	
	Not specified	0	0	0.000	0.000	
Marital Status	Married	51	28.8	4.732	0.634	0.380
	Other (Living- In)	4	2.3	5.095	0.460	
Spouse's employment status	Single	122	68.9	4.634	0.862	0.131
	Employed	70	39.5	4.771	0.606	
	Others	50	28.2	4.654	0.917	
	Unemployed	11	6.2	4.812	0.971	
	Not Specified	46	26	4.509	0.865	
Housing Type	Belonging to relatives	8	4.5	4.259	1.653	0.753
	Governmental	4	2.3	4.750	0.415	
	Leasing	39	22.0	4.596	0.949	
	Private	113	63.8	4.731	0.688	
	Others	13	7.3	4.171	0.231	
	Yes	107	60.5	4.842	0.767	

With respect to age range, 137 constituting the 77.4% of participants were from the age group of 20 years to 29years.11 months. 16.4%, 3.4% and 2.8% represented the age ranges of 30 to 39.11years, 40 to 49.11 years and 50 to 59.11 years older respectively. Female participants were 75.1% with a number of 133 and Male participants were 44 in number with 24.9% in the total numbers. Professionals in the age range of 30 to 39y.11months had the highest happiness index (Mean: 4.84, S.D- 0.85) on contrary to 50 to 59y.11month older (4.41, S.D- 0.83). However, the group differences were not statistically significant. Males with a score of 4.73, (S.D- 0.76) were happier compared to Female counterparts (4.65, S.D- 0.80). However, statistically not significant. The HI scores was not statistically significant across variables of age, gender, marital status, Housing type, Spouse's employment status. The HI score was higher among the individual who engaged in physical activity (with a statistical significance of 0.003) compared to their counterparts.

Table 4.1.2: Physical and Mental Health and the Happiness Index Score.

Demographic Characteristics	Responses	Frequency (n)	Percent (%)	Happiness Index Score (Mean)	(S.D)	Test of Significance level
Engagement in Physical Activity	No	67	37.9	4.426	0.992	0.003
	Yes	110	62.1	4.823	0.608	
Serious stress during past six months	No	102	57.6	4.764	0.820	0.006
	Yes	75	42.4	4.548	0.752	
Satisfaction with Physical Health	No	79	44.6	4.479	0.796	0.000
	Yes	98	55.4	4.829	0.767	
Satisfaction with Mental Health	No	69	39	4.403	0.776	0.000
	Yes	107	60.5	4.842	0.767	

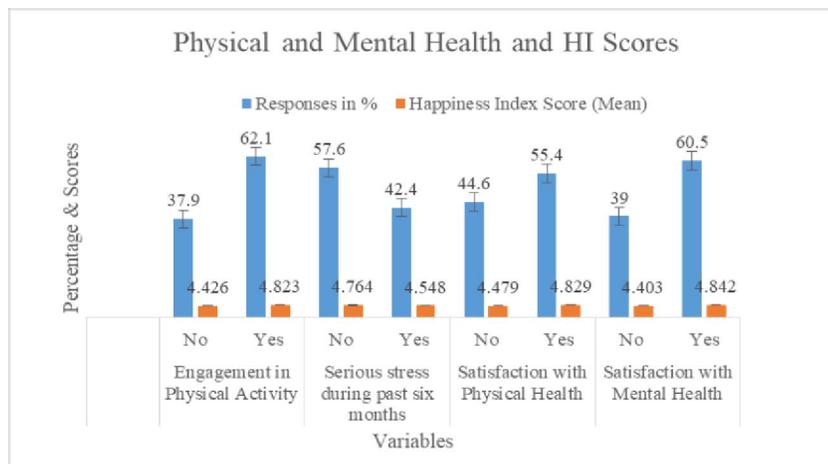


Figure 4.1.1: Graphical representation of physical and mental related parameters and HI score.

Participants with sense of satisfied physical and mental health found to have higher scores of HI. Individuals with a history of stress episodes in the previous six months were reported to have lesser HI score of 4.548 with a S.D of 0.752. The present findings are in coherence with the earlier reported studies on stress and state of physical and mental health. (Goswami. S.P, Ramkumar & Mathews.S., 2018).

From the table 4.2.1, it was found that majority of the participants of the study worked in private college and Institution (27.7 %). Upon the observation, participants who worked as Freelancers, Govt. sectors and self- employment had higher scores of HI. However, place of working was not significantly influenced HI scores. 50. 28 % of the total participants had the education of post-graduate in Audiology and SLP (MASLP).

The level of education and the related HI scores were not statistically significant among the groups with statistical significance of 0.219. Most of them worked as ASLPs with official designation.

HI scores associated with variables like length of working hours, official designation, educational status among the participants was not statistically significant.

Table 4.2.1: Happiness Index Scores and Occupational Characteristics.

Occupational Characteristics	Groups	Frequency (n)	Percent (%)	Happiness Index Score	S.D	Test of Significance levels
				Mean		
Current Working Place	Freelancers	4	2.30	5.086	0.327	0.219
	Govt. Projects	1	0.60	5.379	0.000	
	Govt. College/ Institution	14	7.90	4.768	0.777	
	Govt. Hospital	16	9.00	4.377	1.255	
	Home Health agency	1	0.60	3.379	0.000	
	Private clinic	1	0.60	4.715	0.686	
	Private College/ Institution	49	27.70	4.775	0.581	
	Private Companies/ Research Org.	26	14.70	4.729	0.526	
	Private Hospital	43	24.30	4.310	0.195	
	Public school/ School Set- Up	12	6.78	4.862	0.422	
	Self Employed (Independent Practitioners)	9	4.90	5.060	0.508	
	Skilled Audiology and SLP facility	1	0.60	5.276	0.797	
Educational Status	Graduation	38	21.47	4.897	0.385	0.502
	Post-Graduation in Audiology	20	11.30	4.697	0.973	
	Post-Graduation in Audiology & SLP	89	50.28	4.481	0.554	
	Post-Graduation in Speech-Language Pathology	30	16.95	4.798	0.815	

The satisfaction among the participants about the monthly salary payment and the amount influenced the HI scores. Individuals who reported to have satisfaction had HI scores of 4.918 with S.D. of 0.503 compared to individuals who had reported ‘no’ or ‘may be’ and the level of significance was less than 0.005 in Independent Kruskal Wallis test. Manchaiah, V., Easwar, V., Boothalingam, S., Chundu, S., & Krishna, R. (2015) had reported that Audiologists with lesser payments were not satisfied with the job.

4.2.2: Working Hours and Salary, Happiness Index Scores.

Occupational Characteristics	Groups	Frequency (n)	Percent (%)	Happiness Index Score	S.D	Test of Significance levels
				Mean		
Official Position	Audiologists	43	24.29	4.879	1.011	0.055
	Speech- Language Pathologists	35	19.77	5.259	0.415	
	ASLPs	55	31.07	5.212	0.171	
	Swallowing Therapists	8	4.52	5.483	0.489	
	Faculties	21	11.86	5.103	0.464	
	Research Officers/Assistants/JRF/SRF	15	8.47	4.310	0.381	
Length of Working Hours	5 to 8 Hours	102	57.63	4.693	0.696	0.394
	8 to 11 Hours	62	35.03	4.691	0.759	
	Less than 5 Hours	3	1.69	4.632	0.743	
	More than 11 Hours	10	5.65	4.851	0.741	
Monthly salary	15,000 to 30,000 INR	80	45.20	4.700	0.605	0.000
	30,000 to 45,000 INR	33	18.64	4.915	0.430	
	45,000 to 60,000 INR	21	11.86	5.084	0.480	
	60,000 to 75,000 INR	6	3.39	4.874	0.273	
	Above 75,000 INR	11	6.21	4.414	0.638	
	Not Specified	26	14.69	4.013	1.415	
Are you satisfied with your current salary?	Maybe	31	17.51	4.767	0.559	0.005
	No	93	52.54	4.685	0.618	
	Yes	54	30.51	4.918	0.503	

From the table 4.2.3, the quality of working life with most satisfaction reported to have higher HI score with a mean of 5.084, S.D of 0.274. Satisfaction with respect to family and patient’s feedback and conductance of head and other professionals in the work had influence on HI scores.

In a study by McLaughlin, et al, (2008) on the perceptions about the relationships between job stress, work satisfaction and job and profession retention, established that reward and feedback helped in retention of SLPs in their job. The present findings of the study are in supportive of it with higher HI score among the participants with most satisfied levels in the feedback.

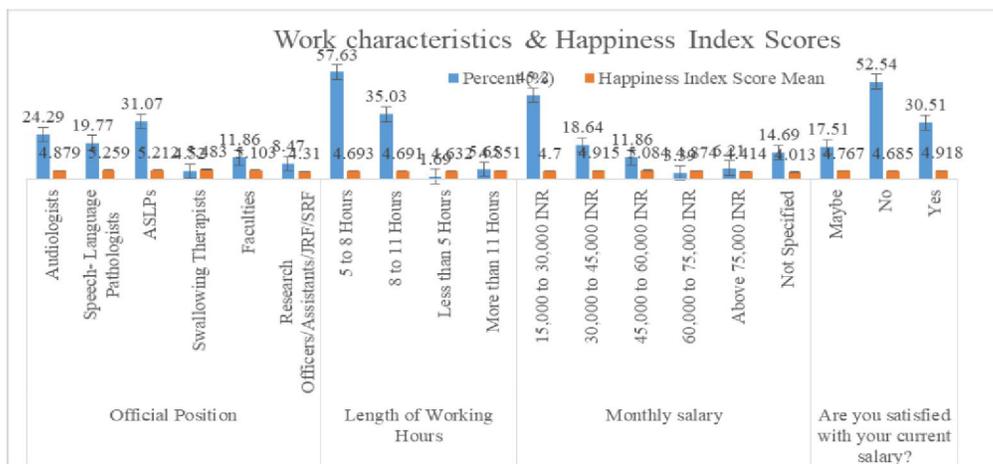


Figure 4.2.1: Graphical representation of work characteristics and HI scores.

4.2. Work quality satisfaction and Happiness Index score

The spearman correlation coefficient test was administered to establish the relation between works related satisfaction and the happiness index scores. From the table 4.3.1, HI Scores were in positive correlation with quality of work life with a correlation coefficient of (rho). 265 which was statistically significant.

Factors like satisfaction with the staff members, Satisfaction with the conduct and the performance of physicians, colleagues, head-, and office authorities poorly correlated with the HI scores.

Table 4.2.3: Satisfaction ratings and Happiness Index Scores.

Factors	Ratings		Happiness Index			Test of Significance levels
	(1- Least; 5- most)	Frequency (n)	Percent (%)	Score Mean	S.D	
Satisfaction with Quality of working life	1	4	2.30	4.629	0.640	0.007
	2	13	7.30	4.456	0.566	
	3	52	29.40	4.678	0.524	
	4	83	46.90	4.751	0.682	
	5	21	11.90	5.084	0.274	
Satisfaction with Quality of Staff Members	1	7	3.95	4.493	0.677	0.597
	2	21	11.86	4.688	0.572	
	3	51	28.81	4.828	0.586	
	4	68	38.42	4.736	0.576	
	5	24	13.56	4.713	0.747	
Satisfaction with Patient and Family Members Feedback	1	1	0.56	3.724	0.000	0.001
	2	14	7.91	4.552	0.533	
	3	42	23.73	4.479	0.617	
	4	77	43.50	4.853	0.608	
	5	40	22.60	4.884	0.493	
Satisfaction with Conductance of head, Colleague and other professionals in the team	1	6	3.39	4.819	0.794	0.015
	2	25	14.12	4.755	0.661	
	3	64	36.16	4.691	0.500	
	4	57	32.20	4.832	0.586	
	5	17	9.60	4.624	0.861	

The level of occupational stress negatively correlated with the HI scores with correlation coefficient (rho) of -.155 with a statistical significance of 0.042 in q single tailed test.

The feedback from the family members and the clients positively correlated with HI scores with correlation coefficient (rho) of .276 with a statistical significance less than 0.005. The work environment has an influence on the psychological well-being as well as the physical well-being of a professional (Theorell & Karasek, 1996). The present study is in coherence with the earlier reported studies.

Table 4.3.1: *Correlation Co-efficient between works related satisfaction and the Happiness Index Scores.*

		Satisfaction with Quality of working life	Satisfaction with staff number	The level of occupational stress	Satisfaction with patients' and family members' feedback	Satisfaction with the conduct and the performance of physicians, colleagues, head-, and office authorities	Happiness Index Scores
Satisfaction with Quality of working life	Spearman (rho) with significance levels	1.000 (0.000)	.491** (.000)	-.198** (.009)	.423** (0.000)	.428** (.000)	.265** (.000)
Satisfaction with staff number	Spearman (rho) with significance levels	.491** (.000)	1.000	-.146 (.057)	.167* (.029)	.510** (.000)	.020 (.791)
The level of occupational stress	Spearman (rho) with significance levels	-.198** (.009)	-.146 (.057)	1.000	-.184* (.015)	-.179* (.018)	-.155* (.042)
Satisfaction with patients' and family members' feedback	Spearman (rho) with significance levels	.423** (.000)	.167* (.029)	-.184* (.015)	1.000	.310** (.000)	.276** (.000)
Satisfaction with the conduct and the performance of physicians, colleagues, head-, and office authorities	Spearman (rho) with significance levels	.428** (.000)	.510** (.000)	-.179* (.018)	.310** (.000)	1.000	.037 (.632)
Happiness Index Scores	Spearman (rho) with significance levels Sig. (2-tailed)	.265** (.000)	.020 (.791)	-.155* (.042)	.276** (.000)	.037 (.632)	1.000

Summary and Conclusion

The present study made an attempt to objectify and measure happiness index among Indian Audiologists and Speech- Language Pathologists. Variables like, marital status, number of children, Spouses Employment Status, Housing type, education status did not show statistically significant differences in happiness index scores. Factors like engagement in regular physical activity, stress in past six months, participation in recreational activities, status of mental health

and physical health, coordination with other professionals significantly influenced the happiness scores.

However, study limits itself in generalization as the number of respondents were lesser and skewed to younger aged professionals. Future studies with larger sample size is indicated.

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The Oxford Happiness Questionnaire

Below are a number of statements about happiness. Would you please indicate how much you agree or disagree with each by entering a number alongside it according to the following code:

1=strongly disagree;

2=moderately disagree;

3=slightly disagree;

4=slightly agree;

5=moderately agree;

6=strongly agree.

You will need to read the statements carefully because some are phrased positively and others negatively. Don't take too long over individual questions; there are no 'right' or 'wrong' answers and no trick questions. The first answer that comes into your head is probably the right one for you. If you find some of the questions difficult, please give the answer that is true for you in general or for most of the time.

1. I don't feel particularly pleased with the way I am. ()
2. I am intensely interested in other people.
3. I feel that life is very rewarding.
4. I have very warm feelings towards almost everyone.
5. I rarely wake up feeling rested. ()
6. I am not particularly optimistic about the future. ()
7. I find most things amusing.
8. I am always committed and involved.
9. Life is good.
10. I do not think that the world is a good place. ()
11. I laugh a lot.
12. I am well satisfied about everything in my life.
13. I don't think I look attractive. ()
14. There is a gap between what I would like to do and what I have done. ()
15. I am very happy.
16. I find beauty in some things.
17. I always have a cheerful effect on others.
18. I can fit in everything I want to.
19. I feel that I am not especially in control of my life. ()
20. I feel able to take anything on.
21. I feel fully mentally alert.
22. I often experience joy and elation.
23. I do not find it easy to make decisions. ()
24. I do not have a particular sense of meaning and purpose in my life. ()
25. I feel I have a great deal of energy.
26. I usually have a good influence on events.
27. I do not have fun with other people. ()
28. I don't feel particularly healthy. ()
29. I do not have particularly happy memories of the past. ()

Notes. Items marked () should be scored in reverse indicates components of the OHQ short scale. The sum of the item scores is an overall measure of happiness, with high scores indicating greater happiness.

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The Modern Elegy in English and Tamil

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Abstract

This paper purports to define an elegy as a formal and sustained poem of lament for the death of a poem making references to the poems of the notable poets like Tennyson, Auden, Gray in English and Kannadasan, Mudiarsan's *Irangar Paakkal* in Tamil and shows how the elegiac poems by English and Tamil poets have line of similarity in treatment of theme and content making it clear that in the modern elegies both in English and Tamil, the term 'elegy' has taken a limited scale meaning 'a song of lamentation' giving vent to philosophical elements and notes as seen rather richly in Auden's *In Memory of W.B. Yeats* and Mudiarsan and Kannadasan's *Irangar Pakkal*.

Keywords: W. H. Auden, *In Memory of W.B. Yeats*, Mudiarsan and Kannadasan *Irangar Pakkal*, elegy, song of lamentation, sadness, philosophical element, treatment, limited scale, formal poem, similarity, modern age.

So far as present critical usage is concerned, an elegy is a formal and sustained poem of lament for the death of a particular person such as Tennyson's *In Memoriam*, on the death of Arthur Hallam and W.H. Auden's *In Memory of W.B. Yeats*, Kavignar Kannadasan's and Mudiarsan's *Irangar Pakkal*, on the death of some leader or friend. Sometimes, the term is more broadly used for meditative poem such as Gray's *Elegy Written in a Country Churchyard*, which deals with the passing of men and the things they value. Modern age is one in which news of tragedy and heroism circles the world with electric speed, in which the great legends of all lands are safely indexed upon literary shelves and in which the singing

strains of instrument and voice are impressed in wax for all men to renew at will and in which the traditions are gone with the wind.

Every age, perhaps sees its own time as crucial and full of perils but the problems and difficulties of our own age necessarily appear more urgent than those of any other and the need for an evaluating, clarifying poetry has never been greater than it appears to be today. Industrial changes have broken up the old culture based on an agricultural community in which the poor and the wealthy were alike concerned and on a church which bore a vital relation to the State. Parallel with this and related to it, there has been a decay of the old moral and religious order and a change on the basis of education which has become more and more strictly scientific. "Religion and classical learning, which once provided myths and legends symbolizing the purpose of society and the role of the individual, have declined and the disorder weighs heavily upon the serious poet, whether in England or America" (Roberts 8).

The significance of introducing this idea is that the condition stated above prevailed and still prevails all over. For instance, the Victorian Age was "an age of doubt and uncertainty as new scientific knowledge seemed to challenge traditional religious ideas". (Killbuck 211) Tennyson shared these doubts and part of his grief over Hallam's death stems from the fear that there is no God, no immortality and no meaning to life. 'The strong son of God, immortal love', with an invocation of whom the poem begins, has only a hazy connection with the Logos or the Incarnate God. Tennyson is distressed by the idea of a mechanical universe; he is naturally lamenting his friend, teased by the hope of immortality and reunion beyond death. Yet the renewal craved for, seems at best, but a continuance or a substitute for the joys of friendship upon earth. His desire for immortality never is quite the desire for Eternal Life; his concern is for the loss of man rather than for the gain of God.

It is a message of hope and reassurance to their rather fading Christian faith. It happens now and then a poet by some strange accident expresses the mood of his generation at the same time that he is expressing a mood of his own which is quite remote from that of his generation. This is not a question of insincerity; there is an amalgam of yielding and opposition below the level of consciousness. The beginning of the poem expresses the chill numbness of fresh grief which carries with it despair and the inability to respond to the recreative forces of the world. Though the poet believes that,

"Men may rise on steppingstones
of their dead selves to higher things"

and though by an exertion of the will he carried on, 'the sad mechanic exercise of writing', he is like the yew tree which remains sunk in gloom, oblivious of the passing seasons. Tennyson seems to have reached the end of his spiritual development within *Memorial*; there followed no reconciliation, no resolution. Tennyson faced neither the darkness nor the light in his later years. A gloomier end than that of Bandelaire, Tennyson had no singular advertisements. And having turned aside from the journey through the dark

night to become the surface flatterer of his own time, he has been rewarded with an age that succeeds his own in shallowness. The poem is the celebration of personal growth through sorrow and of the growth of the human race to a higher type which will understand the mysteries which have so filled the poet with darkening doubt. It is a long poem made by putting together lyrics which have only the unity and continuity of a diary, the concentrated diary of a man confessing himself. It is a diary of which all have to read every word.

Tennyson's *In Memoriam* has a thin line of similarity with Kavignar Mudiakaran's lament on the death of his five year old son. Though he is grieved by his son's death, he consoles himself by philosophising the transient nature of life. Life he compares to a notebook where the income and expenses are met, and life is a cycle of birth and death. This life cycle keeps moving throughout. "Life is a mixture of joys and sorrows and man has to realize this philosophy of life and continue his life in the world" (Tamilannal 22). Next, the poetry of Auden represents a sort of ABC of the poetry of the thirties – that is to say of 'The War Generation'" (Scarfe 11). Auden is more modern in all those elements which is purely social criticism would exalt: his poetry is a clearing-house for modern psychology and social doctrine. All that is latent in Eliot is seen developed and sometimes rotten ripe in him. In an age of muddle headedness from which such a penetrating mind as Eliot withdrew – blushing into the queasy bosom of Anglo-Catholicism, in an age of hypocrisy, fragments and wasted energies, Auden has been the only poet to attempt some kind of synthesis. "Auden's poetry has always been profoundly social concerned with man as a social creature at work and play in the twentieth century" (P 21). The chaos of the period between the two wars, he completely understood in his elegy on Yeats in 1939, when he wrote,

"Intellectual disgrace,
Stares from every human face,
And the seas of pity lie
Locked and frozen in each eye" (Roberts 238)

From the start the poet asserts no particular personal loss in the death of Yeats; at most, he may be among the few, 'the few thousand', who

"Will think of this day
As one thinks of a day when one did
something slightly unusual" (239).

In fact, the painful insistence of the poem is that this death has had and apparently can have little effect on the world. Robert Roth points out that Auden's means for developing the poem are 'anti-hyperbolio'. The whole poem is a 'conscious controversion' of the traditional consolations of the pastoral elegy. Nature is totally unaffected; its only reaction to Yeats' last day is recorded by impersonal weather instruments. It is purely coincidence that "the day of his death was a dark cold day". The social world with

the exception of the few thousand whose lives are slightly affected, remains the same: “the poor have the sufferings to which they are fairly accustomed.” The dead man himself far from being ennobled by the poem is described as ‘silly like us’. Even his poetry cannot stand as a monument, for “the words of a dead man, are modified in the guts of living”. The initial sections of the poem deny that personal lives have impact on the world. This death and life that preceded it seem fruitless, for each man still lives “in the call of himself” (201).

The antiromantic debunking of traditional eulogy offers a hard comfort to the reader. The projected view of human life insists on very limited possibilities for human accomplishments. However, the reader is led to assent at least to the rigid honesty and accuracy of the poem’s assessment. Though the medium of that assent, Auden develops the universal significance of the death of Yeats, which is by implication the death of any poet, if not of any man. He insists that all men are actually trapped in a prison of limitations. Auden affirms that the poet has accomplished one thing – he has made it conceivable that man might freely choose to praise the life they have. Once this universal significance of language and its poetic use has been accepted, it constitutes the value of poetry and consolation for the death of a poet. The reader may be moved to feel personal gratitude for Yeats, whose poetry has been one of the particular agents, helping human beings to reorganize and rejoice in the true terms of their existence.

“Political poetry was that poetry which is concerned with the individual faced by an unprecedented crisis in the history of civilization” (Spender 270). Yeats was the modern master of that kind of poem and Auden’s elegy on his death is a great poem in the same tradition. Moving between private loss and public crisis, it brings the tragic past and the apocalyptic future together, and draws strength from that interaction; it is at once history and elegy, a work of art and a defense of art. It transforms calamity into celebration by an act of imagination and so affirms the survival of art in bad times. And if that survives, man survives too.

Like Auden’s poetry, Kavignar Kannadasan’s poetry does not have any implied meaning behind. He is plain and direct in his lamentation. We can categorize Kannadasan’s elegies into two. He has lamented for the death of his relatives as well as for others who are not related to him, they are both personal and impersonal. When Nehru died, Kannadasan sang an Irangarpa for him. His sorrow can never be measured, and he cries,

“O Rose dost thou flourish still,
When Nehru is not here to wear you?”

(Padmanaban 338)

In his personal elegies, he is seen at his zenith. The language he uses and the rhythm of his song intensify the melancholic mood. When his pet dog named Caesar died, he was so grief – stricken that he

wishes if there is a rebirth after death, he should be reborn like his dog Caesar. The reader also feels the tinge of sadness while reading the poem.

The elegies whether ancient or modern mean lamentation and the scope has not expanded but it has got a limited and narrow scope in the modern times. But philosophy occupies the one third of the modern elegies. Reality was bitter and the modern world which is empty, devoid of truth and spirituality was a terror to the poets. But they have to go along with the modern world. To seek refuge from this torture, philosophy was a medium and this medium has been widely used in Tamil and English modern elegies. Yet they impart a sense of sadness to the readers.

To conclude, in the modern elegies both in English and Tamil, the term ‘elegy’ has taken a limited scale and it means ‘a song of lamentation’ and the philosophic elements prevail rather richly in the modern elegies as seen in Auden’s *In Memory of W.B. Yeats* and Mudiarasan’s and Kannadasan’s *Irangar Pakkal*.

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Katherine Mansfield and Rajam Krishnan: Womanhood from a Conventional Perspective

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Abstract

This paper is an attempt to lay focus on Katherine Mansfield and Rajam Krishnan's comparative perspective of their writings in terms of treatment of themes and narrative style. Both the writers believed that true literature is a product of inspiration and uses convention with individuality and imagination. Both the writers project the suppression and oppression of womanhood; through their writing, they intend to provoke awareness to them.

Keywords: Katherine Mansfield and Rajam Krishnan, Womanhood, Loneliness, conventional domestic life, Freedom and rights, Indian culture.

Comparative Literature, according to Rene Wellek, is "a study of all literatures from an international perspective with a consciousness of unity of all literary creations and experience-independent of ethnic and political boundaries." One obvious objective of Comparative Literature is to arrive at a universal view of literature independent of linguistic, national or racial demarcations. A comparative analysis does not just add to our knowledge but leads to a fuller understanding of the works of art, thereby cultivating in us superior standards of literary judgement. Comparative literature has been made odious by mechanical analogies and forced parallelisms. Influence – hunting is an intellectual game that has caught the attention of many a comparatist. Under such circumstances, a comparative study of Katherine Mansfield and Rajam Krishnan seems to be a novel venture. Though separated by two generations, by race and by nationality, one can find obvious similarities in the writings of both in terms of treatment of themes and narrative style.

A genuine similarity between writers suggests itself to the discerning reader's mind. One's appreciation and classification of a writer is basically an unconscious process and sometimes comparisons strike one with the force of lightning. To use a convention with individuality requires genius and imagination. Of course, ideas and concepts can be the unique contributions of an author following an age-old technique. But in modern literature, there is not much of sympathy for writers who are mere instinctivists or thinkers. Modern literature of the West, certainly – is marked by its

self-consciousness. Consequently modern criticism is also very much technique-oriented. But in Tamil, technique was not yet of this great importance. There were indeed a few writers like La. Sa. Ramamirtam, Mouni, and Ti. Janakiraman, following on the footsteps of Ku. Pa. Ra., who thought much about technique and evolved their own techniques. Many, however, just followed the formula.

Rajam Krishnan was interested in technique more than the common run of Tamil writers, but she was not so deep in the mystery as the other great writers mentioned above. She always strove to make her story clear and expressive and for this, she took the best course available. But Katherine Mansfield, on the other hand, made her conscious choices and learnt her art from masters with care. Her journals show that she was her own severest critic. In the Tamil world, this self-awareness as an artist was growing rapidly.

Katherine Mansfield believed that true literature is a product of inspiration. Its aim is to reveal a little mystery of life. But to reveal the mystery of life, a writer has to be the master of the situation he seeks to depict. A true work of art quickens the perception of the reader, enlarges the bounds of his experience and increases his multifarious response to life; it makes him feel enriched and refreshed. It is common knowledge that any piece of writing is bound to be dull and lifeless if it is completely devoid of emotion. Katherine Mansfield was of the view that:

“emotion is essential to a work of art; it is
that which makes a work of art a unity.
Without emotion, writing is dead; it becomes
A record instead of a revelation, for the sense
Of revelation comes from that emotional
reaction which the artist felt and was
impelled to communicate...” (Chatterjee 104).

The expression of subtle emotion is one of the most difficult problems in creative writing. The voice should not be too loud nor the gesture too crude. Katherine Mansfield herself said thus:

“... better a half truth, beautifully
whispered, than a whole Solemnly shouted”

Katherine Mansfield has firm views on the roles of thought and feeling in a work of art:

“you must feel before you can think;
you must think before you can express yourself.
It is not enough to feel and write; or to think or write.
True expression of them both, yet a third thing,
and separate” (P 108).

In an artifact, there should be a fine blending of the heart and head. Anything in excess disturbs the delicate balance. Katherine Mansfield felt that an overuse of the intellectuality is a curse

on English writers. According to her, an ideal author is a man who makes a judicious mixture of the two elements. As an artist is concerned only with truth and nothing but the truth, Katherine Mansfield was happily contented with dishing out truth – truth of art, truth of real life and truth of poetic life. The acid test of lasting quality of literature is not modernity or technique; it is the simple presentation of truth which never becomes untruth in the course of time. Monsieur Maurois observes:

“She is right in believing that her very brevity helps her. A story of hers will often remind one of those mutilated sculptures which become all the more beautiful in our eyes as it is our own genius which, roused, and quickened by that of the artist, reconstructs its missing head or limbs” (P 96).

Rajam Krishnan has not spoken of herself or her art so expensively and precisely. Yet the truth is that she seemed to understand instinctively. Her short stories have the power to convince the reader of the emotions, drives and conscious motives behind deeds. Though her style does not accommodate much of irony, there is the awareness that should not overdo emotions and motives.

In terms of generic features, it is worth looking at the structure of a typical Mansfield short story. Katherine was a conscious practitioner of her art. She was admittedly under the influence of the great Russian writer Anton Chekhov. In fact, it is easily discernible that she has modelled her stories on those of her Russian master. In her attitude to the conventional plot and in her attention to the technique of atmosphere building, she is so very much like Chekhov. Her stories are often not stories in the conventional manner of a beginning, a middle and an end. But there is a distinct flavor about her stories. It is this quality that easily distinguishes her from the other short story writers. It is almost inimitable and something that is unquestionably spontaneous.

Rajam Krishnan is a more conventional story-teller. Her stories are more event-oriented. She is able to present the atmosphere powerfully indeed, but the emphasis is on the events and characters. There is a definite beginning, a definite middle and end also.

The portrayal of woman by both sounds really good and subtle. Christian myth talks of woman as the limb of man. God, seeing that man needed a helpmate, shaped woman out of his rib. And the New Testament also holds that it is for man to rule and woman to obey. But in the West, the idea has long been under fire. Probably Mary Woolstencraft was the first articulate woman to speak of woman's liberation. The nineteenth century saw an increasing number of women asking for their rights in society no less than in family. In the twentieth century, women are indebted to the two world wars for putting them into many desks hitherto occupied by men alone. Socially and politically they gained power and the economic independence they won gave them great powers of resistance. In Ibsen's drama, one can find women of two generations: Mrs. Alving of *Ghosts* who could wield her enormous, stifling power over the family, but only behind the thick, worse-than-iron curtain of

absolute obedience to her beloved husband, and Nora of *The Doll's House* who discovers that she has lived for years with a man who was a complete stranger to her still and so quits the family and the comforting masks and curtains. They are two stages in the consciousness of women in the modern world.

Katherine Mansfield was born in 1888 and grew up during the period when woman was claiming more and rights for herself. As a matter of fact, the New woman was creating quite a sensation in the early part of the twentieth century and even in the last few years of the Nineteenth century. Katherine Mansfield lived a life that suited her temperament, falling in and out of love with great facility. She divorced her first husband after living with him for a single night and lived with Murry even before she could obtain the divorce and marry him legally, and during this period of unofficial cohabitation, she went away with a Frenchman for a few days. Hers was a more tempestuous and Bohemian life than possibly of many of the average educated New women. But in her heart, she yearned for love and security. So many of her women in the stories are those who crave security and affection and there is an idyllic quality, an undertone of longing and yearning, a wishful dream, in those stories in which women have their security. Again, perhaps, as a matter of reflection of her own life of vacillating emotions, she portrays women who fully feel the generosity of their men and feel remorseful for their own lightness. Katherine wanted the traditional fulfillment of women – children, but, unfortunately, she was denied that.

In Victorian tradition, woman was given two roles; one that of a self-denying saint, the angel-mother and the other the social-climber, the ogre. The average woman obviously must have been between the two. Much of later literature about woman was an angry, exasperated reaction to this unreal, unfair characterization of woman. Unconsciously, Katherine seems to be part of this movement, too. Her women, those who are conscious are far freer. But how far they are right, even by the implications of the world of the stories, is another question. For, Katherine seems to see such women as making a mistake and seems to wish that woman to stick to her age old ethos. How else do we read a story like “Marriage a la mode?”.

This is an interesting parallel to Rajam Krishnan’s attitude who belongs to a culture that is very different. The Indian attitude to woman has, at least in recent times, earned worldwide notoriety, thanks in no small measure to the vociferations of the articulate part of India’s modern womanhood, and their devoted allies (in public, at any rate!) the modern manhood of India. In the very early days, woman held her own in society, and enjoyed her equal rights with man. Later on came the strictures on her. There is the well-known adage that woman is always dependent on man: as child, on her father; as woman, on husband, and later, as mother on her son. The dual and contradictory manifestation of woman became common to India’s culture also.

Modern India has taken a different stand for women’s freedom and rights. Woman has been asking for her own rights and recognition of her own individuality. Her aspirations have been powerfully expressed by many writers of both the sexes. Her aspirations have been embarrassingly vocal for women themselves, as the irrepressible Kamala Das. Women’s organizations repeatedly

protest now against the vulgar exploitation of woman's biological properties. Rajam Krishnan is one of those who are very much against this kind of use of the image of woman in all art.

Mansfield's *Psychology* portrays a man and a woman – both of them artists. There is a sympathy of spirits one day he calls on her in her rooms. The meeting is marked by a spiritual communion for both of them. He comes in, stands by her by the fireside:

“Just for a moment both of them stood silent

in that leaping light. Still, as it were, they tested on their smiling lips the sweet shock of their greeting. Their secret selves whispered: “Why should we speak? Isn't this enough?” “more than enough. I never realised until this moment ...”

.....
It is not passion that ties them together, both know ...” (Collected short stories 113)

Their first few minutes make them happy but then something seems to go wrong. They feel artificial, and then their conversation, about the future of the novel and such things appear to be mere formality and rather tiresome. They both feel it very intensely and feel that they have betrayed themselves. It is all an inexplicable feeling and they both wish to escape. He bolts out on the pretext that he has got an engagement very soon. When he has left, she gets back into her room and is unable to explain to herself how this debacle has taken place. Just then, an old admiring friend comes to see her. The old lady is so full of admiration for her young friend that every day she brings her some flowers. It is the same mission now. The artist, in her disappointment, tells the old lady that she is to have some guests. The old lady is about to go away with the thought of a murmur when suddenly she feels very much moved. She warmly embraces the old lady, who in turn is overwhelmed. She goes away very happily. Her happiness somehow thaws the constructed feelings of her heart and suddenly she feels once again happy and free. She sits down to write him a note saying that she wants to continue their discussion from where they left off. She feels sure now that their friendship, which felt dead just a few minutes before will survive and thrive now.

The story is an exceptionally brilliant example of Katherine's powers of atmosphere building and mood of delineation. The mood of expectation, the mood of mystic oneness of feeling, then the rapid moods of disappointment and frustration, and then the sudden revival of feeling, are all swift and graphically captured.

Rajam Krishnan has no exact parallel to this, but there are two stories in which a comparable feeling develops. One is the story “Satyam”. In this story, Nila the girl feels instinctive sympathy for the motherless boy who comes to live next door. His father, a busy doctor, does not know what to do

because the boy cries for his mother all the time. The old lady appointed to look after him is not able to do anything with him. The boy, however, takes readily to Neela. He calls her “Ammi”. He is unable to get away from her. Her father begins to feel somewhat troubled about the growing attachment of the child. He feels that this might develop into some sort of an entanglement. He is himself a widower, and he knows what it is to bring up a motherless child. He has thus all sympathies for the young father next door. But he is aghast to see the relationship developing so far. But his daughter is not worried because she feels that when the boy begins to go to school, he would get over this attachment because there would be many more friends to occupy his time.

The father’s fears come true. Nila’s long-time fiancé Sundar returns from abroad. Theirs is a true sympathy of spirits. Through his foreign jaunt, he has been loyal to their relationship. He comes eagerly to see her and her father is overjoyed. But whenever they plan to go out or to have a talk, the little boy intrudes. It is a mutual resentment. She explains the situation to the young man, but he is unable to adjust his disappointment. The last straw is when Nila decides on taking the child with them when they go to the park. He is so furious that he leaves in a huff. Nila is disappointed. But her disappointment is with Sundar’s mind. Why couldn’t he understand this? Her father is shocked, and she tells him that she would telephone to him and explain everything to him. But then she feels that she has not done anything wrong to beg his forgiveness. Her father gets more and more worried. It was he, in days past, who did not mind this relationship between Nila and the child. One night, when the boy cries in his own house, refusing to sleep in his own house, he has gone to the doctor and has taken the child from him to his own house to Nila. He has told the father about his own difficulties as a widower with a little child:

“This is no trouble. It’ll soon be all right.
I have suffered the same difficulty.
When this girl’s mother died, she was of
the same age. If the child were much
younger, he wouldn’t remember but this
is the age, when they do. Don’t worry,
Doctor. He’s a good pastime for my
Daughter” (“Satyam” in Vadikaal 50).

But now he is worried. The doctor also is worried now. He feels that his son is growing too attached to the girl and that it might cause problems. When Sundar walks off in a huff, the doctor feels very unhappy. But Neela refuses to give in. She takes the boy to the Park. Her own feelings become stronger and she takes the child out the next day also. But her father is shocked that she has not made her peace with Sundar and he dies of the shock. And all the help that the doctor is able to render is to pass the message to Sundar and to her brother who lives far away, in some foreign country.

The story is based so much on Indian social realities. For one thing, the father is afraid that Sundar might misunderstand the relationship between her and the child. And when he hears of

Sundar's resentment, he is even more worried. Whether he considers the child an intrusion or misunderstands the relationship between them and the doctor, it is Nila who is going to reap the consequences. And later when he hears her complaining of Sundar's attitude on the previous occasion, he feels utterly chocked. He has a severe heart attack and despite the doctor's effort to dies. The father's anxiety, his fears of society – the fear of both the fathers about the consequences of the relationship between the boy and Nila – are all parts of a clear social picture.

The other story is "Ninaivupuyal" where we find a young man and a young man who have emotional sympathy with each other, and as a result, she seeks his help to correct her errand husband. At last the two succeed in their efforts. In both these stories, the man lacks the ultimate refinement to understand the other party.

In the case of Sundar of "Satyam", it is his inability to appreciate the girl's responsive heart, full of the milk of human kindness. It is sheer falsity of feeling on the part of Ravi of the other party.

The women in all these stories are women with outgoing minds and their men are not capable of an equal intensity of this sympathy. Rajam Krishnan's special interest falls on mothers. Katherine Mansfield has priority for grandmothers. The emphasis on motherhood is something characteristic of Indian literature. Rajam Krishnan has dealt with it in a variety of ways. Katherine Mansfield's most remarkable story on the mother-instinct is "The Life of Ma Parker". But it is a story that surveys the whole of her life. It is incidentally the story that comes nearest to Indian ethos, where self-effacing mothers are the rule. The feeling of motherhood comes out most forcefully in grandmothers in the stories of Katherine Mansfield. This is probably an echo of her own experience. It was her grandmother who brought her up because her mother happened to be sickly. In story after story, one can see the grandmother taking over. She matters to the children more than what the mother does. In "Prelude" and its companion pieces, it is the grandmother who comforts the children when they are frightened; it is she who comforts the mother also. In the story "The Little Girl", Kezia finds her refuge in her grandmother when she has her nightmares.

In Rajam Krishnan, the mother and her love for her children find ample expression. Not only that, to her, the motherly feeling in woman is also of great significance. In "Oru Devataik Katai", Rajam Krishnan portrays a mother who is overwhelmed by her concern with quotidian existence. But still, her concern for the daughter Kanaku lives. When the child catches fever after a severe drubbing at her brother's hand, she regrets her own part in it. Repeatedly it is her unhappiness over what she thinks is her daughter's waywardness that resurrects her in our minds. In a much later story, "Aaya", she describes a poor woman. Ranjitham is the mother of many children and her husband is not a good sort at all. He is an endless wife beater, but she sticks to him because socially he is a protection to her. Another story portraying motherly affection is "Engirundu Varukuvato!". In all these stories, one finds the domestic bias of Rajam Krishnan. It is the way in which a woman faces up to her responsibility that always impresses Rajam Krishnan.

Rajam Krishnan does not believe that woman has really gained a truly honoured position in society. To gain her legitimate position in society, says Rajam Krishnan, woman must realise that

“her liberation and greatness lie beyond physical appeal. Rajam Krishnan is convinced that woman should find this greatness and liberation within the framework of conventional domestic life. There is but one woman she represents in this ideal – but that woman does not get into the entanglement of conventional family life.

The utter loneliness of woman is also a theme that impresses both the writers. “Pictures” and “Miss Brill” and “Engirundu varukuvato!” may be cited as the fitting examples for this theme.

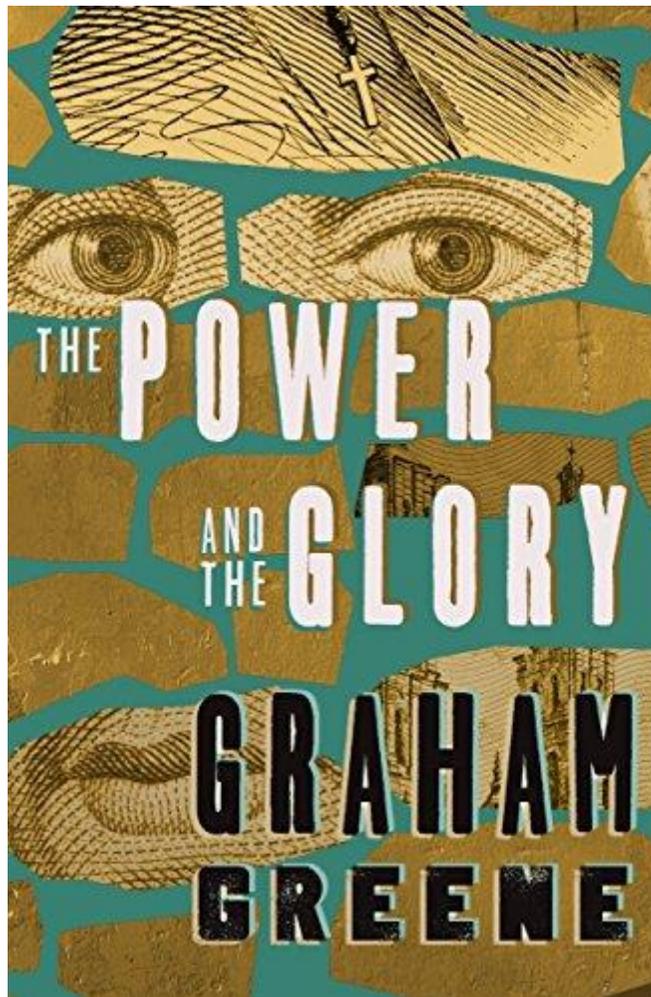
Thus, these authors have dealt with many facets of women’s life. Woman is so often thought of as a mother, wife or in some way as an individual responsible for the welfare of the unit. Sometimes, of course, she can fall because she does not understand her destinies. That is the only way the two writers look at womanhood.

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**Impact of Child Characters on the Fatherhood of Whisky Priest in
Graham Greene's *The Power and the Glory***

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Courtesy: https://www.amazon.com/Power-Glory-Graham-Greene-ebook/dp/B07CMJ5N2R/ref=sr_1_1?crd=M6UFJPJG6D14&keywords=graham+greene+the+power+and+the+glory&qid=1578849331&sprefix=Graham+G%2Caps%2C783&sr=8-1

Abstract

In Christian ideology, father is a man who takes responsibilities for the lives of others, who is ultimately prepared to sacrifice himself for those who appear to be too helpless to survive on their own. In the novel, *The Power and the Glory*, the protagonist, Whisky Priest offers martyrdom- a self-sacrifice for the innocent children; thus revisiting the relationship between the Father in Heaven and the father on earth.

The children in the novel - Luis, Coral and Brigitta, carry some sort of recognition of Priest's faith in God and the Church in one form or the other. While Luis carries on this impression of the revival of faith successfully, Coral and Brigitta possibly perish in the process. Thus, it is only the strong character of Luis who not only withstood the test of time but also pass on the faith in God and the Church successfully to the future generations.

Keywords: Martyr, Skeptical, Faith, Father, Heroic Execution, Sainthood, Empathetic, Catholicism, Contrition, *The Power and the Glory*.

Introduction

Catholicism has remained one of the most controversial aspects of Graham Greene's novels. One of the recurring themes of his novels is the man's quest for eternal peace and of God's love for man in the world of fear, pity and violence.

Fatherhood functions in the novels of Graham Greene on three interactive levels. The lowest level is that of a biological father, the next level is that of a 'father' in metaphorical sense – the priest. This type of fatherhood is a frequent one in Greene's works. The third and the highest level of fatherhood is related to God, the Father in Heaven- God as a father who cares with His ultimate grace and mercy. This concept applies equally to the attitude of a man toward his fellow beings.

Analysis

The spiritual dimension reflected in the works of Graham Greene, like that of Henry James, is not only subtle but deeply embedded in the psychological and physical dimensions of character and place. The reliability of Greene's faith lies in the fact that Greene introduces his readers to this faith through his characters troubled perceptions, uncertainties, and longings. (Hudson and Arnold 174, 185).

Greene's obsession with the devastated innocence of the children is a major one in the early stages. In the novel *The Power and the Glory*, the children act as the unwitting outcome of adult action throughout the course of the novel. It is a child who calls the priest to duty. The burial of the dead child challenges Father Jose's uselessness as a priest. (Lamba 12).

In the novel, *The Power and the Glory*; the three main child characters namely Luis, Coral and Brigitta – shape the plot of the novel to a wider and significant end. In the onset of the novel, reader meets Luis, a fourteen year boy and his two younger sisters, aged six and ten respectively. Toward the later part of the novel, reader meets a thirteen year English girl, Coral Fellows; and later, Brigitta, who is merely seven. All of these children share a bond with the protagonist of the novel, the Whisky Priest, in their own distinct way. Earlier in the course of novel, the Priest is on the run from the state authorities where priesthood is banned. The sin of secretly fathering a child and his inclination for the alcohol haunts him all along his journey, from priesthood to sainthood.

The first child who appear on the scene is an anonymous little boy, who is in need of a priest, to take him to his mother for the confession during her last moments of life. Whisky priest reluctantly helps out the child with a compelled feeling of ‘Unwilling hatred’; thus preventing the priest’s escape in the first place. It is this retreat, which repeats itself in the due course of the novel, in the hands of other children.

Luis, a fourteen year boy lives with his two sisters and his parents. His mother is a pious woman and sincerely religious, but his father pays only a formal respect to the faith. The portrayal of this Christian family by the novelist is intended to draw some idea of the variations of belief and disbelief that exist in a single family. The reader meets this Christian family in chapter 2 of part-I of the novel, when the mother is reading out an account of the early life of Juan, the young martyr. Earlier, the family had some acquaintance with the Whisky Priest when Senora, Luis’ mother, offered him shelter in her house. The Priest smelt funny to her children as he was drunk and thus, had lost his esteem in the eyes of these children. They also had some familiarity with Padre Jose, a priest who had shunned his priesthood and was a mere comic figure in the eyes of the villagers.

Luis was hardly interested in listening to the biography of the martyr being read out by his mother to her children in a routine manner. While the two sisters of Luis listened to the story devoutly, Luis seemed very much impatient, indifferent and even skeptical that definitely had a disturbing effect on his mother’s mind, and for which, she even speaks to her husband in some alarm for so many uncomfortable queries of Luis about the Whisky Priest. When the girls asked if Whisky Priest was as good as Padre Jose, the mother told them that Padre Jose had proved a traitor to God, while the Whisky Priest was not so bad, though he was not very noble either.

In due course of the novel, the pious mother of Luis is reading out the biography of Juan and Luis continues to be not only indifferent but also contemptuous of it, all of which further annoys the mother. The girls are, as usual attentive and the boy is scornful.

In continuation with the events in the novel with respect to this family, Luis tells his mother that he does not believe a word of what she was reading out. In a fit of anger, mother asks Luis to leave the room, and to go to his father as a punishment for his contemptuous attitude toward the faith. The boy in disdain speaks out: “Anything to get away from this – this” (Greene 50, part I, ch.4). Luis tells his father that the holy book which his mother has been reading out sounds silly to him.

As events in a story usually take a violent turn, Luis turns out to be thrillingly interested only toward the last part of the biography. In chapter 4, part-I, the pious woman (mother), as a matter of routine, is reading out the biography of Juan to her children. She was reading out the account of how Juan faced the firing squad, how he raised the crucifix at the end of his beads and prayed to God to forgive his enemies and how he eventually was shot at. When the policemen had been ordered to fire, Juan had called out in a strong, brave voice: “Hail Christ the King”. (Greene 219, part 4).

Juan had died as a hero and a martyr at a time when the priests were being threatened with dire consequences for practising their religion. When mother reads out the account of the shooting of Juan, Luis feels excited. When she refers to Juan as a hero and a martyr, the boy asks if the priest who had been shot at that morning was also a hero and a martyr, and the mother replies in the affirmative, adding that he may even turn out to be a saint.

The story of heroic execution of Juan as read by Luis’ mother in the novel coincided with the execution of the Whisky Priest around the same time. The whole religious biography which the pious mother had been reading out to her children ran almost parallel to the events in the life of the Whisky Priest.

For now, Luis’ whole outlook for the Whisky Priest has changed drastically. The same night, Luis is awakened from his sleep by a knocking at the door. When he gets up to open the door, he finds a stranger who introduces himself as a priest, willing to spend the night in his house as he has an introduction for the ‘Senora’ living there. On his learning that the visitor is a priest, Luis promptly seizes the stranger’s hand and kisses it. Luis then reverently steps aside to let the stranger enter the house. This transformation of Luis from a skeptic into an earnest believer and the revival of his faith in God and the Church, form the climax of the novel.

The second important child character, after Luis, is that of the Coral Fellows, a thirteen year little girl and a daughter of a banana planter, Mr. Captain Fellows, who is an agent of the Central American Banana Company who himself is an Englishman living in the Mexican state.

Coral appears in the part-I, Chapter three of the novel. It is when, Whisky Priest takes shelter in Captain Fellows house, a policeman (Lieutenant) comes out there in search of him and enquires from Captain Fellows if he had any information about him. Captain who was completely unaware of Priest's presence in his house denied vehemently. Later, reader comes to know that Coral had confided Whisky Priest in the barn among the bananas. Captain, on learning this from his daughter, Coral, was left annoyed and astonished. He yearned to meet the Priest and simultaneously reprimanded Coral and declared in lucid words that they have no business to interfere in another country's politics by providing shelter to the Priest. Coral replied to her father that it was not politics, adding; "I know about politics. Mother and I are doing the Reform Bill" (Greene37, part1, ch.3).

Coral was a very daring girl, about thirteen years of age. She was not at all afraid of whatever worst; life could offer her from death, snake bite, fever, rats or a bad smell. "Life hadn't got at her yet; she had a false air of impregnability. But she had been reduced already, as it were, to the smallest terms-everything was there but on the thinnest lines". (Greene33, part 1, ch.3).

This description of Coral by the author not only points to her independent nature but also hints at the pathos of her ultimate fate. Neil Sinyard views Greene's style as 'an extraordinary labour of simplification' on the same lines as described by Eliot, for that of William Blake (40).

Coral risks her own life for the Whisky Priest by giving him shelter against the law of the land. When the Priest begged Captain Fellows for the little brandy, which he refused to provide because he would not break another law of land; it was Coral who not only carried secretly some of her father's beer to the priest but also resisted his point of view about the priest that the latter was a shameless fellow. "Coral had an answer to everything. She never spoke without deliberation: she was prepared". (Greene 34, part 1, ch.3). Coral pointed out to her father that he too drank liquor sometimes.

In her conversation with the Priest, Coral asked him why he cannot renounce his faith for the sake of his safety. Priest replied that renouncing this was impossible, as it was out of his power. Coral reflected on a witty remark. She said to the priest, "Like a birthmark"? (Greene 41, part1, ch.3).

After having the drink, Priest feels brave enough to leave the hiding place in the barn. For Coral, "the word play had no meaning to her at all – the whole of life was adult". (Greene 54, part1, ch.4). Coral was much ahead of her age, in her wit and understanding of life. The miseries of life and landscape has turned her prematurely into an adult. The ugly mature life has already

touched her tender age and “the vultures rose languidly at her approach”. (Greene 53, part1, ch.4). She was small and black and out of the place among the banana groves.

Coral was approaching her life at a much faster pace, the pace she could not go with. Coral’s father, Mr. Fellows, observing his helplessness to protect his child, says, “It is like watching the one you love driving recklessly towards the broken bridge, the torn-up track, the horror of seventy years ahead”. (Greene 36, part1, ch.3).

When Coral learns that the Priest would be shot if captured; she feels empathetic for him and says, “I hope you’ll escape... If they kill you, I shan’t forgive them-ever”. (Greene42,part 1,ch.3). She promises to provide shelter to the Priest if he happens to come again there and also promises to teach him Morse code too. Reader comes to know that Coral has lost his faith at the tender age of ten, the fact, which she discloses to the priest on his request to pray for him.

Coral Fellows remains part of the Priest’s consciousness till the end. On his later visit to banana station, the Priest did not find her there, fearing his death or flee. While rummaging among the papers that must have belonged to the girl, the Priest remembers the readiness of Coral to swear enmity against anyone who hurt him. What the Priest could only do now was to hold her close in his tearful prayers.

After discussing Luis and Coral Fellows at length, the most vital child character who leaves an indelible mark of sainthood on the heart and mind of Whisky Priest is his own illegitimate daughter, Brigitta.

Toward the end of the novel, in succession of events, Priest visits his home after an absence of six years. He is greeted by a group of young children, wherein he fails to recognize his own daughter. A little later, he realises that the young old girl who stared at him with a ‘devilry malice’ beyond her age is his own daughter. On her first meeting with her father, Brigitta is utterly insolent. Her mother- Maria scolds her for her impudent and malicious gesture at the priest.

Despite her tender age, Brigitta was rather mature. “He (namely, the Priest) caught the look in the child’s eyes which frightened him, it was again as if a grown woman was there before her time, making her plans, aware of far too much”, (Greene 67, part2, ch.1).

Like Coral, she is unprotected. The world has entered her heart already in the guise of disease, hunger, and lust, not to mention compromise and shame, like a ‘small spot of decay in a fruit’. (Greene 81, part2, ch.1). To the Priest, Brigitta appeared as a rag doll with a wrinkled aged face – it seemed unlikely that she would live long.

While leaving the village, the Priest makes another attempt to establish some kind of contact with Brigitta, she complains that other children make fun of her because, while they all have their fathers in the village, she had an absentee father, a priest who is not spoken of. Her mother Maria held that the girl is evil and that she will never change. “She’s bad through and through” (Greene79, part 2, ch.1).

The horrendous maturity of Brigitta is the outcome of the ‘Saturnalia of adult passions and attitudes being rushed through her childish mind’ (Sinha 29).

The Whisky Priest went down on his knees and pulled Brigitta to him while she giggled and struggled to be free. He said, “I love you. I am your father and I love you, Try to understand that”. He held her tightly by the wrist and suddenly she stayed still, looking up at him; He said, “I would give my life, that’s nothing, my soul ... my dear, my dear, try to understand that you are – so important”. The Priest continued, “You must take care of yourself because you are so necessary. The President up in the Capital goes guarded by men with guns – but my child, you have all the angels of heaven”. (Greene 82, part2, ch.1).

“He put out his hand as if he could drag her back by force from – something; but he was powerless; the man or the woman waiting to complete her corruption might not yet have been born: how could he guard her against the nonexistent”? (Greene 67, part 2, ch.1).

The Priest prayed for his daughter; “O God, give me any kind of death without contrition, in a state of sin-only save this child”. (Greene82, part2, ch.1).

The priest’s escape which was prevented by an anonymous boy at the onset of the novel; is now a willful affair for the priest, because, “If he left the State, he would be leaving her too, abandoned”. (Greene67, part2, ch.1).

Priest is filled with profound anxiety when he thinks of Brigitta. Priest often prays for her consciously, and unconsciously. When he is in prison, waiting for his execution, his thoughts go back to her again and again; He says; “Oh God, help her. Damn me, I deserve it, but let her live forever”. (Greene208, part3, ch.4).

In the novel, *The Power and the Glory* ; unlike the traditional catholic novel, the theological suffering of the Priest does not end up satisfactorily ; which in turn, results in the clear delineation of the child. The reader is compelled not only to go with the Priest’s faith but also to believe in the possibility of the child being saved. This theme of what Robert Hugh Benson called a ‘contract’ with God is repeated in the works of Greene, and in this case, it

involves a willingness by the Whisky Priest to give up salvation itself for his child. (Griffiths 170).

Conclusion

The children, in the novel, *The Power and the Glory* represent hope against hope, in the otherwise dark, despair land of Godlessness. While Brigitta is the biological child of the Priest, the other two, Luis and Coral share the spiritual bondage of parenthood with him. Coral puts her own life at risk by giving refuge to the Priest; Brigitta saves him from damnation by upholding his courage which ultimately culminated in his martyrdom. It was because of these children that the Whisky Priest, an imperfect sinner throughout the novel, comprehended the term 'God' in its true connotation that was otherwise, a mere religious 'trite' word for him. It is worthwhile to mention that the theological suffering of the Priest is an act of love - a salve, in return of his agony en route fatherhood that alleviated his painful journey toward the final destination of priesthood.

Whisky Priest takes shelter in Luis' house, Coral's house, and in and around the Brigitta's life, influencing their thought process in terms of faith and Godliness. While Coral and Brigitta perish in the process, it is the strong character of Luis who successfully upholds the priest's faith in God and the Church.

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Theoretical Insights Inspiring the Conceptualization of the Language Curriculum: A Critical Overview

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Abstract

The paper critically overviews theories of language which provide conceptual framework for developing language curriculums. First, the paper attempts to define language curriculum and syllabus, and discuss the three schools of curriculum marked by Stern (1984) which include Lancaster School, London School and Toronto School. Second, the paper focuses on the three educational value systems, such as classical humanism, reconstructivism and progressivism. These value systems have helped set the objectives of education and directed the procedures and purposes of education since classical times to the modern. Third, the paper comments on major curriculum types belonging to the two broader approaches—product and process. Finally, Finny’s (2002) proposal for a mixed-focused curriculum (MFC) has been discussed which is followed by a brief note on Kumaravadivelu’s (2006) insightful thought on the categorisation of teaching methods in correspondence with the established curriculum types—structural, notional-functional and procedural.

Keywords: Language curriculum development, educational value systems, product-oriented syllabuses, process-process syllabuses, syllabus design

1. Introduction

The curriculum is said to have started its academic journey from Plato’s Academy. The Academy was based on liberating curriculum which imparted knowledge of dialectics to enable the learners to reach the highest truth. The curriculum, through numerous crossings, reached the Bangalore Project (1979-1984) of which Prabhu, an Indian educationist, was the principal architect. This long journey has witnessed, among others, three value systems: classical humanism, re-constructionism, progressivism; and two major breakthroughs in the 20th century: the Council of Europe’s proposal for notional-functional syllabus (NFS), and the TESOL Convention at Toronto in 1983. Yalden (1984) in the Toronto convention stated that principles

of syllabus largely depend on three major aspects: (a) how language is learnt; (b) how language is acquired; and (c) how language is used. This insightful statement gives us enough scope to reflect on theories of language learning, language acquisition and psychology which provided theoretical basis for the conceptualization of different syllabuses. Having conducted an extensive review of relevant literature, the paper attempts to define syllabus and curriculum; give a critical overview of the syllabus and curriculum from classical times to the modern; discuss theoretical underpinnings inspiring the conceptualizations of different syllabus types, and contemporary developments in the area of syllabus and curriculum studies.

2. Defining Syllabus and Curriculum

Syllabus, in its origin, is a British term. In North American countries, curriculum ‘tends to be’ synonymous with ‘syllabuses’ (White, 1988). In general, syllabus is meant to concern itself with the content and subject matter of teaching (Tickoo, 2003). But curriculum has a much wider concept. It involves objectives, planning, diffusion and evaluation of a particular educational programme. Furthermore, curriculum reflects a nation’s education policy, goals and objectives.

Though definitions abound in literature, the one provided by Corder (1973), a British linguist, appears more inclusive:

Syllabus is the overall plan for learning process. It too, must specify what components, or learning items, must be available, or learned by a certain time; what is the most efficient sequence in which they are learned; what items can be learned simultaneously; what items are available from stock, that is, already known and the whole process is determined by considerations of how long it takes to produce or learn, component or item. (p.296)

Breen (2001) makes a clear distinction between syllabus and curriculum. According to Breen (2001), the syllabus is a plan of what will be achieved in class through teaching and learning. It identifies what will be worked upon by the teacher and learner regarding selected content. On the other hand, curriculum is made up of four elements: aims, content, methodology, and evaluation. Curriculum, for Breen (2001), subsumes syllabus. Nunan (1988) speaks about two views of syllabus design: narrow and broad. The narrow view makes a clear distinction between syllabus and methodology, and limits syllabus to the areas of selection and grading of content. Those adopting a broad view denies the distinction, and holds that after the advent of communicative language teaching such distinction dissolved.

3. Emergence of Three Schools

Stern (1984) presented a critical review and an extensive discussion on the papers presented in the 'historical' TESOL convention-1983 in Canada. He marked out three schools—Lancaster School, London School and Toronto School—with three different views on curriculum and syllabus. First, the Lancaster School, represented by C. Candlin and M.P. Breen, agrees with principles of progressivism and Stenhouse's process syllabus based on negotiations between the teachers and learners. They hold that language syllabus can never be pre-planned, and imposed on teachers and students. Second, the London School of which H.G. Widdowson and C.J. Brumfit are the main exponents considers syllabus as "a retrospective record rather than prospective plan" (Candlin, 1984, p.35). Last, the Toronto School represented by Allen (1984) discards the Lancaster School's view of 'negotiating' with learners as naïve, and reduces the learner role in syllabus design. He accepts the need for a syllabus without question, but he puts emphasis on constructing a curriculum which is theoretically justified and practically useful. Yalden (1984), on the other hand, synthesizes the Lancaster and Toronto Schools, and accepts Brumfit's view of social importance and necessity of the syllabus, and supports Candlin's advocacy for learner autonomy.

4. Approaches to Language Syllabuses

The language syllabus either belongs to the 'product approach' of Tyler (1949) or the 'process approach' of Stenhouse (1975). According to Nunan (1988), the product syllabus emphasises knowledge and skills which learners are expected to attain following instruction while the process syllabus focuses on the experience the learners have during learning. Tyler's product syllabus is based on 'ends-means', while Stenhouse's process syllabus is on 'negotiations'. Wilkin (1976) divides language syllabus into two types: synthetic and analytic. For Wilkin (1976), in a synthetic syllabus different parts of language are taught in piecemeal. He is of the opinion that "language acquisition is a process of gradual accumulation of parts until the whole structure has been built up" (p.2). In contrast, an analytic syllabus emphasises learning a language through linguistic chunks which are more product-oriented. Therefore, the analytic syllabus is "organized in terms of the purposes for which people learn language and the kind of language performance that are necessary to meet those purposes" (Wilkin, 1976, p.13). Furthermore, White (1988) brings all syllabuses to two broader types: Type-A to represent the product-based syllabus and Type-B to represent the process-based syllabus. Furthermore, Allen (1984) provides three approaches to language curriculum which he refers to as Type-A, Type-B and Type-C. Again, Breen (1984) puts all the syllabuses into two broader categories: 'propositional plans' and 'process plans'; the former includes formal and functional syllabuses while the latter refers to procedural and task-based or process-based syllabuses. All these typical syllabuses have further classifications.

5. Curriculum and Three Educational Value Systems

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Theoretical Insights Inspiring the Conceptualization of the Language Curriculum: A Critical Overview

Skilbeck (1982) developed three educational value systems—classical humanism, reconstructionism and progressivism—which immensely influenced educational philosophy, curriculum and pedagogy. Later, Clerk (1987) and White (1988) discussed and elaborated Skilbeck’s thoughts in greater detail. According to Skilbeck (1982), classical humanism looks upon education as transmission and curriculum as content. Reconstructionism, on the other hand, considers education as instrumental and curriculum as product. Finally, progressivism regards education as development and curriculum as process. The purpose of classical humanism, as Littlewood (1992) observes, is “to transmit valued knowledge and culture to an elite section of the next generation, and, in so doing, to develop their general intellectual abilities” (p. 14). Main purpose of reconstructionism is to initiate desired social change while progressivism aims at achieving individualism or self-esteem. Prahlad (2010) gives a short but apt description of the three value systems with their principles and the kind of curriculum or syllabus they inspire. According to Prahlad (2010), “classical humanism underlies the grammar /system based curriculum; reconstructionism is at the heart of the function-based or communicative curriculum, and progressivism is reflected in the process-based curriculum” (p. 101). The following Table 3.4 shows the three value systems and their correspondence with foreign language curriculum:

Table 1
Three educational value systems and their implications for foreign language syllabus

<i>Value systems</i>	<i>Foreign language syllabus/curriculum</i>
Classical humanism	<ul style="list-style-type: none"> - The Grammar-translation approach. - Content to be taught and learnt is expressed in terms of the elements of phonology, grammar, and vocabulary. - Learners need to understand the rules and apply them.
Reconstructivism	<ul style="list-style-type: none"> - Audio-lingual, audio-visual/situational, functional-notional approaches - Basic units of organization are semantic. - For beginners, the exponents are to be chosen on the basis of maximum usefulness and learnability.
Progressivism	<ul style="list-style-type: none"> - Process-based /procedural syllabus approach - Evidence shows that acquisition is not linear cumulative process, but it follows gradual development, in which many knowledge elements grow once at different rates and at different levels of perfection.

Adapted from Clark, 1987, p.93 and White, 1988, p.132.

6. Major Language Syllabus Types and Underlying Theories

Teaching and learning practices, by and large, are theory-driven. According to Stern (1983, p. 23) theory “reveals itself in the assumptions underlying practice” which is manifested in the syllabus. A syllabus, therefore, represents a particular view of language and language learning. The study discusses major language syllabus types to make sense of how theories inspire language syllabuses, and also how the popularity of language syllabuses depends on the popularity of language theories. The following Table 3.1 summarises major language curriculum/syllabus types in the last 50 years and their pedagogical practices:

Table 2

Summary of curriculum changes in the last 50 years

<i>Curriculum design</i>	<i>Theoretical perspective</i>	<i>Units of analysis</i>	<i>Students' main activities</i>	<i>Comments</i>
Structural/ Grammar- translation	Structural linguistics; descriptions of parts of sentences; learning rules of language	Inventory of grammatical structure; lists of vocabulary items	Memorise words and rules; write exercises and translate sentences; study simplified written passages which illustrate grammar and vocabulary	Emphasis on language as form; focus on written language; Learners read and analyse original novels, plays, poetry
Audio-lingual Audio-visual	Behaviourism theory- learn through imitations	Pre-scripted, written dialogues recorded on tape with accompanying slide pictures	Listen to and repeat dialogues; imitation of set dialogues; practise variations	Repetition of artificial dialogues and invented contexts
Functional-notional curriculum	Speech theory	Functions: to agree to request to refuse. Negotiations: time, place	Practise speech acts in simulated activities	Language-centred; decontextualised speech acts
Communicative language	Learn language	Information exchange;	Language activities such as	Oral emphasis;

teaching	through spoken interaction	includes elements from other models	information gap tasks	rehearsal for authentic language use out of class
Task-based curriculum	Negotiation of meaning through doing tasks	Tasks and grammar of tasks	Interactive tasks associated with subject learning (e.g., science experiments)	Language of <i>(Continued)</i>
Content-based curriculum (bilingual and immersion programmes)	Learn language through study of subject content	Course content: experiments in science, topics in history	Tasks and texts associated with subject learning (e.g., science experiments)	Use of target language for authentic purposes
Genre-based curriculum	Texts as social semiotic products and processes	Text-types or genres-oral and written	Genre analysis and composition; written focus	Focus on lexicon-grammar of genre

Adapted from Mican, 2012, p.84.

6.1 Formal/ Grammatical/Structural Syllabus

Formal syllabus thrived as an expression of the dominant paradigm of the immediate post-war II years. Though Tickoo (2003) traces the origin of formal syllabus back to mastery method (MM) of Thomas Prendergast (1806-1886), groundbreaking works of Lado (1957) and Fries (1945) on contrastive analysis (CA) greatly influenced the theoretical basis of the formal syllabus. The CA hypothesis claimed that similarity between the L1 and L2 facilitates learning and causes ‘positive transfer’ while dissimilarity encumbers learning and causes ‘negative transfer’. This view which was in accord with the concurrent psychological theory of behaviourism expound that learning happens through habit formation. In this syllabus, a language item is introduced at a time and the learner is expected to master the item before s/he moves on to further items. McDonough’s (1981) opinion on hierarchy of language items in formal syllabus is mentionable, “The transition from lesson to lesson is intended to enable material in one lesson to prepare the ground for the next; and conversely for material in the next to appear to grow out of the previous one” (p. 21).

Major principles of grammatical syllabus are: (a) language learning process primarily is incremental, not integrative; (b) linguistic items for the syllabus are selected and graded according to grammatical notions of complexity and simplicity; and (c) priority is given to the organisation of the text, not the construction or negotiation of meaning.

Chomsky (1959) challenged the claim of the behaviourist view of learning and identified fault lines in the conceptualisation of the language acquisition that learning is the outcome of habit formation. For Chomsky, language learning is an innate ability and every mind is wired with the language acquisition device (LAD) which processes the language input, and all languages across the globe share some common properties. Subsequently, formal or grammatical syllabuses fell into disfavour as theories underlying them got weakened before emerging theories by Chomsky (1957, 1959), Corder (1967), Hymes (1971), Dulay and Burt (1973, 1974a, 1974b).

6.2 Notional-Functional Syllabus (NFS)

The basis of the notional-functional syllabus (NFS), the precursor of communicative language teaching (CLT), is found in the error analysis (EA) by Corder (1967) and morpheme order studies (MOS) by Dulay and Burt (1973). Both the studies suggest that language teaching and learning do not necessarily follow any linear correspondence. On the other hand, different branches of applied linguistics, for instance, Sociolinguistics and Pragmatics, particularly Austin’s (1969) ‘Speech Acts’ theory, influenced the NFS immensely. Research in these areas focus on the language codes and with how people deal with language in social groups in certain contexts. More importantly, research in pragmatics denies any one-to-one relationship between the formal and functional aspects of language. Nunan (1988) shows not only how a single form demands more than one function, but also how a given function yields more than one form. The following tables show inconsistencies between form and function of language:

Table 3
Inconsistencies between form and function

<i>Form</i>	<i>Functions</i>	<i>Gloss</i>
The cliffs are over there	Direction Warning Suggestion	That’s the way to the scenic view. Be careful of the cliffs! How about a walk along the cliff top?

Table 4
Inconsistencies between function and form

<i>Function</i>	<i>Forms</i>
Request	May I have a drink please? Thirsty weather, this. Looks like an interesting wine. I'm dying for a drink. Is that a bottle of Champagne?

Note. Table 2 shows how a single sentence performs different functions while Table 3 exemplifies how a particular language function can be performed through a number of language forms. Adopted from Nunan, 1988, p.31.

Tickoo (2003), however, assigns three principles to the NFS that items in the NFS are (a) meaning focused; (b) based on analysis of learner needs; and (c) divided into two categories: functions and notions; the former refers to the communicative purposes for which language is used, and the latter to the abstract meaning.

6.3 Emergence of Communicative Syllabus: Widdowson's Rebuttal

In the early 1980s, Breen (2001) writes, the NFS was found to have two limitations. First, teaching of repertoire of functions was considered as constricting the learner's potential to certain set communicative and occupational roles. Second, the NFS, like the formal syllabus, was regarded as 'synthetic' where learners were to gradually acquire the knowledge of language in discreet manner—be in forms or functions—largely through decontextualised form-focused activities. But, Widdowson (1978) gives equal emphasis on both aspects of language:

We may say that the realization of language as 'use' involves two kinds of ability. One kind is the ability to select which form of sentence is appropriate for a particular linguistics context. The second is the ability to recognize which function is fulfilled by a sentence in a particular communicative situation. (p.6)

Widdowson does not agree with the notion of the communicative syllabus. His comment, "there is no such thing as a communicative syllabus" (1984, p.26) appears to Stern as "a rather surprising statement for someone who has written a seminal book called *Teaching English as Communication*" (1984, p.8). He clarifies that "It is perfectly possible to adopt a communicative methodology in the realization of a syllabus designed along structural lines" (Widdowson, 1990, p.130). Widdowson's stance is that teachers can teach English communicatively following a structural syllabus because it is methodology which needs to be communicative, not the syllabus per se.

Moreover, Wedell and Malderez (2013) opine that communicative language teaching from its inception had a clear goal to achieve communicative competence in English but did not have any clear route to follow. Coulthard (1991) attempts to clarify the aim of CLT stating that “the aim is not to produce someone who is communicatively competent but rather someone who is a competent communicator, and there is an enormous difference” (p.103). In this statement, the author makes distinction between ‘communicative competence’ and ‘competent communicator’ which indicates a shift from the ‘what’ to be learnt (‘communicative competence’) to the ‘who’, the learner (as ‘communicator’) and CLT essentially aims at the latter. Therefore, if the aim of CLT is what Coulthard (1991) posits i.e., to enable learners to become competent communicators, the language syllabus needs to be designed to enable learners to develop on the basis of Canale’s (1983) framework which comprises four types of competence: linguistic competence, sociolinguistic competence, discourse competence and strategic competence. However, Dubin and Olshtain (1986) mention three views of language central to the communicative curriculum: (a) view of language from sociolinguistic perspectives; (b) view of language from cognitive perspective; and (c) view of language from humanistic perspectives.

6.4 Process Syllabus: Going Back to German Linguist Von Humboldt

Influenced by John Dewey’s (1910) view that a curriculum inspires learners to experiment ways of knowing, to explore knowledge and to involve in dialogue. Candlin (1984) advocates for a process syllabus that basically provides two aspects: (a) a plan which teachers and learners require to make through ‘negotiations’ in class; (b) a bank of activities based on tasks. It holds the view that since learning experience is not static learner needs constantly change. Therefore, pre-determined objectives, pre-set activities and outcomes are impractical. For Candlin (1984), a syllabus is ‘a retrospective record’. In short, Candlin’s (1984) process syllabus addresses the question, “Who does what with whom, on what subject matter, with what resources, when, how and for what learning purposes?” (White, 1987, p. 98). At the heart of the process syllabus is the belief held by German Linguist, Von Humboldt that “one cannot really teach language but can only present the conditions under which it will develop spontaneously in the mind in its own way” (as cited in Chomsky, 1965, p.51)

6.5 Task-based Procedural Syllabus: A Meaning-focused Approach

The origin of task-based syllabus is found in the first language theories and Krashen’s (1981) influential view that language is best acquired through meaning-focused input. From this perspective, the goal of the syllabus designer and teacher have been to encourage interaction through suitable tasks and negotiations for meaning. This task-based procedural syllabus comprises specification of tasks for learners to be engaged in through focus on meaning. At the heart of the procedural approach is Prabhu’s communicational teaching project (CTP) which

continued for five years (1979-1984) in Bangalore, India. The main hypothesis of Prabhu (1987) is that language structure is best acquired when the learner’s attention is on meaning. Prabhu (1987) used three task types in the CTP: (a) information-gap activity; (b) reasoning-gap activity; and (c) opinion-gap activity.

6.5.1 Implementation: Negotiating with Kids or ‘Asking Patients How They Will Get Well’

The main problem with implementation of the process-oriented syllabus lies in the very principle of ‘negotiations’. When it comes to implement this type of syllabus at elementary levels, it becomes humanly impossible to fall in any negotiations with those learners who even might not know what is good or bad for them. If learners are compared with patients, negotiating about the contents and methods of teaching with them is like asking patients how they can get well (Tickoo, 2003) . Thus, though goal oriented formal syllabuses can be suitable for the junior learners at the elementary levels, the process-based syllabus may be effective for the ESP learners where the learners can render significant contribution to the process of negotiations. Moreover, there are always some discrepancies between the theory and practice which usually surface during implementation phases. Because syllabuses or curriculums are largely influenced by different variables like social norms, cultural taboos, religious ethos and political decisions.

7. Mixed-focus Curriculum: A Synthesis of the Opposites

Syllabus types discussed above are either product-based or process-based. Neither of the two—product and process syllabus—is perfect in itself, but perfection may exist in the synthesis of the both. Since both the ‘goal-oriented’ and ‘means-orientated’ syllabuses have their rigid features, they create difficulties in implementation phases. Widdowson (1987) expresses concern about this issue, “I think it is unlikely that any research at present or in the future will provide us with anything very definite to resolve these difficulties” (p. 85). In this connection, we can think of the mixed-focus curriculum (MFC) of Finney (2002) which is essentially learner-centered and an attempted “synthesis of the product oriented ends-means model and the process oriented approach” (Nunan, 1988, p.20). The advantage of MFC is summed up by Yalden (1987) when she states that “it would seem to allow the syllabus designer the most freedom to respond to changing or newly perceived needs in the learners, and at the same time provides a framework for the teacher who may not be able or willing to go fully communicative" (as cited in Finney, 2002, p. 76). Finney (2002) provides a framework for MFC:

Table 5

Finney’s framework for MFC

<i>Structure / Function</i>	<i>Function/Skills</i>	<i>Task / Theme</i>
-----------------------------	------------------------	---------------------

Greater emphasis on structure and functions	Targeting functions	specific	Remedial work	structural
Introduction of learning strategies and techniques	Application of task-based problem solving activities	through and solving	Task-based focus on processes and to encourage language use	syllabus learning strategies and creative
Elementary levels	Pre-intermediate levels		Intermediate and above	

Note. The table above shows the mixed-focus curriculum (MFC) framework combining aspects of form-focused and meaning-focused language curriculums. Adopted from Finny ,2002, p.76

8. Kumaravadivelu’s Categorisation of Methods

Kumaravadivelu’s (2006) categorisation of language teaching methods into three groups implies further classification of language curriculums. The author categorises language teaching methods into (a) language-centred methods; (b) learner-centred methods; and (c) learning-centred methods. According to Kumaravadivelu (2006), language-centred methods are principally concerned with linguistic forms which “provide learners to practice preselected, pre-sequenced linguistic structures through form- focused exercises in class” (p.90). On the other hand, learner-centred methods are mainly concerned with learner needs and situations. These methods “provide opportunities for learners to practice preselected, presequenced linguistic structures and communicative notions/functions through meaning-focused activities” (p. 91). Finally, learning-centred methods are principally concerned with the learner’s cognitive processing of learning. These methods “provide opportunities for learners to participate in open-ended meaningful interaction through problem-solving tasks in class” (p.92). We can align the three categories with three broader language curriculum types. The following Table 3.4 shows this:

Table 6
Aligning Kumaravadivelu’s categories of methods with language syllabuses

<i>Categories of methods</i>	<i>Types of syllabuses</i>
Language-centred methods syllabuses	Structural/grammatical
Learner-centred methods syllabuses	Functional-notional, CLT
Learning-centred methods	Procedural, task-based

The table shows perceived alignment between three dominant language syllabuses with Kumaravadivelu's categorization of established language teaching methods.

9. Conclusion

A language syllabus, as Yalden (1984) opines, is the manifestation of theories of language learning, language acquisition, sociolinguistics, and psychology. Thus, underlying every language syllabus are language theories which again stand for different dominant paradigms of the time. Though the pedagogic exercise of syllabus and curriculum dates back to Plato, it has travelled through many crossings to reach Prabhu's 'Bangalore Project' (1979-1984). This essay attempts to critically review the three educational value systems and two major breakthroughs in the curricular studies—the Council of Europe 1971 and the Toronto TESOL Convention 1983—which shows future possibilities in the field of syllabus and curriculum. The essay has also shed light on the major syllabuses and their theoretical bases with particular focus on mixed-focus curriculum of Finny (2002) and Kumaravadivelu's categorisation of methods (2006) with regard to three dominant syllabus types, such as the structural syllabus, functional-notional syllabus and task-based syllabus.

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Causativisation in Malayalam: A Historical Approach

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Abstract

This study is an attempt to present a picture of the evolution of Malayalam causative suffixes from the period of Inscriptional Malayalam (9th century) to Modern Malayalam. Since there are no definitely datable texts in the early Malayalam period, the study is confined to inscriptions.

Keywords: Malayalam, causativisation, inscriptional Malayalam, Modern Malayalam, historical approach

Introduction

In most of the languages the verb stem refers to the base morpheme that indicates the meaning of the verb. The base form of the verb can usually take affixes (prefixes & suffixes). The common and simple type of derivation of the stems is concerned with voice: Intransitive, Transitive and Causatives. This type of stem formation can be found in all the Dravidian languages.

Causative Formation in Malayalam Language

Causative verbs are another class of verbs. The term causative means ‘one to do something’. This type of verbs are formed by adding / i / to *akaarita* and / ppi / to *kaarita* in Modern Malayalam.

Inscriptional Malayalam period had the evidence of the usage of three causative markers /- i -/, / -vi- / and / -ppi- /.

eg:	<i>muttu</i>	>	<i>muttikku</i>	‘to obstruct’ TP. I - 1
	<i>paRRu</i>	>	<i>paRRiccu</i>	‘deceived’ Bh.R.I
	<i>cey</i>	>	<i>ceyviccu</i>	‘to make someone to do’ TP.I - 1
	<i>koṭu</i>	>	<i>koṭuppiccu</i>	‘to make someone give’ TN.I

It is assumed that when the causative marker is followed by /-kk/ or /-cc/, /-kk/ can be considered as a link morph and /-cc/ may be the past tense marker. /-vi-/ is rarely occurring as causative marker.

eg: *ceyvippatu* ‘to make someone to do’, P.I
ceyvippitu ” ” 11th cent, Ins.

In the above words /-vi/ functions as causative marker and /-pp/ is the link morph.

Some scholars believe that the words such as /*iduviccu*/ or /*toṭuviccu*/ have the causative marker /-vi-/. But in a closer observation it can understand that /-v/ is only a vowel glide in such words and /-i-/ function as causative marker.

eg: *toṭu + i > toṭuviccu* ‘to make someone to touch’
idu + i > iduviccu ‘to make someone to put’

Caldwell (1856) and Keralapanini (1917) recommended that /-pp-/ in /-ppi-/ is not a causative marker. They consider it as a link morph. But it is not a supporting one, because /-pp-/ causative marker is found in North Dravidian languages too. For example, in Kui language, the word /*aaṭ*/ means ‘to join’. They use /*aaṭppə*/ for ‘to make join’. Similarly /*uṇ*/ means ‘to drink’ and /*uṇppə*/ means ‘to make drink’. Kannada language have the evidence of /-pp/ as causative marker.

eg: /*tirigu*/ ‘to turn’
/ *tirippə* / ‘to make turn’.

From the above fact it may clear that /-pp-/ in /-ppi-/ is a causative marker in Malayalam language.

The markers /-i-, -vi- and -ppi-/ were used till 12th century. In addition to these markers /-ippi-/ and /-uppi-/ markers were found in 13th & 14th centuries.

/-ippi-/ marker were found in *maṇalikkara* inscription (1312 AD) and *uṇṇiṇiilisaṇḍeeṣam* (1432 AD).

eg: *eḷutu* > *eḷutippiccu* ‘to cause to write’
aRiyu > *aRiyippiccu* ‘to cause to know’
/-uppi-/ marker was seen in *uṇṇiyaccii caritam* (1332 AD)

eg: *ṇiRu* > *ṇiRuppiccu* ‘caused to stand’

The usage of these markers /- *ippi-* / and /- *uppi-* / could not be established in the coming centuries. 15th and 16th centuries retained the markers /- *i-*/ and /-*ppi-* /. E V N Namboodiri (2004) suggests that the causative marker /-*ii-*/ is existed in Malayalam language during 17th century. According to him the causative marker /-*ii*/ is found in Ezhuthachan's (1682) *mahaabhaaratam*.

eg: *akappet* > *akappeṭiiccu* 'caused to be caught in'

But from the example it is understood that presence of /-*ii-*/ might be of the morpho phonemic process in which /-*vi-*/ may be changed to long /-*ii-*/ by the deletion of /-*v-*/.

18th century onwards the reoccurrence of inscriptional causative markers /-*i-*/, /-*vi-*/ and /-*ppi-*/ were found in the literary works of A.R Raja Raja Varma and poems of Vallathol.

eg: *kakku* > *kakkiccu* 'cause to vomit'
aRi > *aRiviccu* 'caused to know'
keel > *keelppiccu* 'cause to hear'

Conclusion

All the causative markers existed in Malayalam language were disappeared and later the markers confined only to /-*i-*/ and /-*ippi-*/. The usages of above mentioned periods might be the influence of Tamil language. In Modern Malayalam the causative marker /-*i-*/ is used with *akaarita* verbs (weak verbs) and /-*ppi-*/ is used with *kaarita* verbs (strong verbs).

Inscriptional Period	Old Malayalam	Middle Malayalam	Modern Malayalam
1. /i/	1. /-i/	1. /i/	1. /-i/ to
2. /vi/	2. /-vi/	2. /ii/	<i>akaarita</i> verb
3. /ppi/	3. /-ppi/	3. /ppi/	2. /-ppi/ to
	4. /-ippi/		<i>kaarita</i> verb.
	5. /uppi/		

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