Unfolding the Concept of Spirituality through Characterization in the Selected Novels of Indian Writing in English

Naveen Kumar Mehta, M.A., M.Phil, Ph.D. MPSLET, UGC-NET

Language in India www.languageinindia.com **ISSN 1930-2940 Vol. 13:7 July 2013**

Abstract

Spirituality in character leads one to a search of the knowledge of the highest and the absolute by direct experience and manifestation of the search in every mode of living, thinking and acting. The present study unfolds the concept of spirituality through characterization. There are certain characters in the selected novels of Indian – writing in English, who reflect this concept. They transform the spirit of love, truth non-violence, self-sacrifice, self-discipline, penance, self-realization or self-assertion through their various actions. They do not only offer the common reader, the positive aspects of spiritualism but also offer the negative aspect of pseudo-spiritualism.

Keywords: Spirituality, character, swami, religion, self-realization, truth, compassion.

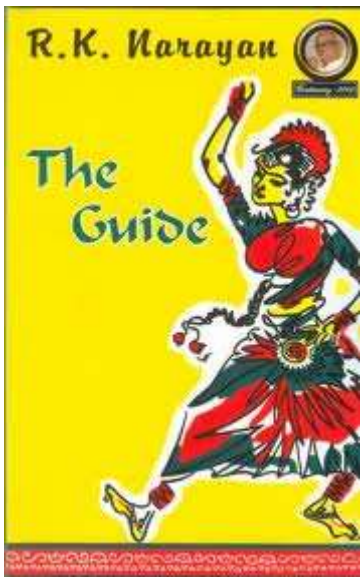
Introduction

India has produced a large number of spiritual figures who have shown the common man the path of realization. Such figures can create illusions of hope and happiness through a skillful manipulation of words, gestures and facial expressions. They talk of spiritual values. Since Bankim's time these wonderful characters often figure in the Indian-English writing. Some of the spiritual figures have been discussed at a great length in Indo-Anglican fiction such as R.K. Narayan's The Guide, Raja Rao's *Kanthapura*, Bhabini Bhattacharya's *He Who Rides a Tiger* and Kipling's *Kim*.

R.K. Narayan's *The Guide*

Through the characterization of Raju, in *The Guide*, R.K. Narayan unfolds the concept of spirituality. In the first stage of his career Raju is a tourist guide and a shopkeeper; in the second role he is an entrepreneur and an impresario and manager. He

was thrown into the dangerous, passionate relationship with Rosie, the mistress of a rich tourist he calls Marco, Raju's passion for Rosie makes him restless and almost mad. He elopes with her and spends all his hard earned savings to make Rosie a great classical dancer. He becomes her business manager and publicity agent without making and conscious plans about it. It is characteristic of Raju that once cast in a particular part he performs it with gusto, partly for the sake of self-preservation, partly because it suits his temperament wonderfully.



In the third phase of his life he becomes a convict, an ideal prisoner. Obsessed and ultimately ruined by the strange, cold-hearted Rosie, Raju is accused of forgery by Marco. He goes to prison, deserted by his mistress, despised by his family and friends. This act of forgery was the only one done by him deliberately. But Raju could not imagine that his act of forgery should bring him such a disaster. Even this role of the convict in the Jail was performed with joy and inspiration: "I was considered a model prisoner, he says."[1]

After the expiry of his term of imprisonment, he takes refuge in an old temple by a river. While sitting on the steps of the temple one evening and reflecting on the future course of his life, he is taken for a holy saint by a peasant known as Velan who seeks his advice on his domestic problems. By uttering a few platitudes, he helps Velan to find a solution.

"I know what your problem is, but I wish to give the matter some thought. We cannot force vital solutions. Every question must bide its time. Do you understand it?"[2] Raju, then utters such words which reflects his character as a spiritual man - "whatever is written here will happen. How can we ever help it? We may not change it, but we may understand it, Raju replied grandly. And to arrive at a proper understanding time is needed."[3] Raju further declared that "what must happen, must happen; no power on earth or in heaven can change the course of that river."[4] Thus, the convict drifts into the role of a saint. People come to him to seek his advice in domestic problems. Raju does not disappoint them. He utters mystifying statements to them with characteristic dignity. He knows: "The essence of sainthood seemed to lie in one's ability to utter mystifying statements."[5]

It is Raju's habit to perform whatever role is assigned to him by Fate perfectly and nicely. He has a ready-wit that helps him in all walks of life. The same ready wit him in the final role of his life as a spiritual man. He soon learns that the essence of sainthood seems to be one's ability to utter mystifying statements. People come to him to listen to his discourses and storytelling. He delivers big lectures on the necessity of education and instantly establishes an evening school in the temple in order to eradicate illiteracy of the children. He advises the people in his newly acquired self-styled fashion: "Recollect and reflect upon every word you have uttered since day break."[6] These evening sessions grow in popularity until Raju becomes a public figure. But the idea of school too originates quite by accident. Even the final episode of fasting originates in a similarly insignificant and casual manner.

To the village teacher Raju as a saint converses with an air of authority:"I like to see young boys become literate and intelligent--- it's our duty."[7]

When the villagers talk about a crocodile in the river, Raju replies in the same spirit. "What can a crocodile do to you if your mind is clear and your conscience is untroubled." Thus, he teaches the lessons of high level of spirituality and becomes the saviour of local people.

The shadow of famine stalks the countryside, the earth was fast drying up and cattle begin to die. People come to their saviour but the saviour himself is now in a helpless state of mind. Apparently he looks untroubled and reserved and tells them:

"Be peaceful; everything will be all right; I will fix it with the Gods."[8] But inwardly he has become restless.

The severe draught disturbs the peace in the village leading to fracas and violence. Raju, the ex-convict afraid that the police might arrive and expose him. But Raju still plays the role of a saint and sends a message to the villagers through Moron; "unless they are good I'll never eat."[9] But the villagers interpreted it as the Swami won't eat because it won't rain. It is at this stage of the matter that Raju has been compelled to begin the fast. He realized that he had worked himself into a position from which he could not get out. This transformation of his character as a fake saint to a spiritual saint discovering his own self is convincing one.

As a Swami Raju had to undergo an act of vicarious suffering to purify the sins of others. It was a destructive risk. But he did it well. During the early days of his role as a saint, he assumed and feigned that role due to the needs of his stomach. During the last days, however, it was the faith of the people that forced him to perform as a saint.

> "He felt moved by the recollection of the big crowed of women and children touching his feet. He felt moved by the thought of their gratitude."[10] The unquestioning faith of the people elated his mind and personality. It transforms Raju from "what he really is, into a worthy object of its devotion. Towards the end Raju loses the feeling of an actor performing an act; the act becomes the reality, the mask becomes the man."[11]

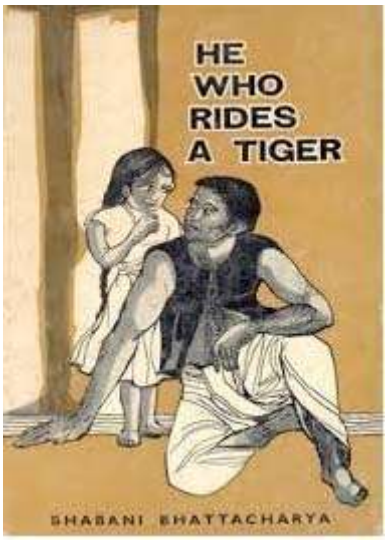
This is a moment of illumination, a moment in which an individual acquires the power to go beyond his self and Raju's act of sacrifice transcends his self.

For the first time in his life he was making an earnest effort; for the first time he was learning the thrill of full application, outside money and love: for the

first time he was doing something in which he was not personally interested. He felt suddenly so enthusiastic that it gave him a new strength to go through with the ordeal. [12]

The transformation of Raju's life is indeed the spiritual triumph of Narayan's art of characterization. At the end of the novel, Raju dies in the true spirit of a saint. Raju's reply to Malone is characteristic of a saint:"I am only doing what I might have to do; that's all my likes and dislikes do not count."[13] Thus, Raju's death of the end is for the *Dharma* that holds up the suffering humanity. Raju is thoroughly human in his desires and passions. And yet he is capable of a remarkable capacity for detachment which enables him to go through even Jail life, not only without embarrassment, and pain, but with positive pleasure. Thus when the crisis prevails, the absence of a strong ego and the lack of attachment prove to be powerful assets for affecting a recovery. Hence the character of Raju reflects the elements of a "*Karma Yogi*".

Bhabani Bhattacharya's *He Who Rides a Tiger*



Kalo in Bhabani Bhattacharya's He Who Rides a Tiger represents the concept of freedom and untoucability. Bhattacharya's characterization of Kalo, the hero of the novel is entirely different from that of the wandering minstrel in A Goodness Named Gola. The character of Kalo is not that of *Yogi* concerned with mystic experiences. His is the adventurous story of deception of an imposter. He is a blacksmith by profession. In the words of Biten himself: "The blacksmith's story is a legend of freedom, a legend

to inspire and awaken."[14] But acute poverty leads him to an act of theft of food and he is sent to Jail.

In the Jail, Kalo meets a revolutionary young man from Calcutta who is known in the prison, only by his number B-10. It is B10 who transmits, revolutionary fervour to Kalo and convinces him that a right answer to a society full of exploitation and inhuman callousness is to hit back:

"We are the scum of the earth. They hit us where it hurts badly - in the belly. We have got to hit back."[15] Out of Jail Kalo lives a life full of frustration completely embittered with society. He thinks of taking revenge on the society dominated by the privileged Brahmins. Soon Kalo becomes a revered priest of a temple wherein he has made a *Shivalinga* sprung out of the soil by his clever trick. He wears the plain dress of a Brahmin with a sacred thread on his body. When people gather around the temple with great reverence he pretends completely to be lost in worship: "He had closed his eyes. He had held his breath. Clutching the sacred thread in his hands he had passed it lightly over his shoulder and across his bare chest --- putting on the sacred thread he had made him rootless."[16]

Thus, the terror of act was followed by a deep sense of peace. He had transcended the station that birth and blood had assigned him. Exhilaration and new courage filled him. Kalo masquerades as a Brahmin priest and encompasses a miracle - raising of a stone of God Shiva out of the earth. He builds up a temple on this adroitly contrived fact. Kalo the blacksmith is metamorphosed into a Brahmin as Mangal Adhikari, just as Raju, the railway guide, is transformed into a spiritual guru. Kalo becomes extremely conscious of his new role of self-styled Brahmin. He takes his place in the new order of living. It is seen when a merchant has raised his finger towards the establishment of the temple, Kalo converses with him in a convincing manner:

> This is truly the age of sin. Man does not give to man out of kindness, even when hunger prowls and tens of thousands die. What wonder that man will not give to the gods out of love? Have you no fear? Do you not shake at the thought of Shiva's thunderous wrath? Kalo twisted the sacred thread on his thumb,

invoking the deity. Terror sprang to the merchant's face. Was the *pujari* going to curse him? His tongue stumbled as he blurted. [17]

Even Kalo soon learned the art of tempting others. He tempted the merchant to do good deeds through his spiritual speech:"You will be rewarded. I shall see to that. In the temple yard a marble slab will be set at our expense with your name as the donor of the land. For so small a price you will live forever and ever, my friend!" Kalo watched and his thick forefinger stabbed the air, "understand".

Even after transforming himself as a Brahmin. Kalo does not know the rituals related with Brahminism. He knew neither ways of ritual nor words of mantra, invocation. That knowledge was restricted to Brahmins. He finds a pujari to perform the rituals of the temple. He is so sure of his newly acquire Brahmin identity that he plans to marry his daughter to a Brahmin. Kalo's daughter Lekha also joins the same venture of her father. She is transformed into 'the mother of sevenfold bliss', a living Goddess. But it is also a forced transformation.

Men of wealth with no time or heart for prayer and penance give willingly for ritual, the easier way for them. The philosophy of the Indian soil *"Karma Bhoomi"* is etched in all its essence here. Vishwanath asked Kalo one day. "In this land of thousand and one gods, why is there is such deviltry and such misery?" Then the master of the temple speaks out his wisdom:

> There is no faith in our hearts. The fire of punishment is our own making. It is the fire-bath of our purification. Sins committed in one life may have to be expiated in another through suffering. The real evil-doers seem untouched by *'Karma'*. They eat well and utter the name of Shiva and name of Rama and sleep in beds of peace and comfort. All that you do in this life goes to make the writing on your brow in the lives to come. [18]

Kalo looks deep into the face of his superiors, inhabitants of a higher world whose very shadow used to strike him into object humility. He seems to awaken from his half sleep. He begins to confess about himself and his past ordinary life. He sums

up: "Nothing is as true as falseness. The more false you are to yourself and to others, the more true you become."[19]

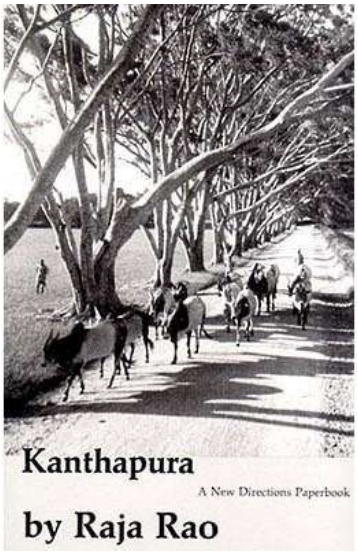
The role of a Brahmin does not suit the nature and habit of Kalo. He wants to live a 'real' life rather than a transmigrated.

The Brahminic role, it appeared, was not to be as easy as it had seemed. How was he to pass the endless idle hours? A real problem for one who had always work hard. As he sat across legged on the *divan* with nothing to do, his hand ached for the touch of the good tools of his trade. [20]

Kalo creates a storm in the temple by one of his characteristic deeds. According to the usage, the milk that has been used for the ritual bath given to the image everyday is collected and thrown into the sacred Ganga. Viswanath begins to steal the milk and distribute it after boiling, to destitute children. Kalo as a spiritual Mangal Adhikari is touched by the humanity of the gestures and supports Viswanath. The trustees and the worshippers who pay for the milk through endowments create to a furor but Kalo rides the storms and finally establishes the customs of using the sanctified milk for feeding hungry children. But Kalo confesses ultimately to the people his fraud when he finds it difficult to undo the enormous lie. He and his daughter leave the temple and go away. Thus, the story of Kalo is the characterization of man who in order to fulfill his submerged wishes to rise to the status of Brahmin deceives society by passing for a spiritual man.

It is true that Kalo reminds us of Raju who transforms himself into a "Swami" in Narayan's 'The Guide'. In both, holiness is only a convenient disguise. While in Raju the identification last for a short period in Kalo it is cast off in the end. [21]

Raja Rao's *Kanthapura*



In portraying the character of Moorthy, in the Kanthapura, Raja Rao is operating within the Indian philosophical tradition. He is aware that for the Indians, the highest goal in life is *Moksha* or self-realization. And to achieve this, three ways are open to the individual - those of *Karma* (action), *Jnana* (knowledge) and *Bhakti* (devotion). In the *Kanthapura*, Moorthy chooses all these paths. He is regarded as the village-Gandhi. The Gandhian myth is experienced in living terms through the character of Moorthy. The word 'Moorthy' in Kannada means the image and he is the image of Gandhi in *Kanthapura*. Moorthy is introduced to us at the very beginning as: "Corner-House Moorthy, who had gone through life like a noble, cow, quiet, generous, serene, deferent and brahmanic, a very prince, I tell you."[22]

After the first brush with the authority at the Skeffington estate that Moorthy decides on his fast, an act of self-purification, before beginning the Don't-touch-the Government campaign. Moorthy believes in the principles of love. Moorty, after the three day fast, is convinced that he "would send out love where there was hatred and compassion, where there was misery."[23]

After his fast, Moorthy has realized that he should love all fellow men despite the difference in caste, creed etc. Moorthy true to the basic Gandhian ideology, avoiding any direct confrontation with unbelief or criticism. He tries to win the favour of his enemies as:

I shall love even my enemies. The Mahatma says we should love even our enemies and closing his eyes tighter, he slips back into the foldless sheath of the soul, and sends out rays of love to the east, rays of love to the west, rays of love to the north, rays of love to the south and love to the earth below and to the sky above, and he feels such exaltation, creeping into his limbs and head that his heart begins to beat out a song, and the song of *Kabir* comes into his mind:

The road to the city of love is hard, brother,

It's hard,

Take care, take care, as you walk along it. [24]

In *Kanthapura*, Moorthy, is a devotee of the Mahatma conceived as in incarnation, a veritable avatar of the divine, born in this earth to end the suffering of Indian people under British rule. His life and actions, as characterized by the village bard, near to those of the Lord Krishna.

Moorthy is a *Satyagarahi* and the leader of the non-violent movement in Kanthapura. He teaches the lessons of bravery and courage against the British rule. Bade Khan who is the symbol of the oppressive soulless bureaucracy, made visible repulsive. But the villagers are not afraid of the policeman because- "what is a policeman before a Gandhi's man? Tell me, does a boar stand before a lion or Jackal before an elephant?"[25]

It is Moorthy who creates the Satyagrahis out of the sons of the soil. Women also participate in the movement. Moorthy in the novel, recognizes the virtues of discipline. He inculcates in the fighters for freedom proper discipline whenever they go out of control. A Satyagrahi must recognize the value of discipline. It is a force, a power and a potent instrument to spell the word non-violence. He shows the importance of non-violence to the villagers:

"Brothers, in the name of Mahatma, let there be peace and love and order. As long as there is a God in Heaven and purity in our hearts evil can not touch us. We hide nothing, we hurt none."[26]

Even the force of arms, gets subdued when faced with the *Satyagrahis* armed with non-violence and love force. It is reflected in the character of Moorty. It is Moorthy who throws himself heart and soul into the work of the upliftment of the down-trodden people.

Moorthy is the first Brahmin of the village to enter the so-called Untouchable's hut to sip the milk offered to him. Moorthy has seen Gandhi just once in a vision when he stands near the Mahatma and fans him for a while. The stirring vice of the Mahatma makes a deep impact on his character, even though it is a 'vision'. Moorthy hears the Mahatma's message intently and takes a vow to spread it in the country side. He preaches the view of Mahatma Gandhi. Truth, spinning of the wheel, and the equality of worship is recited by him to the villagers. He also encourages them to abjure the drink.

Moorthy was a Brahmin but he and his followers went to the houses of *Harijans* and even took food there. The gates of temple were opened. Therefore, Bhatta persuaded the Swami to ex-communicate Moorthy from Brahmin community, and Moorthy says-

> Let the Swami do what he likes. I will go and do more and more *pariah* work. I will go and eat with them if necessary. Why not? Are they not men like us. And the Swami, who is he? A self-chose fool. He may be learned in the Vedas and all that. But he has no heart. He has no thinking power. [27]

Moorthy is perched at the top in ascetic strength. He is idealized as a Gandhian who has taught brotherhood, and equality and castelessness.

Thus, the character of Moorthy unfolds the concepts of truth, love, non-violence, freedom and self-discipline etc. The people hail the Mahatma as the '*Sahyadri Mountain'* and Moorthy as the 'small mountain'. His character stands for moral courage and self-discipline. So Moorthy as a Satyagrahi follows the line of Mahatma Gandhi, who preached the highest moral is that we should unremittingly work for the good of mankind without the sense of egoism.

Rudyard Kipling's *Kim*

In Rudyard Kipling's *Kim*, the character of Lama unfolds the concept of Buddhistic spirituality. He is the embodiment of Buddhistic spirit. He was an Abbott of the Buddhist monastery at Such-zon in Tibet on a pilgrimage to visit the four Holy places of Buddhism in India. The Lama performs all the rules of Buddhistic religion. Lama followed the middle path. The Lama told the curator that Lord Buddha had once taken up a vow and released an arrow which passed beyond site. At the last it fell and where it touched earth there broke out a stream which became a river. The Lama said that this river was the river of wisdom which could wash away all the sins of a man and he wanted to find out where the river was. "He freed himself, is that who so bathes in it washes away all taint and speckle of sin."[28]

The Lama and Kim proceed on their journey as a Chela, Kim looks after the bodily needs of the Lama and also receives instructions regarding the wheel of life:

> When the shadows shortened and the Lama leaned more heavily upon Kim, there was always the wheel of life to draw forth, to hold flat under wiped stones, and with a long straw to expound cycle by cycle --- obediently, then with bowed head and brown finger alert to follow the pointer, did the chela study; but when they came to the Human world, busy and profitless, that is just above the Hells, his mind was distracted; for by the road side trundled the very wheel itself, eating, drinking, trading, marrying and quarreling - all warmly alive. [29]

Throughout the journey the Lama was in quest of the holy river. He talked to everybody about his aim of finding the river. He was prepared to spend the remaining years of his life in his quest. Even while walking on the Grand Trunk Road, the Lama never raised his eye. He did not watch many things and people on the road. He looked steadily on the ground and walked meditatively hour after hour. His soul was elsewhere. Lama's chief work with Kim was the drawing forth of his better qualities and paying for his schooling at St. Xavier's. But the Lama was a bit surprised that Kim had not become a Sahib. He had acquired oriental skills and attitudes. Then the Lama took Kim to his cell. And there he talked to him about Kim's progress. Kim told him that he was a sahib but when e came to him he was his Chela and that he had finished three years education at the convent.

Then Kim and Lama again decided to go on the road. They wanted to go from hills to the sea and from the sea to hills. On the way Lama told Kim many *Jatak* stories. The Lama explained Kim the teachings and principles of Buddhism. Every detail on the wheel of life was explained by the Lama to Kim. He told Kim:

> Friend of all the world' - the Lama looked directly at Kim, - I am an old man - pleased with shows as are children. To those who follow the way there is neither black nor white, Hind nor Bhotiyal. We be all souls seeking escape. No matter what thy wisdom learned among Sahibs, when we come to my River thou wilt be breed from all illusion - at my side. Hai! my bones ache for that River, as they ached in the te-rain; but my spirit sits above my bones, waiting The Search is sure! [30]

Thus, Lama was determined to find the Holy river. The Lama told Kim the stories of Tibbet and various monasteries; he spoke of Lhassa and the Dalailama whom he had seen and adored.

The old man's mind turned more and more to his monasteries as his eyes turned to the steadfast snows. His river troubled him nothing. Now and again, indeed, he would gaze long and long at a tuft or a twig expecting, he said, the earth to cleave and deliver

its blessing; but he was content to be with his disciple, at ease in the temperate wind that comes down from the *Deen*.

The Lama's search constitutes the final movement of the story. The Lama tells Kim as after the incident with Russian:

> The blow was but a shadow upon a shadow. Evil in itself - my legs weary apace there letter days! - it met evil in me - anger, rage, and a lust to return to evil --- Had I been less passionless, the evil blow would have done only bodily evil - a scar, a bruise - which is illusion. But my mind was not abstracted, for rushed in straightaway a lust to let spiti men kill. In fighting that lust, my soul was torn and wrenched beyond a thousand blows. Not till I had repeated the blessings' did I achieve calm--[31]

Thus, this blow awakens the Lama to the presence of evil in himself. But this also brings him nearer to his search. He now realizes that his visit to the Hills made him physically stronger letting him forget his search. The Lama has a great regard for Kim as his Chela: "Never such a Chela. Temperate, kinally, wise, of ungrudging, disposition, a merry heart upon the road, never forgetting, learned, truthful, courteous-----"[32]

Lama gives a very beautiful description of the release of his soul from the body; the description is impressionistic. He felt that his soul was merging with the universal soul: "Yes my soul went free and wheeling like an eagle, saw indeed that there was no Teshoo Lama nor any other soul. As a drop draws to water, so my soul drew near to the Great Soul which is beyond all things. At that point, exalted in contemplation, I saw all Hind, from Ceylon in the sea to the Hills, and my own Painted Rocks at Such-zen; ----- By this I knew that I was free."[33]In this frenzy mood the Lama jumped into the river thinking that there was the holy river into which he must throw himself to get liberation. Tashoo Lama was drowned and his search for the holy river ended.

The character of Lama reflects the concepts of non-attachment, self-sacrifice, self-realization etc. He completely lacks interest in worldly affairs since his whole being is concentrated on the object of his search. Lama also believes in Ahimsa. The incident on the Road to Benares when the Lama plays with the child or again his refusal to allow

the Hillman to revenge to his person also reflected this thing. Thus, all the great qualities of a Buddhist are found in the Lama. His outlook is other worldly; his devotion to Buddha is supreme and unbelievable.

Conclusion

To conclude, it can be said that the concept of spirituality has been elaborated through characterization at great length by the selected novelists. In the selected Indian-Writing fiction, spiritual figures have been found to influence other people. They bring peace and stability to a troubled situation. They love all people, good and bad alike, and pray for their well-being. Some of them are pseudo-spiritual. They only offer their 'personality' not their spirituality. They take undue advantages of their asceticism. They exploit the gullible and the knowledgeable alike. They directly or indirectly present the significance of spirituality in moulding and shaping of the character of an individual. Whether the character is benevolent or malevolent it unfolds the concepts of spirituality like - self-realization, self-discipline, self-sacrifice, renunciation, love, beauty, freedom, truth, a*himsa* etc. in 'real-life' like manner. Thus, it is noticed that these concepts are the main force behind the destruction or creation of a good character.

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End Notes

[1]R.K.Narayan The Guide. (Mysore:Indian Thought Publications, 1986), p.202.

[2]Ibid, p.20

[3]Ibid, p.20

[4]Ibid, p.20

[5]Ibid, p.46

[6]Ibid, p.41

[7]Ibid, p.41

[8]Ibid, p.57

[9]Ibid, p.83

[10]Ibid, p.97

[11]Meenakshi Mukherjee, The Twice Born Fiction:Themes and Techniques of the Indian Novel in English. (New Delhi:Arnold Heinemann, 1974), p.128

[12]Ibid, p.213

[13] Ibid, p.218

[14]Bhabani Bhattacharya, He Who Rides A Tiger. (New Delhi:Arnold Heinemann, 1977), p.4.

[15]Ibid, p.53

[16]Ibid, p.82

[17]Ibid, p.89

[18]Ibid, pp.119-120

[19]Ibid, p.239

[20] Ibid, p.98

[21]K.R. Chandrasekharan, Bhattacharya. (New Delhi:Arnold Heinemann, 1974), p.77

[22]Raja Rao, Kanthapura. (London: Oxford University Press, 1909), p.6

[23]Ibid, p.79

[24]Ibid, p.89

[25]Ibid, p.78

[26]Ibid, p.120

[27]Ibid, p.59

[28] Rudyard Kipling, Kim. (New Delhi:Surjeet Publications, 1999), p.16

[29]Ibid, p.302

[30]Ibid, p.231

[31]Ibid, p.360

[32]Ibid, pp.304-05

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Dr. Naveen K. Mehta
Associate Professor & Head
Communication Skills Department
Mahakal Institute of Technology
Ujjain-456010
Madhya Pradesh
India
drnknmehta73@gmail.com

Correspondence/Postal Address:

Sr. MIG-103, "ISHAN", Vyas Nagar
Rishi Nagar Extension, Ujjain 456010
Madhya Pradesh
India
drnknmehta73@gmail.com

Insights into Subject-Verb Agreement in the Syntax of Sindhi and English Languages: A Critical and Comparative Analysis

Mubarak Ali Lashari
Nirmal
Illahi Bux Gopang

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Language in India www.languageinindia.com **ISSN 1930-2940 Vol. 13:7 July 2013**
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Abstract

The central objective of this paper is to examine one of the important grammatical aspects of Sindhi and English language i.e. Subject-verb agreement but before moving to this central objective a brief historical background of both English and is given. Moreover some of the syntactic properties of both languages, including the positions of head word in the phrase and the position of verb and object, have been discussed. In addition to this Subject-verb agreement rule has been defined which is followed by the actual area of analysis. The analysis has been done by explaining various conditions in which the verb, due to the change in subject, changes similarly in both languages and some conditions where subject-verb treatment is different in both languages.

Introduction

According to Chomsky's idea of Universal Grammar, as discussed by Rosamond Mitchell and Florence Miles in their book *Second Language Learning Theories*, some basic linguistic features or principles are universal that is to say they are shared by all natural languages of the world for example all languages are structure-dependent which means all human languages have a definite structure which determines the way in which lexical items are arranged and disturbing that arrangement would result in illogical or meaningless utterances. On the other hand there are some features which are different among all the

languages for example the structure or the arrangement of linguistic items discussed above is different across languages. For instance the arrangement of subject, verb and object is not same in all the languages as some languages take verb before object and some after object. (Mitchell & Myles, 2004, p.62). Another such feature varying among languages is how changes occur in verb according to the its subject. This paper aims to examine and compare, on a preliminary level, the rules of subject-verb agreement in English and Sindhi. But before that a brief account of the origin of both languages is necessary which is given as under

The Origin of English

Charles Barber in his book *The Story of Language* says that English has descended from a branch of Indo-European which is called Germanic to which German, Dutch, Frisian, Danish, Swedish and Norwegian also belong. English, along with these sister-tongues, has descended from one parent language, a dialect of Indo-European, known as Proto-Germanic which is further divided into three main branches or groups of dialects known as North Germanic, East Germanic and West Germanic. To North Germanic belong the modern Scandinavian languages which include Danish, Swedish and Norwegian, Gothic comes from East Germanic whereas Old English has descended from Anglo-Frisian which is a sub-branch of West Germanic. Old English experienced tremendous changes as the result of Vikings' invasion of England which took place between 8th century and 11th century. Hence English absorbed thousands of words from the language of Vikings. During this period Old English converted into Middle English. Later on, in the latter half of 11th century England came under the rule of Normans therefore their language French greatly affected English. This period saw the fall of English language but soon when certain circumstances brought the fall of French, English was once again given due consideration and certain factors like the invention of printing press fostered the spread of a re-born English called Modern English which was

based on the London dialect as London was the centre of knowledge and learning at that time. During this whole evolutionary period the English could not retain its original form therefore the English that is spoken today is drastically different from Old English in its morphology and syntax as well. (Barber, 1964)

The Origin of Sindhi

Scholars have diverse viewpoints about the origin of Sindhi language. Some believe that it has descended from Sanskrit language as Dr Ernest trumpp says in the following statement: 'The Sindhi is a pure Sanskritical language, more free from foreign elements than any other of the North Indian vernaculars.' (Trumpp, 1872, p. 1)

Mr. Sirajul Haque Memon considers Sindhi as one of the Dravidian languages with roots in Indus Valley Civilization of Moen-jo-Daro that was inhabited by Non-Aryan (Dravidian) people. The fusion of two cultures of invading and local people developed a new language that is called Sindhi language today which was later blended with the words from Arabic and Persian languages.

Nevertheless, the peculiarities of Non-Aryan origin can be found in phonetics, phonology, morphology and syntax of Sindhi language which shows its ability to retain the flavour of native dialect. What has been explained is an opinion not the final verdict about the origin of this language. Still linguists are trying to seek the origin of Sindhi language. (http://www.oocities.org)

Brief Account of the Syntax of English and Sindhi

English and Sindhi are considerably different from each other as far as their syntax is concerned. For instance their head-parameters are different. Rosamond Mitchell and Florence

Myles say that 'English is a head-first language, because the head of the phrase always appears before its complements' (Mitchell & Myles, 2004, p.67). It means that the head word or the main word occurs in the beginning of phrase in English. Sindhi, on the contrary, is a head-last language as the head word occurs at the end of the phrase. Consider the following examples:

The Prime Minister of Pakistan went to America last week.

In the above example, noun phrase is 'The Prime Minister of Pakistan' and the head word is 'Prime Minister' which appears in the beginning of the phrase. Whereas we would find a different case in Sindhi translation of this sentence given as under:

Pakistan jo Prime Minister guzriyal hafty America wayo.

(Pakistan of Prime Minister last week America went.)

Here the head word 'Prime Minister' appears in the end of phrase.

In addition to this in English the verb comes before the object while in Sindhi verb comes after the object. It is evident in the following example:

She makes tea.	Hu chanh thahe thi. (She tea makes.)

In the above example, the verb 'makes'comes before the object 'tea' in English whereas in Sindhi translation verb '*Thahy thi'*(makes) comes after the object '*chanh*'(tea).

Another extremely important aspect to be considered while studying the syntax of any language is subject-verb agreement which is the actual concern of this paper as mentioned before. In this paper we will examine, on a rudimentary level, the points where the subject-

verb agreement rule is similar and where it is different in both languages in question. But before this a basic understanding of this 'Subject-verb agreement' rule is necessary. Under the following heading a brief description of this grammatical rule is given.

Subject-Verb Agreement

The Subject-verb agreement rule states that the subjects and verbs must agree with one another in number (singular or plural) and in person. (Wren & Martin, 2001, p. 235) Thus, if a subject is singular, its verb must be singular; if a subject is plural, its verb must be plural moreover the change in noun or pronoun of the sentence will also bring change in the form of verb. This definition is complete in the case of English but not in the case of Sindhi as the verb in Sindhi does not only change according to the person and number of subject but it also changes when the gender of subject changes (Rashdi, 2007, p.118). This rule is known as 'Kartary Paryoog' in Sindhi. The word "Kartar'' means ''Faail'' (Subject) and ''Kartary'' means ''Faailey'', whereas the term 'Paryoog' is Sanskrit in origin which means showing relation or agreement (Jumani & Lashari, 2011, p.495).

Subject-Verb Agreement in Sindhi and English

After a brief description of Subject-verb agreement we will now examine the different contexts or situations in which the Subject-verb relation between Sindhi and English is different and in which it is similar. First, we will look at those conditions in which we find the verb changing according to the change in subject in similar ways in both languages or in other words in which the Subject-verb relation in both languages is similar.

Similarities

Below are some of the rules of Subject-verb agreement of English Grammar taken from *High School English Grammar and Composition* (Wren & Martin, 2001, p. 235) which have also been applied on Sindhi language in order to examine whether those rules, applicable in the case of English, are valid in the case of Sindhi or not. First, the rules that imparted similar results in the case of both languages will be stated then examples from English, along with their Sindhi counterparts, will be given in tables.

First Rule

The first rule says if subject consists of two or more singular nouns or pronouns joined by the conjunction 'and', plural verb will be used.

	EXAMPLES FROM ENGLISH	EXAMPLES IN SINDHI AND THEIR ONE TO ONE TRANSLATION IN ENGLISH
1.	Ali and Asma were there at that time.	Ali aen Asma un waqt huty hua. (Ali and Asma that time there were.)
2.	Macbeth and Hamlet are two famous dramas of Shakespeare.	Macbeth aen Hamlet Shakespeare ja ba mashhoor drama ahn. (Macbeth and Hamlet Shakespeare of two famous dramas are.)

In example 1, two singular nouns 'Ali' and 'Asma' joined by 'and' (*aen)* take plural verb 'were' and '*hua*' in English and Sindhi respectively. In the second example again 'Macbeth' and 'Hamlet' connected by 'and' (*aen*) take plural verb 'are' in English and '*ahin*' in Sindhi version. Hence it is evident that the rule mentioned above is applicable to both languages.

But there is an exception to this rule, i.e., when both nouns joined by 'and' refer to the same idea or the same person, then the form of verb will be singular as shown in the following examples:

The famous poet and mystic Shah Latif was born in Sindh.	Mashoor shair aen sufi Shah Latif Sindh ma paida thyo. (The famous poet and sufi Shah Latif Sindh in born was.)

In the above example 'The famous poet' and 'mystic', in Sindhi '*Mashhoor shair'* and *'sufi'* refer to the same person 'Shah Latif' therefore in English singular verb 'was born' and in sindhi again singular verb '*paida thyo'* is used which shows that the rule is valid on both languages.

Second Rule

The second rule says that in a case where words are attached to a singular subject by 'with', 'in addition to' etc, singular form of verb will be used as shown in the following examples:

1.	She, along with her children, often comes to meet us.	Hu pehenjy baaran soodho aksar asan saan Milan endi ahy. (She her children along with often us to meet comes.)
2.	The city, with all its people, was destroyed.	Shehar pehenjy sabhni rahakun soodho tabaah thi wayo. (The city its all people with destroyed was.)

In the above examples the additional phrases 'along with her children' (*pehenjy baran sudho*) and 'with all its people' (*pehenjy sabhni rahakun samait*) have no effect on the form

of verb in both examples as in the example 1 the singular form of verb 'comes' *(endi ahy)* has been used with 'She' *(hu)* which is a singular subject. Similarly in both English and Sindhi versions of example 2 again singular verb 'was destroyed' *(tabaah thi wayo)* has been used with the singular subject 'the city' *(shehr)* . Hence it is proved that this rule is valid on both languages in the same context.

Third Rule

The third rule says that two nouns qualified by 'each' or 'every' joined by 'and' take a singular verb ; as,

1.	Every woman and every man plays an important in the success of society.	Har aurat aen har mard samaaj ji taraqi ma hik ehm kirdar ada kary tho. (Every woman and every man society of success in an important role plays.)
2.	Every girl and every boy is going on picnic.	Har chokri aen har chokro picnic ty wanyi rahyo ahy. (Every girl and every boy picnic on going is.)

In the examples given above 'woman' *(aurat)* and 'man' *(murd)* , 'girl' *(chokri)* and boy (*chokro*) are qualified by 'every' *(har)* therefore in both English and Sindhi versions singular verbs 'plays' *(ada kary tho)* and 'is going' *(wanyi rahyo ahy)* have been used. Hence this rule also shows similar results in case of both languages.

Fourth Rule

The fourth rule says that the collective noun generally takes singular verb. Collective nouns are words that comprise more than one member, such as army, fleet, crew etc. It takes singular verb because the members are taken or considered as one whole or unit. Examples are as follows:

1.	The caravan was returning at dawn.	Qaaflo fajr jy waqt moti rahyo ho. (The caravan at dawn returning was.)
2.	The crowd was shouting when he came on stage.	Manhun jo mer rarhyun kary rahyo ho jadhen hu stage ty ayo. (The crowd shouting was when he stage on came.)

In both examples given above the singular forms of verb 'was returning' *(moti rahyo ho)* and 'was shouting' *(rarhiyun kary rahyo ho)* have been used with collective nouns 'The caravan'*(qaflo)* and 'The crowd'*(hujoom)* respectively showing that the rule is applicable for both languages.

Fifth Rule

The fifth rule of subject-verb agreement says that when the subject of a sentence is a proper noun which is plural in form but refers to some single object or some collective unit, the verb form will be singular, as given below:

1.	The Arabian Nights was greatly appreciated.	Arabian Nights tamam ghani sarahi wayi. (The Arabian Nights greatly appreciated was.)
2.	The United States is economically and politically very powerful.	United States muashi aen siyasi aitbar saan tamam taqatwar ahy. (The United States economically and politically very powerful is.)

In example (1) 'The Arabian Nights' in form is a plural name but it refers to a single literary work and USA in example (2) is a collective noun hence in both examples, including both English and Sindhi versions, singular verbs have been used. As we can see in the first

instance ‘was appreciated’ *(sarahi wayi hue)* and in second instance ‘is’ *(ahy)* have been used which clearly demonstrates that this rule also works for both languages.

Sixth Rule

The sixth rule says that when a subject consists of more than one noun, the verb is not used in accordance with the number of the noun close to it instead it is used according to the number of the noun which is the proper subject as shown the examples given below:

1.	His knowledge about Sindhi writers is so vast.	Sindhi lekhakan baabat hun ji dyaan tamam wasee ahy. (Sindhi writers about his knowledge very vast is.)
2.	The consequences of that act were very severe.	Hun amal ja nateeja tamam sakht hua. (That act of the consequences very severe were.)

In the above examples our actual subjects are ‘His Knowledge’*(hun ji jyaan)* which is singular and ‘The ‘consequences’ *(nateeja)* which is plural. Therefore the verbs have been used accordingly in both examples as the singular forms of verb in first example is ‘is’ *(ahy)* have been used according to the singular nature of the subject and in the second example plural forms of verb ‘were’ *(hua)* have been used according to the plural nature of the subject. Hence the rule is valid for both languages.

Seventh Rule

The seventh rule of subject-verb agreement, similar in English and Sindhi, is concerned with the number of subject. According to this rule the number of subject determines the form of verb to be used. Consider the following examples:

1.	Patient was admitted to the hospital.	Mareez ispataal ma dakhil kayo wayo. (Patient the hospital to admitted was.)
2.	Patients were admitted to the hospital.	Mareez ispataal ma dakhil kaya waya. (Patients the hospital to admitted were.)

In the examples given above, including both English and Sindhi versions, we find that with the change in number of subject the form of verb also changes. In example 1, the subject, i.e. patient *(Mareez)*, being singular takes singular verb form 'was admitted' *(dakhil kayo wayo)*, whereas in example 2 'Patients' *(Mareez)* both being plural take a different verb form, i.e., 'were admitted' *(dakhil kaya waya).* Hence it proves this rule has applicability in the case of both languages.

Dissimilarities

There are also some dissimilarities between English and Sindhi as far as their subject-verb agreement rules are concerned. For demonstration examples for all these differences in both languages will be given in tables along with some explanation.

First Difference

The first difference between the subject-verb agreement rules in both languages is on the basis of person or pronoun. (Rashdi, 2007, p.117). This is shown in the examples given below:

	EXAMPLES FROM ENGLISH	EXAMPLES IN SINDHI AND THEIR ONE TO ONE TRANSLATION IN ENGLISH

1.	I sleep.	Aon sumhan thi. (I sleep.)
2.	We sleep.	Asan sumhun tha. (We sleep.)
3.	You sleep.	Tun sumheen tho. (You sleep.)
4.	He sleeps.	Hu sumhy tho. (He sleeps.)
5.	She sleeps.	Hu sumhy thi. (Hu sumhy thi.)
6.	It sleeps.	(Hu sumhy tho/thi.) (It sleeps.)
7.	They sleep.	Hu sumhan tha. (They sleep.)

In all the examples given above different pronouns have been used. It should be noticed that in these examples English has only two possible forms of the verb i.e. 'play' and 'plays'. The former is used with first person singular 'I', first person plural 'We', second person 'You' (no matter singular or plural) and third person plural 'they' while the later is used with third person singular 'He', 'She' and 'It'. On the contrary in Sindhi with every pronoun the verb changes its form as *'khedaan tho', 'khedoon tha', 'khedy tho' khedan tha'* etc. This is a significant difference between the subject-verb agreement of both languages.

Second Difference

Another difference between English and Sindhi subject-verb agreement is that in English the form of verb does not change according to the gender of subject while in Sindhi it does change according to the gender of subject. (Rashdi, 2007, p.118). It is evident in the given examples:

	EXAMPLES FROM ENGLISH (FOR BOTH MASCULINE AND FEMININE CASES)	EXAMPLES FROM SINDHI (FOR MASCULINE CASES)	EXAMPLES FROM SINDHI (FOR FEMININE CASES)
1.	I write.	Aun likhaan tho. (I write.)	Aun likhaan thi. (I write.)
2.	We write.	Asan likhun tha. (We write.)	Asan likhun thiyun. (We write.)
3.	You write.	Tun likheen tho. (You write.)	Tun likheen thi. (You write.)
4.	He writes.	Hu likhy tho. (He writes.)	
5.	She writes.	Hu likhy thi. (She writes.)	
6.	They write.	Hu likhan tha. (They write.)	Hu likhan thiyun. (They write.)

In all the above examples of Sindhi, verb form changes due to the change in gender. E.g. when 'I' *(aun)* refers to a male the form of verb is *'likhaan tho'* but when 'I' *(aun)* stands for or refers to a female subject its form changes from *'likhaan tho'* to *'likhaan thi'*. Same case is with all the examples in Sindhi. On the contrary, in both masculine and

feminine cases of pronouns in English counterparts the verb form remains unchanged showing that the verb in English is insensitive to the change in gender.

Third Difference

Sindhi also differs in the use of verb while addressing a person according to his or her status or the level of formality with him. This can be a minor difference but it also came under consideration while comparing both languages. Examples are as follows:

EXAMPLE FROM ENGLISH (FOR BOTH FORMAL AND INFORMAL CASES)	EXAMPLE FROM SINDHI (FOR INFORMAL CASE)	EXAMPLES FROM SINDHI (FOR FORMAL CASE)
You face every difficulty very bravely.	Tun har mushkil khy dadhi bahaduri saan munhn deen tho. (You every difficulty very bravely face.)	Twhaan har mushkil khy dadhi bahaduri saan munhn diyo tha. (You every difficulty very bravely face.)

The examples given above show that in English 'you' is equally used in both formal and informal contexts so there is no impact on the form of verb but in Sindhi versions a clear difference is shown in the subject and the verb in both contexts. In informal situation where you are talking to a person of your age and status, the subject used is '*Tun*'(you) therefore the verb form is also informal *'samnu Karen tho'* (face). However, while addressing to a respectable or elderly person or with whom you are formal, the subject used is *'Tawhan'*(you) and the verb form is *'samnu karyo tha'* (face). It shows that the verb in Sindhi, unlike in English, is sensitive to status or the level of formality with the subject.

Conclusion

The above analysis and comparison between English and Sindhi shows that in certain conditions or contexts the verbs in both languages agree with the subject in the same way whereas in certain other conditions the treatment of verb in both these languages with the subject is different or in other words both languages have some similar as well as some different rules of subject-verb agreement.

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Mubarak Lashari, M.Phil. (English)
Institute of English Language and Literature
University of Sindh
Jamshoro
Pakistan

Ph.D. Scholar
Department of English Language
International Islamic University
Islamabad
Pakistan
mubaraklashari78@gmail.com

Nirmal, B.S. Hons. Student
Institute of English Language and Literature
University of Sindh
Jomshoro
Pakistan
awsome_alvi@hotmail.com

Illahi Bux Gopang, M.Phil Leading to Ph.D. Scholar
Institute of English Language and Literature
University of Sindh
Jomshoro
Pakistan

Appositive Relations and Strategic Discourse Functions in Selected Nigerian Novels

Joseph A. Ushie, Ph.D.
Romanus Aboh, Ph.D.

Language in India www.languageinindia.com **ISSN 1930-2940 Vol. 13:7 July 2013**

Abstract

Novel provides a wide range of grammatical possibilities which novelists explore to capture the diverse thematic concerns of their literary engagements. In spite of these possibilities, studies on the Nigerian novel have mostly concentrated on lexical processes, rhetoric and thematic explorations to the neglect of how Nigerian novelists explore grammatical items such as appositions to capture the multivocal preoccupation of their literary commitment. Anchored on the grammatical concept of appositions, this paper examines the strategic discourse functions appositive relations perform in the Nigerian novel. The analysis, which is both quantitative and qualitative, reveals that appositive relations are not just co-referential grammatical items, but strong discourse markers which are used to perform a range of discourse functions in the Nigerian novel.

Key words: Appositive element, anchor, discourse; Nigerian novelists

Introduction

Due to Nigerian novelists' tendency to capture reality in detailed and precise manner, their works provide good and many examples of the use of appositive relations in all its varieties. Despite the multivocal functions to which appositive is put to use in the Nigerian novel, studies on the Nigerian novels have mostly concentrated on pragmatic features (Osunbade, 2010), pronominal reference as discourse strategy (Ogunsiji, 2008) and lexical strategies (Aboh, 2012). Moreover, the literary angle is mostly given to the analysis of the extant cultural influences on Nigerian writers' creative ambience (Okolo, 2008), Diaspora identity negotiation (Kehinde, 2008) and the Nigerian socio-political dislocations providing the materials with which its writers weave their art (Erritouni, 2010).

This is despite the fact that Fowler (1981) has emphasised the significance of, and the intertwined bond that holds between language and literature. Thornborrow and Wareing (1998:50) aver that "…many people resist the idea of analysing the grammar of sentences of a poem or a novel, because they feel it destroys their enjoyment of the text as an entity." But it does not follow that knowledge of grammar impede its "enjoyment"; it rather enhances its "enjoyment."

The implication is that the neglect of grammar undermines language's fundamentality to literature. This neglect is evident in the linguistic analysis of the Nigerian novel, most especially the aspect of apposition.

Focus of This Paper

Thus, the focus of this paper is to first define the notion of apposition and then apply it to the interpretation of selected Nigerian novels. The aim is to analyse appositive structures according to the syntactic, semantic and pragmatic characteristics in terms of how they are deployed by Nigerian novelists of the 21st-century in dissecting diverse thematic preoccupations.

Apposition Relations - Multilayered

On the surface, appositive relations appear as simple grammatical system of co-referentiality, but a close reading reveals multilayered interpretive discourse possibilities, especially when examined from the perspective of literary discourse. This position echoes the views of Kabilan, Seng and Kee (2010) that "To foster…deep understanding of the text, readers must have the ability to interact, engage and make meaning of information available in it." Interaction and engagement with any given text is easier when considered from a discourse perspective. This is given that a number of grammatical items have been indicated to have different patterns of use when investigated from a discourse rather than a sentence perspective. Reading a text from a discourse angle guarantees an understanding of the dynamics of language use. In fact, Hughes and MaCarthy (1998) note that a discourse-based grammar makes a strong connection between form and function and aims to place appropriateness and use at the centre of

its description. Suffice it to say that the knowledge of grammar enhances an understanding of literary discourse.

Selected Novelists for This Study

The novelists – Abimbola Adelakun, Vincent Egbuson, Helon Habila and Okey Ndibe – under the consideration of this paper belong to the generation of Nigerian novelists known as 21st-century Nigerian novelists (Onukaogu and Onyerionwu, 2009; Aboh, 2012; Lamidi and Aboh, 2011).

Abimbola Adelakun
Courtesy: http://www.ynaija.com/abimbola-adelakun-what-truly-ails-patience-jonathan/

"A Weeping Literature, A Literature of Lamentation"

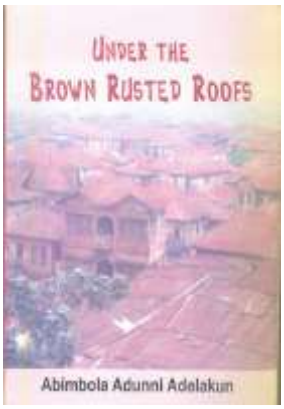
Writing on the literature of this generation of Nigerian novelists, Nnolim notes that it is "a weeping literature, a literature of lamentation." The literature is a weeping one because it is "…a lamentation at the depths into which corruption in Nigeria has descended even in its educational engagements where parents and educators assist their children to thoroughly corrupt the system whose probity they are suppose and expected to uphold" (2012:159). Nnolim's observation is an amplification of Mowarin's (2009) earlier views. Mowarin sees 21st-century Nigerian poets as "lamentation poets" who lament the socio-political decadence, lack of visionary leaders, degenerating economy and the sickening educational system of their Nigerian

society. It then follows that a reading of the Nigerian novel is an appraisal of the socio-political decadence, ethno-religious foibles and eco-cultural disturbances that have rocked the Nigerian people and society in recent history.

Enchantment with Story and Form over Matter

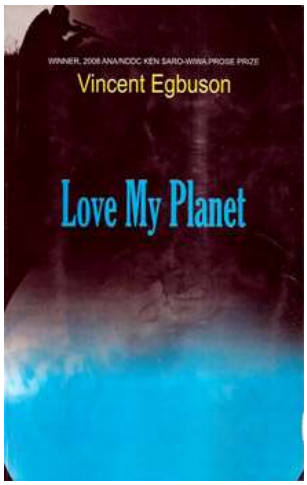
Linguistically, Onukaogu and Oyerionwu assert that "As part of their enchantment with story and form over matter, the new Nigerian novelist has demythologized literary tradition in his/her endeavour to experiment with presentation manner," providing the Nigerian novel with "extreme stylistic, linguistic and structural sensibilities" (2009: 115). They also note that while some of these new novelists have maintained the stylistic and linguistic tenets of the older generations, many others have evolved a linguistic presentation which is nothing but "radical experimentalism" and departure from the preceding generations. Some apparent linguistic features of this generation of writers are transliteration, lexical adoption/innovation of indigenous expressions and appositive relations; the last which interests this paper.

Methodology



Four novels by Nigerian novelists: Abimbola Adelakun's *Under the Brown Rusted Roofs* (2008), Vincent Egbuson's *Love My Planet* (2008), Helon Habila's *Waiting for an Angel* (2002) and Okey Ndibe's *Arrows of Rain* (2000) – that indicate how appositions perform strategic discourse functions – were purposively selected. The paper adopts both quantitative and qualitative methods of data analysis. The quantitative method accounts for the type of

grammatical relations that make up appositions. The qualitative analysis is concerned with the interpretation of appositives in relation to the strategic discourse function they perform in the contexts of the sampled texts.



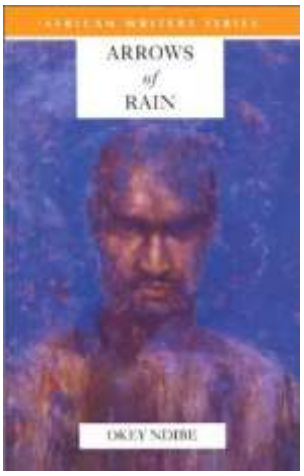
Approaches to Appositions

The relationship between language and literary discourse pursued in this paper is anchored on the grammatical concept of apposition. An appositive is a noun that follows a noun and function to identify the preceding noun or provide it with extra information (Citko, 2008). The constructions below are examples of appositive relations:

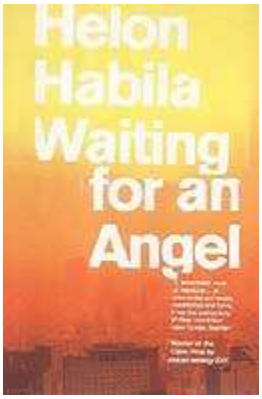
a. Adie, *my neighbour,* is a lecturer.
b. The best dancer, *Biwom,* was a kindergarten teacher.

In (a), *Adie* and *the best dancer* in (b) are called the anchor, and *my neighbour and Biwom* are respectively known as appositive elements. The anchor is always the first element and the apposition is therefore a postmodifier of the anchor, i.e., it provides additional information to the preceding noun or noun phrase, as in example (b). The modification in the above constructions belongs to the class of appositives known as non-restrictive appositions. The implication is that restrictive appositions, such as the phrases in (c and d) are excluded from the discussion, since they will need a different attention.

a. her Mother *Akpana*
b. the adjective *beautiful*



Since Hockett (1955), the debate on the syntactic composition and function of non-restrictive appositional constructions has remained an intriguing one. The debate is about the relation between its two parts, the anchor and the apposition. de Vries (2006; 2007; 2009), for example, assumes apposition has the same syntactic structure as coordination. However, Citko (2008) argues against de Varies' assumption. He notes that appositive is a functional element within the nominal entity that provides additional information about the preceding noun or noun phrase.



Sopher (1972) would prefer semantic and formal criteria in the categorisation of appositions. He considers that "the apposition elements may belong to different syntactic classes" (1972:401). He also considers that apposition differs from both subordination and coordination. However, a contradiction can also be observed in Sopher's definition due to the fact that when he refers to the appositional elements, he speaks of *head group and appositional group*, which, in a way, implies subordination. For Sopher, the elements in apposition constitute a functional unit; both are on the same syntactic structure. If one element is eliminated and only

the other element is left, the utterance in which they are inserted will not change. The implication is that both elements are interchangeable and there is a semantic relation of co-reference between them. It then follows that when they are functioning as subject, "they concord with the verb in singular" (Penas, 1994:85). Interestingly, Sopher's definition of apposition establishes the differences between apposition and other syntactic relations in the grammatical system.

Quirk et al (1985; 1990) take us a step further in the description of apposition. They put forward syntactic and semantic criteria in their definition of apposition; their criteria are not distinctively different from those used by Sopher. They note that "(1) each of the appositives can be omitted without affecting the acceptability of the sentence; (2) each fulfils the same syntactic function in the resultant sentences; (3) it can be assumed that there is no difference between the original sentence and either of the resultant sentences in extra-linguistic reference" (1985:1302).

In tune with Quirk et al.'s (1985) study, Meyer's (1987) focuses on syntactic and pragmatic characteristics. Meyer, like Quirk et al, includes more semantic relations between the elements in apposition. Semantically, according to Meyer, the relation may be co-referential ("My father, John"), hyponymous ("a tree, an oak tree"), synonymous ("a priest, a man of the clergy") and attributive ("My sister, a tax accountant") (1987:103). The examples given above justify the claim that appositive relations are mainly composed of noun phrases. The criteria established by Meyer to define apposition are the following:

> *Semantic constraint*: U1 and U2 are coreferential, hyponymous, synonymous, or attributively related: *pragmatic constraint*: U2 supplies new information about U1; *syntactic constraint*: either U1 or U2 are juxtaposed or they must be able to be juxtaposed without the resulting sentence becoming unacceptable (p. 120).

Quirk et al.'s criteria will be used in this paper because their criteria are more suitable for the texts under the consideration of this study. Moreover, the analysis of appositive relations will follow two patterns: first, it will identify appositives as grammatical entities that belong to the same syntactic class – the noun phrase.

Syntactic Characteristics of Appositions

While some syntacticians argue that an appositive relation may be found in linguistic units higher than the phrase, others are in agreement that it is a type of relation that takes place mainly between phrases. And they make their definition more specific by stating that it is to be found for the most part in noun phrases. After examining the sampled corpus, the paper agrees with the summation that appositive relations are to be found mostly in noun phrases. They could be found in noun clauses, though. The construction:

The fact that I am a student in the University of Ibadan is not a coincidence.

is an example of an appositive relation. The noun clause, *That I am a student in the University of Ibadan*, is appositive to the anchor, *The fact*. This is not quite an issue as noun clauses perform similar functions with noun phrase. The aim of this section is to prove that appositive elements are common with noun phrases. For the purpose of this paper, the appositive relations in the data are italicised; this will help to distinguish the anchor from the appositive element, more so to enhance a better understanding of the grammatical system of appositives.

The apposition may have a proper noun (example 1), a noun phrase with premodifiers (example 2) or a personal pronoun (example 3), and a demonstrative (example 4) as anchors:

1. … Iya Abiye, *the traditional midwife* (*Rusted Roof*s, p.11)
2. …when the military dictator, *Abacha*, died… (*Angel*, p.32)
3. Did I not tell *you*, Mr Lati, that this woman… (*Arrows*, p. 39)
4. *This* – is the brightest student this school has ever had – a girl (*Planet*, p. 81).

Table 1: Syntactic classes of apposition

	Angel	*Arrows*	*Planet*	*Rusted Roofs*	*Total*	*%*
NP + NP	49	40	65	66	220	85.6
NP + Prep	5	6	4	4	19	7.3
NP + Clause	-	-	3	5	8	3.1
Adj. P+Adj P.	-	-	-	-	-	-
Adj P + NP	1	-	-	1	2	0.7
Adv P + Adv P	4	3	-	-	7	2.7
Adv P + Prep	-	-	-	-	-	-
Prep + Adv P	-	-	-	1	1	0.3
Total	59	49	72	77	257	

NP = Noun Phrase
Prep = Prepositional Phrase
Adj P = Adjective Phrase
Adv P = Adverb Phrase.

Table 1 provides the breakdown of the syntactic items that make up appositives. It indicates that appositive relation is found in 85.9% of the examples of noun phrases and only 14.1% in other types. The table clearly demonstrates that besides the fact that adjectival phrases do not function as appositions, appositive relations barely exist between different syntactic elements. The appositive relation between the adverbial elements is basically semantic. It also illustrates that there is an appositive relation between noun phrases and prepositional phrases. This is simply because both phrases are headed by nominal entities. This is why it has 7.3%, next to the appositions with noun phrases on Table 2. Moreover, this category performs pragmatic functions, that is, they provide contextualised additional information to the NP, the anchor, in the current discourse situation. An example from the corpus is quoted below:

5. The Akinyele's lived *in Tolani Estate, a Federal Government Housing Project* in Ikeja (*Angel*, p. 43).

Syntactically, the structures which the elements in the apposition present may be simple or complex. The anchor may stand alone, as in (6) and the appositive element could be a combination of pre and post modifications as in (7).

6. … *Luka*, the family's second driver took her back to school (*Planet*, p. 103).
7. Soni, *a sloe–eyed young man whom everybody called Mr. Ways and Means…* (*Arrows*, p.87).

Example (6) is an instance of simple appositive relation. One striking formal characteristics of this type of apposition is the absence of a determiner before the anchor. In such examples, as indicated in the data, a semantic relation of attribution exists between the two elements. The anchor, the data indicates, is always a proper noun, which is used to indicate blood ties, mostly. The second category indicates complex apposition, that is, there is an accumulation of determiners, pre-modifiers, post modifiers, and coordination (example 7). In other cases, the complexity is due to the fact that there is an accumulation of appositions (examples 8 and 9) or the appositions are juxtaposed (example 10).

8. I was helping *Nancy, the cook and waitress*, who had gone to the … (*Angel*, p. 95)
9. "You, *a Ph. D holder, a Doctor of African literature* serving a university dropout to terrorize your mother land?" (*Planet*, p.330)
10. … Mulika*, the daughter of Kudi, Bili's friend*… (*Rusted Roofs*, p. 67)
11. Remember *him: conscientious doctor, dutiful father, loving husband*, and to me, *a perfect role model* (*Angel*, p. 52)

In (8), the appositive elements are conjoined by 'and', at the same time, each of them forms an apposition with the noun phrase which immediately follows it. That is, there is an apposition within an apposition. This kind of apposition is exploited when writers are interested in describing bipolar identities. In (9), the third element is in apposition to the second element and both the second and third are in apposition to the anchor; the same thing applies to examples (10 and 11). Although these appositions are not very common in the sampled texts, they are very central to writers' strategic use of appositions while dissecting contentious issues. The attempt so far is to authenticate the claim that appositive relations exist mostly between elements of the same syntactic class. Having achieved one of the objectives of this paper, we progress to the

second objective – to account for the strategic discourse functions of appositives in the Nigerian novel.

Discourse Functions of Appositives in the Nigerian Novel

Quirk et al (1985, 1990) categorised non-restrictive appositions into six sub-types. Out of these six sub-types, four are most prominent in the data: appellation, identification, restrictive and exemplification. However, these appositive relations are modified in certain instances to correlate with the data. The table below presents the frequency and the percentage of the above-named functional categories of appositive relations. They shall be discussed in turn; the interpretations proffered here are basically context-specific.

Table 2: Functional categories of appositions

Apposition Types	***Angel***	***Arrows***	***Planet***	***Rusted Roofs***	**Total**	**%**
Appellation	23	23	40	28	114	46
Identification	4	3	10	18	35	14
Restrictive	5	5	10	4	24	10
Exemplification	28	14	18	13	73	30
Total	60	45	78	63	246	

Appositions of Appellations

Quirk et al (1985; 1972) note that in appellation there is a unique reference between the two appositives. Both appositive noun phrases are commonly definite and the second is typically a proper noun. As Table 2 illustrates, the highest percentage of examples, 46%, are those that belong to the category of appellation. Besides pointing to the semantic ties that hold between the appositive elements, the preponderant use of appositive appellations, which is composed mainly of people's names, is used to characterise discourse participants in the novels in line with their fictional role. While appellations are used for characterisation, they, as the data show, are also used to establish blood ties (examples 12, 13, 14 and 15).

12. He was handed over to her and as she began to wash, *Iya Agba, Alhaji's mother came* …(*Rusted Roofs*, p. 14).

13. Later, arraigned before the full council of my family: my irate table-banging father, my weeping mother, and *my kid sister, Olive*,… (*Angel*, p. 109)

14. *Ala, the earth goddess* (*Arrows*, p. 150).

15. '*Anabella, the Kozi girl* working as a maid in that big storey building… (*Planet*, p. 33)

The above examples illustrate the blood relationship that exists among the characters in the novels. In (12) *Iya Agba* is a Yoruba expression for a grandma. The appositional element tells of the family tie that holds between *Iya Agba*, the anchor and the protagonist, Alhaji, whose wife is delivered of a baby. Interestingly, the use of the appositive element is not just to illustrate the familial tie, but principally to project a cultural practice akin to the Yoruba people of western Nigeria; where it is the norm that when a child is born, it is the oldest woman in the family who is saddled with the responsibility of inducting the child to the world. This is the reason Iya Agba is waited for in order to conduct the rite of induction. Example (13) appositively signals the mutual relationship that exists between the narrator and the kid sister, Olive.

The apposition in (14) ideologically indexes the Igbo traditional belief system in gods. The appositional element, *the earth goddess*, does not perform a mere grammatical function of co-referentiality; rather it strategically provides illuminating insights to the Igbo of eastern Nigeria traditional belief in deities, their types and specific spiritual functions. The earth goddess is concerned with fertility but is also concerned with holiness. Anyone who has committed an "alu," abomination, cannot be buried in the earth. Thus the deity guards human conduct. Individuals try to be careful the way they live. "Ala" is considered the highest deity – after "Chineke", the Creator among the Igbo. Functionally, the appositive is an excursion to the spiritual ethos of the Igbo. In (15) the appositive element displays ethnic affiliations; it illustrates how people's identity is strongly tied to their ethnic origin.

Moreover, under the category of appellations, some of the appositive relations are used to describe characters' titles or positions in the society. These sets of appositive relations define the social roles of the characters: what they do and what they are known for. They are therefore used

to accentuate asymmetrical power relation among discourse participants in the discourse process (examples 16, 17, 18 and 19).

16. *Ayomi, an Executive Officer*, and his wife decided to attend the night service at… (*Planet*, p.24)

17. *Motara*, being the most senior wife, *the Iyale Agba*, took the first two days, Sunday and Monday (*Rusted Roofs*, p. 18).

18. '… *Alhaja Kudirat Abiola*, wife of the jailed business tycoon and politician, *Chief Moshood Abiola*, was shot dead today by unknown assassins…' (*Angel*, p.161)

19. *Chief Willy Wakka*, the Senate President, was a stout man with a thug's temper… (*Arrows*, p.189)

In (16), *an executive officer* gives specific information about the personality of *Ayomi*. Critically, the use of the phrase indicates that in spite of the highly placed position of Mr Ayomi, he could attend a church service at night. This is particularly the reason for the use of the appositive element in (16). Similarly, example (17) tells who Motara is: *the Iyale Agba* i.e. Alhaji's most senior wife. Her position gives her certain privileges over her co-wives. The co-referential appositive element is significantly strategic, as the ways of life of a polygamous Nigerian family is brought to the readers' knowledge. Specifically, it provides information on how a polygamous man manages his conjugal relationship with his three wives. Critically, it will breed trouble if a wife takes another's turn. And if their husband gives undue attention to a particular wife, as in giving more days to her, she automatically becomes the enemy of her other co-wives. This is the case with Afusa, Alhaji's second wife in the novel, *Rusted Roofs*.

Moreover, examples (18) and (19) are used to describe certain political resonances. In (18), for instance, the second element paraphrases the first and the second appositive element describes several characteristics of Alhaja Kudirat Abiola. The author refers to Alhaja Kudirat Abiola by using a network of complex but specific noun phrases, all the elements in the appositive relation refer to the same person. This complex network of appositive relations is used by the author to make specific reference to Nigeria's political era (the military era of Sanni Abacha, to be specific) where Alhaja Kudirat Abiola was killed by unknown gun men as she was drumming support for the release of her husband, Moshood Abiola who was imprisoned by the late Sanni Abacha for declaring himself winner of the annulled June 12 Presidential election. In

(19), the author relies heavily on the encyclopaedic knowledge of his readers with whom he shares the same background knowledge of some Nigerian politicians and their aggressive dispositions. The presentation of Chief Willy Wakka as someone with a thug's temper is to bring to bear the immaturity of some politicians so as to persuade the Nigerian voting population not to vote such men into electoral offices. Having examined some appositions of appellations and their discourse functions, the next section of this paper x-rays appositions of identification.

Appositions of Identification

Appositive relations of identification do not indicate unique equivalence. The appositive element is more specific, identifying what is given in the anchor, which is typically an indefinite noun phrase. However, a similar relationship obtains if the first apposition is, or contains, a pronoun referring to the second appositive element. Next on Table 2 is the category of identification with 14%. In this category, uses of names are still found as appositive elements, but unlike those in the category of appellation, the names in the category of identification are used to assert individuality (example 20) and to describe the characters' capability (example 21).

20. 'I told myself, *I Chief Haruna Akanni Akeweje* is not an *omo ale*' (*Rusted Roofs*, p. 24)
21. 'That I, *Toundi*, I *Toundi*, afraid of failure?' (*Planet*, p.101)

In example (20), Chief Haruna Akanni Akeweje makes it clear to his discussants that he is not an *omo ale*. An *omo ale* is a Yoruba expression for a bastard. The implication of the emphatic appositive relation is that of identification. Chief Haruna Akanni Akeweje by appositioning his name legitimises his identity and claries, through an assertive strategy, that he is a free-born. Given his free-born identity, he has the right to be treated as one.

Similarly, in example (21), Toundi, through rational argumentative strategy, tells her friend that her sickness is not attributed to the fact that she is afraid of any examination. The affirmation of her capability is drawn from the epistemic knowledge that she is the best student in her school and has never failed any examination. The repetitive reference to "self" has a rhetorical effect. It is a discursive strategy of persuasion and rational argument which Toundi exploits to assert her

capability of passing any examination as well as to produce a mental change in her friend's, Yiba, perception of her illness. The analysis in this section indicates that appositive relations are substantial discourse strategies which discourse participants in the Nigerian novel employ to assert their individuality and capability hence identity. In the section that follows, restrictive appositions and their contextual functions are discussed.

Restrictive Appositions

Quirk et al (1972) note that an important use of the first form of non-restrictive appositions is found with citations, names of books, films, etc. As Table 2 demonstrates, the category of restrictive relation has 10%, the least on the table. They, however, offer specific information about Nigerian writer's discourse strategy of showing-off their intellectual ability and level of education. Besides the fact that the appositives reveal positive self-categorisation, they capture, in the real sense, many Nigerians' speech behaviour which is characterised by allusions to books, icons and iconic events and newspapers, as a way of accentuating their eloquence. This they achieve by alluding to their favourite books, authors and newspapers (22 and 23).

22 …His own novel, *Zero Laughter* was terrific: it towered over any novel by a Dagloban she had ever read (*Planet*, p 282)
23. …at the Star, *Media's oldest newspaper*,…(*Arrows*, p. 126)

In (22), the author indirectly promotes another author's novel. Basically, the author of *Planet* effort is aimed at extolling novelists (this includes writers and practitioners of other art forms) above other professions. In the real sense, (since he himself is a writer) the author is engaged in self-glorification. This is not uncommon with most Nigerian writers. Unlike other developed nations, Nigerian writers can hardly make a living from creative writing. Majority of them are teachers, university professors and journalists (Griswold, 2002). What they do, given any opportunity, is to promote themselves. The same self-glorification is seen in example (23). The author of *Arrows* is a journalist. The appositional reference to a newspaper calculatingly connects the author's readers to journalism, a profession he adores. The set of examples

discussed in this section reveals how appositive elements are conduits for the negotiation of social affiliations. The last set of examples discusses appositions of exemplification.

Appositions of Exemplification

In exemplification, the appositive element exemplifies the more general term in the anchor. Table 2 shows that appositions of this category have 30%, the second highest. In the data, exemplifications are used to supply additional information. This enables the reader to follow as well as understand the issues that are foregrounded in the narrative. Moreover, exemplifications give information about the ways of lives of Nigerians, about linguistic patriotism and about the general state of things. In the light of linguistic patriotism and identity display, exemplification can be conceived as the placement of indigenous expressions side-by-side with their direct or contextual English equivalents in the narrative process. Some examples are considered presently.

24. She got up to go the *amu, the big water put kept in the backyard*, to collect rain water… (*Rusted Roofs*, p. 10)
25. …because they would marry *oyibo, white man*, not bush African. (*Arrows*, p. 100)
26. The Akinyele's lived *in Tolani Estate, a Federal Government Housing Project* in Ikeja (*Angel*, p. 43).
27. *The owner of the school, a very wicked man*,…(*Planet*, p. 90)
28. Later, *much later, after your confession*, I had asked you,… (*Angel*, p.80).

In example (24), the appositive element is the novelist's deliberate objective to introduce her readers to the art and craft of her people. *Amu* is a Yoruba expression for a special water pot made of mud. The water in *amu* is usually cold. In most Nigerian sub-cultures, *amu* is used to keep drinking water. In fact, every household in the Bette-Bendi tribe of northern Cross River State, Nigeria has clay-made water pot, what they call *ushang.* Similarly, in (25), the apposition *white man*, explains what *oyinbo*, an Igbo expression for a white person, means. The selected novelists demonstrate a predilection of completely substituting English expressions with indigenous ones, and they go ahead to provide specific information to those indigenous expressions. In this light, Onukaogu and Onyerionwu (2009:116-7) argue that the use of appositive relations "is a tribute to linguistic patriotism… they could conjure a disciplined

allegiance to their roots." If the positions of Onukaogu and Onyerionwu are anything to go by, the use of appositions in 21st-century Nigeria novels is a testimony of identity display.

In (26), the second appositive element paraphrases the anchor. The appositive performs a "social-linguistic" function, that is, it provides information about the social standing of the Akinyele's. In Nigeria's social ranking, those who live in estates are considered the rich of the society. While those who live in government housing estates are seen as top government officers; those who live in private estates are regarded by society to be really rich. This is the motivation for the use of the appositive in the novel: an indication that the Akinyeles belong to the upper class of society. Moreover, in (27), the appositive element is a noun phrase which attributes a characteristic to the anchor which is also a noun phrase with a common noun as its head. It is used to describe a school owner who, not minding the effects of gas pollution on school children, removes them from the third floor of the school building to the ground floor where gaseous wastes are deposited. The use of the attributive appositive is to rail against school owners who establish schools just for profit, not with the aim of providing quality education which the country yearns for. In (28), the appositive element, *after your confession*, describes a specific time. The elements are synonymous, meaning that they can be interchanged. This is one of the instances of adverbial phrases functioning as apposition. It also consolidates the claim that appositions exist mostly between elements of the same syntactic class. However, the character, Lomba, uses it to persuade, remind his listener, Alice, of their relationship, and the need to invigorate it.

Conclusion

This paper focused attention on interpretive and situationalised analysis of appositive relations and their strategic functions in selected Nigerian novels. The characteristics which differentiate apposition from other relations within the grammatical system have been analysed. It is observed that it is a type of relation which is mainly found in noun phrases. These noun phrases have the same function within the clause in which they are inserted. They are mainly used to characterise, name and identify people, express people's ideology and everything the novelists consider necessary. In this way, the novelists transmit information, display their

identity and express their points of view and also, in some cases, help the reader to follow the arguments that are raised.

By using apposition, the novelists foreground a certain aspect of the discourse, an aspect which has great significance in the interchange of ideas. Pragmatically, the appositive element, the analysis suggests, is generally an explanation of the first. It usually adds information that the character or narrators consider necessary in encoding their points of view. In some cases, the appositive element avoids possible ambiguity.

The analysis also reveals that as much as the writers are conscious of projecting their indigenous identity, they also have their non-Nigerian readers in mind. The information supplied by the appositive element takes the non-Nigerian along in the exploration of subject matter and in the flow of meaning; making it clear that appositive relation, studied from a discourse rather than a sentenced-based perspective, enhances the interpretation of the Nigerian novel.

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Joseph A. Ushie, Ph.D.
Department of English
University of Uyo
Nigeria
joseph.ushie@gmail.com

Romanus Aboh, Ph.D.
Department of English
University of Ibadan
Nigeria
romeaboh@gmail.com

The Dark Sides of Indian Politics – As Reflected in Rohinton Mistry's *Such a Long Journey* and *A Fine Balance*

Papiya Bhattacharjee, M.A. (English), UGC-NET

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Language in India www.languageinindia.com **ISSN 1930-2940 Vol. 13:7 July 2013**
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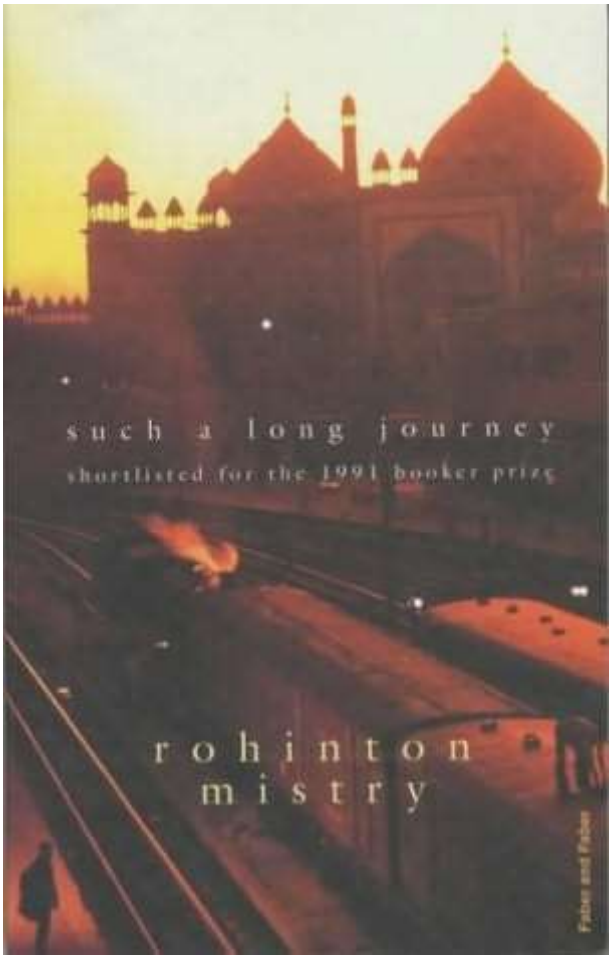
Rohinton Mistry
Courtesy: www.cbc.ca

Introduction

Rohinton Mistry, born in Mumbai 1952, went to Canada in 1975 and since then lived there near Toronto. After migrating to Canada, he worked in a bank as well as studied at the University of Toronto. He is the recipient of several prestigious awards. His first novel 'Such A Long Journey' was shortlisted for the Booker Prize and won the Governor General's Award, the Commonwealth Writers' Prize for the Best Book. His second novel 'A Fine Balance' (1995) won the Prestigious Giller Prize. In (1995), he got the prestigious Canada Australia Literary Prize.

One of the most remarkable features of Rohinton Mistry's fiction is that it brilliantly captures the crowded, throbbing life of India. His novels are closely linked with social and political background. If one studies his novels from a political point of view, one realizes that Mistry's knowledge of Indian politics is not at all far from reality, though he left India three decades ago to settle in Canada. His novels capture corruption, politically motivated schemes, political decisions, layman's sufferings, caste problems, dominance of Zamindars, and inhuman condition of untouchable people in India. Mistry likes to write about India. Living in Canada and writing about India, Mistry is fully aware of several drawbacks of India's social and political life, as discerned in his novels.

Such a Long Journey



Such a Long Journey is an important contribution to the corpus of Parsi fiction in English. The narrative is set against the milieu of India during the Seventies, particularly at the time of the birth of Bangladesh .The concern for the Parsi community figures prominently in this novel. The inhabitants of Khodadad Building are the representatives of a dwindling Parsi community.

Place of Zoroastrian Faith

In this novel the main protagonist Gustad's eventual acceptance of his lot with dignity is the triumph of Zoroastrian faith. His journey is from uncertainty to certitude, from apprehension to affirmation and from perplexity to perspicacity. The main interest of the novel lies in the real life scandal involving Sohrab Nagarwala, the State Bank Cashier who was at the centre of 60 lakh rupees scam, which had shaken the government of Indira Gandhi. In *Such A Long Journey* Jimmy Billimoria is the fictional counterpart of the infamous Sohrab Nagarwala. Since Nagarwala was a Parsi, a victim of the hegemony of the state, the tale could only have been told by a Parsi. Tarun Tejpal points out,

> "Mistry's first novel lays claim to being the first book of fact-based fiction in the Indian literary tradition."

Gustad's Journey

Gustad's long journey into the unknown commences with the abrupt and mysterious disappearance of his intimate friend Jimmy Billimoria. He is forcibly drawn into the concatenation of events which follow the trail of the Nagarwala case. Mistry's narrative also puts on the appearance of credibility. A Parsi critic comment-

> "The Nagarwala incident, because it involved a Parsi, jolted the self-image of the community no less. Having long ago lost their literature, to the vandalism of Alexander, the accursed and their dance, music, art, poetry, and even their language to the process of adapting to a new home in India, the Parsis have developed a particularized culture culled from a mixture of

ancient myth and legend overlaid by a life-sustaining sense of recent achievement."

Life in a Dominant Political Situation

Here Mistry attempts to seek an answer to the query 'How do we live in a dominant political situation?' The world in a sorry state is a mystery to Mistry. Billimoria is a victim figure who is exploited by the 'people at the very top'. Mistry does not offer an 'apology' for a fellow Parsi; his attempt is to depict the Parsi predicament in the corrupt Indian society in the Post-Independence era.

The Parsis also feel insecure because of growing political power of the Maratha parties in Mumbai as they would upset the power structure. Gustad's closest friend Dinshawji tells Gustad, 'wait till the Marathas take over, then we will have real Gandoo Raj… All they know is to have rallies at Shivaji Park, shout slogans, make threats and change road names'. Dinshawji is of the view that all these agitating tactics of the Marathas will upset the social harmony in Mumbai and there will be chaos all around him.

Conspiracy Theory and Attack on Nehru

Gustad's wife Dilnavaz in fact has a conspiracy theory about the death of Feroze Gandhi as Nehru never liked him as his son–in-law from the beginning. Agreeing with this, Dinshawji remarks 'that was tragic….. Even today people say Feroze heart attack was not really a heart attack.' M Mani Meiti observes that Mistry is a stern political satirist and a devout critic of war. His attack on Nehru and Indira Gandhi is unprecedented.

Mistry goes on describing Nehru's frustration, ill temper, political intrigues that surrounded him, his feud with Feroze Gandhi for the latter's exposure of scandals in the Government, his obsession with his 'darling daughter Indira', who left her husband in order to live with him, whose monomaniacal fixation occupies his days and nights.

Praise for Lal Bahadur Shastri and Great Expectations

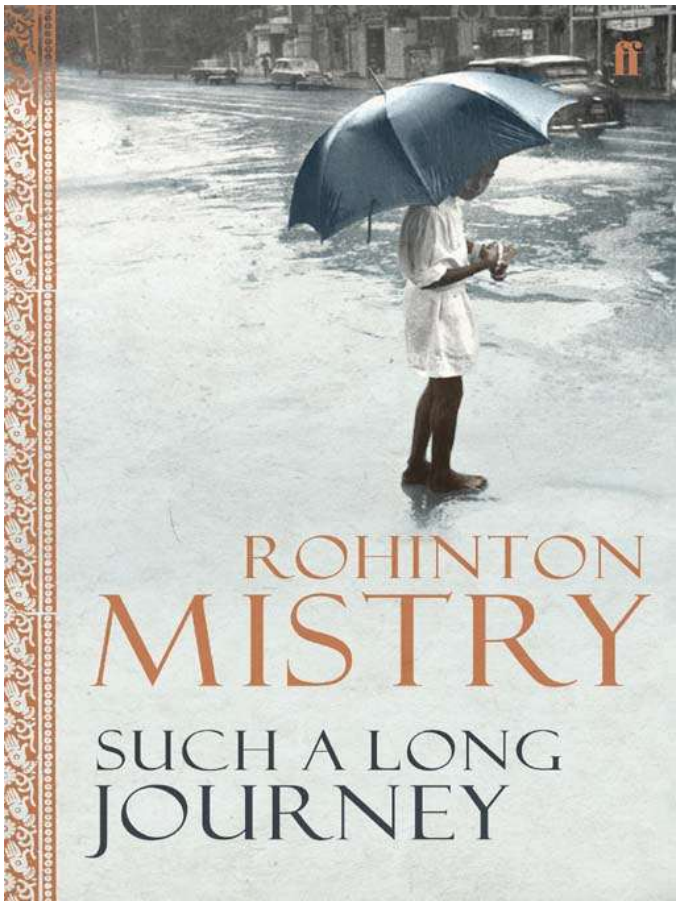
Though Mistry is ruthless in satirizing the Nehru family, he, however, praises Lal Bahadur Shastri who became India's Prime Minister upon the death of Neheru because with his rule 'the stagnant waters of Government would at last be freshed and vitalized.' Shastri could do in the Indo-Pak war of 1965 far better than what Neheru did in the war with China. In his sudden death at Tashkent, besides the possibility of a Pakistani or Russian plot, the role of Indira Gandhi is suspected: "so that her father's dynastic democratic dream could finally come true."

Hope in Sohrab

Gustad, who sees his former younger self in his son Sohrab, desires compensation for his own earlier losses and disillusion. Sohrab's success in I.I.T. entrance examination offers hope in an otherwise bleak existence to him.

> "The Indian Institute of Technology became the Promised Land. It was El Dorado and Shangri-La, it was Atlantis and Camelot, it was Xanadu, and Oz, it was the home of the Holy Grail."

But Gustad's Promised Land is no more than a "luxurious prison". It is an extended adult version of a juvenile tale. The success of Sohrab offers, at least initially, a meaning to his cheerless existence. But Sohrab ruthlessly snatches away that purpose 'like a crutch from a cripple'. Success and social distinction which are essential Zoroastrian Values remain a distant dream for Gustad.

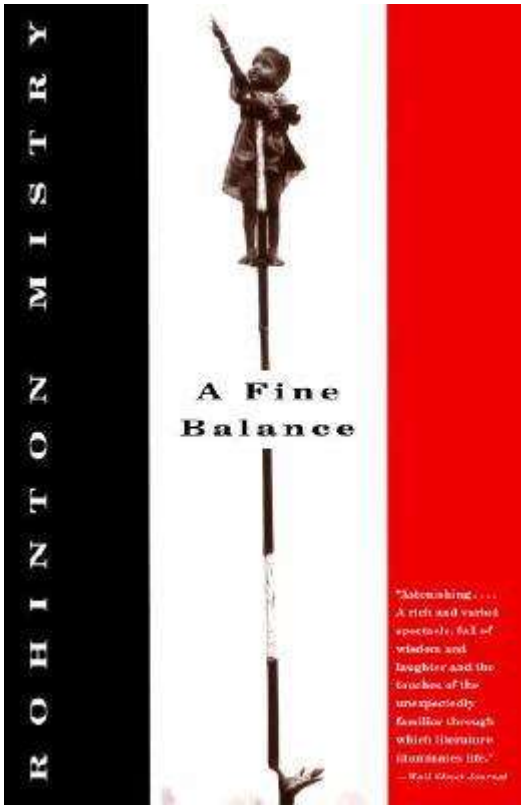


Attack on Indira Gandhi and Peace with the World

In *Such a Long Journey* there is direct attack on Indira Gandhi for nationalization of banks, for her encouragement to make a separate Maharashtra state that caused bloodshed and riot, as Dinshawji remarks 'wanting to make the rest of us into second class citizens'. Dr. Paymaster, in fact, is so much tired of this politics that he compares this country to a patient of gangrene and said 'Our beloved country is a patient with gangrene at an advanced stage. Fine words and promises will not cure the patient. The decaying part must be excised.'

Though Gustad has to face many difficulties, he survives without succumbing to any prolonged despair or bitterness. Gustad is a pious Parsi whose life is governed by *humata, hukhta and hvarshta*. His quest for order and security in a corrupt society is a heroic but futile exercise. But he is highly optimistic. Like other Parsi people who always dream of a new India with new hopes.

***A Fine Balance* – National Emergency Context**



Mistry's *A Fine Balance* presents an authentic portrait of contemporary India during the Emergency era imposed by Indira Gandhi. Zai Whitaker calls it 'wise and wonderful'. It is India with its timeless chain of caste exploitation; male chauvinism, linguistic strives and communal disharmony. In India, power-hungry politicians control the strings of administration like a puppeteer. Mistry has depicted the humiliating condition of people living in Jhopadpattis, deaths on railway tracks, demolition of shacks on the pretext of beautification, violence on the campuses in the name of ragging, deaths in police custody, lathi charges and murders in the pretext of enforcing Family Planning, which are all part of India's nasty politics.

Reality of Politics and Life in India

As a social critic he is authentic in his portrayal of India. He measures the pros and cons of Indian politics that are engraved in his memory. The novel reflects the reality of India, the politics of corruption, tyranny, exploitation, violence and bloodshed. The novel also provides an

intimate insight into rural India focusing on the injustice, the cruelty and the horror of deprivation and exposes the trauma of India's millions along communal, religious and linguistic lines.

Heroic Struggle of a Parsi Widow

The novel is also a story of the heroic struggle of a Parsi widow, Dina Shroff and her two tailors trying to survive in a world of segregation, corruption and oppression in which honest work was denied and punished by a totalitarian system. For the beautification of the city, the Government deployed officials in the guise of Safety Inspectors to check the colony. The bulldozers went in and the illegal slums were removed making the poor people homeless .During the 'Emergency' the Family Planning Programme was allegedly used to eliminate the enemies of the establishment. This incident had become a nightmare in the life of Om. As a result both Ishvar and Om have become cripples and turn to begging only to fall into the nightmare anonymity of the city – a "world of sudden police swoops, forced labour, goonda gangs, protection money, and casual street murders."

The new rules of Emergency made it obligatory for every officer to encourage people to get sterilized to complete his quota; otherwise, there would be no promotion for him. Thus the Family Planning Programme was pressed into service allegedly to eliminate one's enemies by confusing sterilization with castration. Deaths during the 'Emergency' were called 'accidental'. The death of Ashraf Chacha at the market square is described as an accident, by the police.

Election Promises

There was also a huge corruption in the legal system. The speeches made during the parliamentary elections were crammed with promises of every shape and size: "promises of new schools, clean water and health care, promises of land for landless peasants through redistribution and stricter enforcement of Land Ceiling Act; promises of powerful laws to punish any discrimination against the harassment of backward castes by upper castes, promises to abolish bonded labour, child labour, sati, dowry system, child marriage. However, these empty promises turned out to be nothing but campaigning antics, assuring lively entertainment for the villagers. Some of these were indeed got done!

Compassionate Parsi Widow

Elections here were-master-minded by the landlords like Thakur Dharamsi. Narayan's attempt at voting to make his mark himself results in the ruin of his family by being burnt alive by the goondas of Thakur Dharamsi. Exploitation of the low castes by upper caste continues unabated. But the Parsi widow Dina, is capable of feeling for the untouchables by giving shelter to Ishvar and Om, the two *chamaars (sweepers).* Freedom remained a cherished yet unattainable goal to Dina because of the social tyranny imposed by her brother and father guarding the patriarchal structure of the Parsi society. Under 'Emergency' she simply could not approach the law courts, because of the powers given to corrupt officials like sergeant Kesar. Hence, she had to live by striking a balance between despair and hope. Mr. Valmiki made an observation to Dina Dalal,

> 'There is always hope- hope enough to balance our despair or we would be lost.'

Continued Exploitation of the Untouchable and Valiant Defiance

Despite new laws regarding untouchability passed by the government, nothing had changed. It was deeply rooted in the village community. The two chamaars, Ishvar and Narayana received terrible beating from the teacher for touching the tools of learning and knowledge. It was a forbidden world for the low caste. However, Dukhi's defiance of the caste system is openly shown by his sending his little sons Ishvar and Narayan to Ashraf, the Muslim tailor who would also sew for an untouchable. So it is clear that the curse of untouchability is deeply ingrained in Hinduism.

Changing Caste Politics

The caste background of the members elected to the Lok Sabha in the last four decades reveals the changing political scenario of India. For instance, in the 1st General Elections in 1952, there were 15 Brahmins out of the 48 members of Parliament elected from Maharashtra. In the

11th Lok Sabha in 1996, there were no Brahmins among the 48 elected from Maharashtra. Mistry who wrote the novel is well aware of this political change in India. He aptly shows that the callous behavior of the upper caste Landlords like Thakur Dharamsi, led to other backward castes getting united and asserting their political and social rights. The rise of Bahujan Samaj Party (BSP) in 1979 won in the U.P. Assembly seats and formed the Government along with BJP in India's most populous state is an indication of the rise of the Dalits. The social tensions in the villages, the changing aspirations of the lower castes and caste based violence, is so well delineated, so well woven into the flow of the narrative that it makes Rohinton Mistry a very astute political novelist.

Begging as a Profession

India is a country of a huge population and surely a country of hunger and beggars. Beggarmaster is the leader of the beggar association. Om and Ishvar are also members of this community and beggars ask for membership. This "underworld insurance agency is efficient and effective, certainly more so than the garrulous lawyer Dina finds in court". It is a matter of surprise, how the begging community is also used by the government. There is lathi charge at the beggar, Shankar's funeral due to faulty intelligence, through the mistaking of beggars for political activists.

Powerful Narration of Indian Society in Three Different Backgrounds

In *A Fine Balance* Mistry narrated and re-narrated several stories of India's history, culture and caste based society and has set this novel in three different backgrounds. While Dina Dalal lives in the City by Sea, the tailors, Ishvar and Om, represent rural India and Maneck Kohlah is from north India. The narratives go on shifting from rural life to city life in case of Ishvar, Om and that of Maneck Kohlah. Real India pulsates in all the narratives in *A Fine Balance*. The "truth" of India, asserts Vinita D. Bhatnagar, is "incomplete" like the multi-layered and multifarious truth about fiction.

Comparing India with Canada

A Fine Balance and *Such A Long Journey* represent the microcosm of life in general and political disturbances in particular, which Mistry experienced when he was in India. As a creative writer, his expatriate experiences lead him to compare India and Canada. Being a multi-cultural person, he finds something very peculiar about his native land, when it is compared with a multi-cultural nation like Canada. Rohinton starts his long journey by keeping a fine balance between hope and despair, good and evil to revive the ethnic identity of his marginalized community.

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Papiya Bhattacharjee, M.A. (English), UGC-NET

rabinbdn@gmail.com

Impact of Arabic and Persian Language on the Kannada Language

PSVSV Prasad, Ph. D.

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Language in India www.languageinindia.com **ISSN 1930-2940 Vol. 13:7 July 2013**
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Abstract

This paper deals with the impact of Arabic and Persian languages on Kannada language. This paper describes the influence of Arabic and Persian languages on Kannada language. The paper describes the reasons for the influence of Arabic and Persian language on Kannada language.

Keywords: Arabic and Persian language, dominant language in the Deccan, impact on Kannada language

Borrowed Words in Languages

Otto Jespersen writes:

> "No language is entirely free form borrowed words, because no nation has even been completely isolated. Contact with other nations inevitably leads to borrowings though their number may vary considerably."[1]

And the Kannada language is no exception to this rule. Parts of Karnataka were under Muslim rule for a period during which Arabic and Persian influenced Kannada which led to the incorporation of some literary expressions or words of these languages into Kannada vocabulary. The Bahmani rulers in South India were great patrons of Arabic and Persian.

Substantiating this fact A. Shankar Kedilaya explains:

> "The presence of a large number of Arabic/Persian words in Kannada language is the cumulative effect of a long period of Muslim rule over

India in general and Karnataka territories in particular. The entry of Arabic/Persian words into Kannada writings and everyday speech was so spontaneous that it went almost unnoticed and we do not find any protest or hostile reaction towards the use of these foreign words in the language. "[2]

The list of words borrowed from Arabic and Persian into Kannada[3] are given below:

Arabic Words Commonly Used

ARABIC	KANNADA	MEANING
A'ql	akalu, akhalu	wisdom
Ākhir	akeri, akairu	end
I'tr,at	attar, attaru	perfume
Adnā	adanā	ordinary
Adab	adabu, ādaba	respect
A'dāvat	adavatu, adavati	enemity
Afyūm	aphini, appu, aphimu	opium
A'mal	amalu	action
Amānat	amānatu	trust
Amāni	Amāni	irregular work
Amin	amīna, amina	trustworthy
Asaraph	aṣraf	a noble man
A'in/ a,'sl	ainu, ayinu/ asal, asalu	original
A'ib	auibu	defeat
E vaz	ayivaju	reward
A'rab	araba	An Arabian
A'lahida	alayida	separate
Alqab	alkabu	title
Avval	aval	best, first
Alival	ahavalu	conditions
Asami	āsāmi	a person
As'ar	āsāra	emblem
Inkar	inkār	denying
Iza	ija	trouble
Izzat	ijjatu	honour
Itebar	itabāri	confidence
Izafa	ijaphe	addition
It't'ila	ittilla	information or report
Inām	inamu	reward

Ināyat	ināyatu	favour
Imarat	imarati	building
Irsal	irasālu	sending
Irādā	irāda, irāde	purpose
Ilaqa	ilakhe	territory
Ilaj	ilaju	remedy
Isārā	isāre, hisāre	sign
Istiqbar	istakabāhe	welcome, receiving a visitor
Istihār	istihar	announcement, proclamation
Ūd	ūdu	frankincense, substance from Arabia which produces a sweet smell on burning
Qatb	kattala	slaughter
Khat	kattu	letter
Qadim	kadim	old
Khadim	kadima	crafty servant
Khandaq	kandaka	a ditch round the walls of a fort
Qandil	kandi	a lantern
Qabr	kabara	grave
Qubūl	kubūl	acceptance
Qalam	kalamu	pen
Kasab	kasabu	profession
Kasrat	kasarat	gymnastics
Kasar	kasaru	deficiency
Qassab	kasāba	a butch
Kasi	kasāle	disorder of the body
Khasi	kasi	castrated
Kāgaz	kagada	paper
Qaim	kāyamu	permanent
Qaida	kaide	rule
Kahila	kayile	sick
Qism	kisamu	division, kind
Kisah	kise	pocket
Qaum	komu	tribe
Qaul	kaulu	agreement
Khāli	khāli	empty
Khyāl	khayālu	thought
Gharaz	garaju	need
Gharīb	garība	poor
Ghaliz	galiju	dirty
Zarra	jara	little
Javab	javabu	reply
Javāhir	javāhiru	precious stone
Zimma	jimme	to charge

Zulm	julum, julime	to force
Takāvi	taqsir	advance of money given to the ryots
Tafsil	tapasilu	details
Tafriq	taphariku	substraction, bifurcation, of groups
Tafavut	taphāvati	difference
T'abl	tabala	drum
T'avila	tabēlē	stable
Tabdil	tabdil	exchange
Tamam	tamamu	completion
T'arah	taraha	like
Taslim	tasali	to salute
T'aqat	takttu	strength
Tabe	tāpe, tābe	dependent
Tariff	tāriphu	praise
Tufan	tupanu	storm
Dava	davā	medicine
Naq'l	nakalu	copy, transcript
Nasīb	nasību	luck, fortune
Fikr	pikaru	anxiety
Furs'at	prasattu	leisure
Faisalah	phaisala	settlement
Faut	pāvuti	death
Pehrist	pheristu	list
Barkat	barakattu	success
Baqi	baki	remainder
Bāb	bābatu	with regard to
Mazbut	majabūtu	strong
Mazaq	majaku, maja	making fun of
Manzur	manjuru	accepted
Marammat	marahammat, maramat	rrepair
Marzi	marji	wish
Malfūf	malapūpu	covered
Maslan	masala	for instance
Masāl	masālu	a torch
Māzi	māji	past
Motabar	matubari	trusted
Malika	mālika	owner
Māl	mālu	goods
Malum	malum	known
Miras	mirasi, mirasu	inheritance
Mulaqat	milakattu	meeting
Mudam	muddamu	permanent
Muskil	muskilu	difficult
Musāfir	musāphara	traveler
Musta'id	mustaide	prepared
Meh'nat	mehnatu	labour
Maqarrar	mokararu	settled

Mukhatār	moktiyar, moktiyāra	absolute, free
Mauquf	movakuppu	abolishment
Raqam	rakamu	article
Radd	raddu	to cancel
Razi	rāji	to agree
Rivaj r	ivāju	custom
Riyāyat	riyāyati	concession
Lifaafah	liphāphi	an envelope
Vazan	vajani	weight
Vaza	vaja	substract
Vatan	vatana	a hereditary estate
Waraq	varaku, arakuk	a leaf
Vadah	vayidu	promise
Vada	vidāya	farewell
Sāmil	sāmil	comprehending
Seikh	seka, sekhu	a caste name
Surū	suru	beginning
Sauq	śouk	voluptuousness
Sanduq	sanduka	box
Sabab	sabūbu	excuse
Salāh	salla	peace
Salām	salāmu	salute
Sahūlat	savalattu	facilities
Savāl	savālu	challenge
Sāni	Sāni	second, another
Sāf	sāpa, Sāphu	clan
Haqq	hakku	truth
Havā	hava, have	air
Havālah	ahavālu	charge
Hazir	hājari	present
Hissah	hisse	part, share
Hairan	hairānu	restlessness

Administrative Terms

Qaid	kaidu	prison
Zila	jilla	district
Nayāb	nāyaba	deputy
Muktār-namah	moktiyar-nama	power of attorney
Mohallah	mohala	a part of the town
Vakalat	vakalattu	the duties or office of a vakil
Hukm	hukum	order
Havālat	havālate, havalte	transfer
Hammal	hamāla	bearer
Sikkah	sikke	the royal seal

Economic Terms:

A'lab-hisab	allal hisabu	according to the account
Ijarā	ijara	a contract
Qimat	kimmatu	price
Qist	kist	installment
Jumla	jumala	total
Daulat	daulattu	property
Nafa	naphe	profit
Mahsul	mahasūlu	public revenue
Mublagh	mobalagu	sum, account
Muktarafa	mohatarpa	tax imposed on traders
Muhasil	mohasale	one who collects something
Maqsam	lukasamu	loss
Vasūl	vasulu	collections and the things collected as revenue rent etc.
Sarraf	sarāpha	cashier
Hasil	hasalu, hasilu	revenue, tax

Judicial Terms

A'dalat	adalatu	justice, court
Qazi	kaji	judge
Qanum	kānūmu	law
Zabti	japti	confiscate
Mudda'I	muddai	complaint
Munasib	munāsabu	munsiff
Sabad	sanadu, sannadu	a warrant

Food

Araq	arka	juice
Mauz	mabuju	a plantain
Murabbah	murabba	jam
Halwa	haleva, halva	a kind of sweet

Military Terms

Haṣam	ahaṣām	group of military people
Fauj	pavaju	battalion
Ris alah	risālu, sisale	a troop of horses

Architectural Terms

Burj	buruju	tower, bastion
Minārah	mināra	minaret

Religious Terms

Allāh	allā	God
Khutbah	kutubi	sermon
Pīr	pira	religious teacher

PERSIAN

Words Commonly Used

PERSIAN	KANNADA	MEANING
Azmāyisi	ajamāyisi	to examine or measure roughly
Azār	ajāri	disease
Anjir	anjūra	fig tree
Andāza	andāju	estimation
Abrue	abru, abaru	honour
Amāri	ambari	howdah on an elephant
Āyinah	āyinā, ainā	mirror
Avāz	avāju	voice
Ārām/aram	arama/ārāma	rest
Ārāma-kurci	ārām kursi	easy chair
Āsamāni	āsamāni	sky blue
Ism-vār	ismuvāra	according to names
Istihār-nāmah	istihāru-nāme	written proclamation
Ummēdu	umēdu	hope
Ummēda-vār	umeda-vāra	a candidate
Ek-sāl	ekasālu	one year
Qadimi	kadimi	long standing
Kam	kam	less
Kamān	kamanu	a bow, an arch
Kami	kammi	deficiency
Kalābat	kalābattu	embroidery
Qali'I	kalāya, kalāyi	coating of the vessel
Khalāsi	kalāsi	a seaman
Kāristani	kārasthāna	cleverness
Khāsadar	kāsadāra	a groom
Khavind	kāvanda	master

Khāsgi	kāsāgi	private
Klijah	kalija	liver
Kinnarah	kināra, kināre	river bed
Kirāyah	kirāya	rent
Kumak	kumuku	help
kuṣi	kuṣi, khusi	joy, pleasure
khuski	kuski	dry land
kusti	kusti	wrestling
kūc	kūcu	march
qaid-khanah	kaidu-khūne	a prison
qaum-var	komu-vūru	caste-wise
khānah-ṣumari	khānēsumāri	counting of the houses
khanah	khāne, kāne	house
khud	khuddu	own
khūni	khūni	murder
khūb	khūbu	handsomely
gaz	gaja	yard
Ghalati	galati, gallatu	mistake
Gasti	gasti, gastu	going round
Gārah	gāre	plaster
Giraftari	girabdari	to be involved in difficulty
Gilah	gilla	complaint
Gulāb	gulābi	rose
Ghulam	gulāma	a slave
Ghul	gullu	noise (din)
Cabuk	cabaku, cabuku	whip
Cambār	cammara	cobbler
Carbi	carabi, cerbi	fat
Cākar	cākara	servant
Cakhu	cāku	a pen knife
Cap-khanah	capa-khāne	a printing house

Economic Terms

Āmad	āmadu	income
Qist-bandi	kistubandi	paying in installment
Kharīdi	kharīdi, khadridu	purchasing
Kharc	kharcu	expenditure
Galah	gallā, galle	a box used for money after sales
Naqdi	nagadu	ready cash

Judicial Terms

Arzi	arji	petition
Arzdāst	arjadastu	a written petition
Arz-dar	arji-dara	a petitioner

Rubarkāri	rūbakāri	the written record of case
ṣāhidi	śāidi	a witness at law

Food

Angūr	angūra	grape
Anāj	anaju	grains
Karbūju	karabuja, karubuja	the muskmelon
Khurāk	khurāku	nutritive diet, food
Garam	garamā, garamī	hot
Garam-masālah	garam-masāle	hot spice
Capāti	capāti	wheat cake
Jilebi	jilebi	a kind of sweet
Namak	namaku	salt
Panīr	panīru	cheese
Pudina	pudina	mint leaves
Maida	maida	wheat flour
Rasad	rastu	grain stored up for an army
Sirah	sirā	a kind of sweet
Barfi	barphi	a kind of sweet
Bāhusai	bādushai	a kind of sweet

Military Terms

laṣkar	laskaru, lascar	an army, a cantonment
sipahi	sipāyi	a soldier
jama-dar	jamādāra	a commander of a body of troops
thānah	thānaya	camp
tōpha	tōpu	cannon
pyadah	pēdā, pede	infantry man, one who walks on his foot
baktar	bakatara	armour
bahadur	bahādar, bahadur	a warrior or courageous person
bār-sipahi	bārsipayi	a foot soldier
risāl-dar	risāl-dara	captain of a troop of horses

Architectural Terms

Gumbad	gumaṭa, gumuri	a domeṭ
Gor	gari	grave or a tomb
Car-khanah	kar-khāne	a square house
Diwar	divāl	a wall

Religious Terms

Namāz	namāju	prayer
Nēk	nēka	purity of heart
bāṣand	baphiyyatu, basanda	may you live in peace
rozah	roja	fast(Noun)
sēb	sēbu	pīr
sēr	seru	seer

Dress

Kulah	kulāyi, kulāvi	cap
Taftah	tāptā	a kind of silk cloth
Tauliyah	tuvāl	a towel
ardah	padade, parade	veil
Lungi	lungi	a kind of cloth
ṣal	śālu	shawl

All these lists, though selected at random, reveal the extensive deep and lasting influence of the foreign languages of the rulers on Kannada. The vocabulary shows that even in personal matters of dress and food, manner and etiquette, there was interaction often in the form of borrowing or adaptation with slight change. In matters, administrative and military, judicial and construction technology, the amount of influence is very extensive and the words are still retained in use.

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2. A. Shankar Kedilaya, Foreign Loan Words in Kannada (Arabic and Persian), University of Madras, Madras (1970), P. 3.

3. V. Swarajya Lakshmi, Influence of Urdu on Telugu, Hyderabad (1984). PP. 14-15.

4. Some words have been borrowed as they are, and some have been borrowed with slight modifications. These words have been found in the sources like:

a) Ā ndhra Bhāshārnavam
b) Aniruddha caritram
c) Āmukta Malyada
d) Ādhyātma Sankīrtanalu
e) Bahuliaswa Caritra
f) Bhadragiri Satakamu
g) Bhimeswara Puranam
h) Bulletin of Telugu Akademi
i) Daśāvatāra Caritramu
j) Dhanurvidya Vilāsamu
k) Hansa Vimsati
l) Kavi Caudappa Sisamulu
m) Kāsi Khandamu
n) Krushna Raya Vijayam
o) Lankā Vijayam
p) Lankshmī Vilasamu
q) Manu Caritra
r) Mrutyunjaya Vilāsamu
s) Mackenzie volumes
t) Nelluru Sāsanamulu
u) Palnāti Vīra Caritra
v) Rāmdāsu Caritra
w) Rādhā Mādhava Samvadham
x) Raya Vacakam
y) Sourth India Inscription; and
z) Yayāti Caritra
V. Swarajya Lakshmi, OP. Cit.

5. Most of these words have been taken from, A. Shankar Kedilaya, Op. Cit. PP. 165-300.

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PSVSV Prasad, Ph. D.
Psvsvprasad9@Gmail.Com

Painting: A Tool of Non-Verbal Communication

Dr. Preeti Bala Sharma

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Language in India www.languageinindia.com **ISSN 1930-2940 Vol. 13:7 July 2013**
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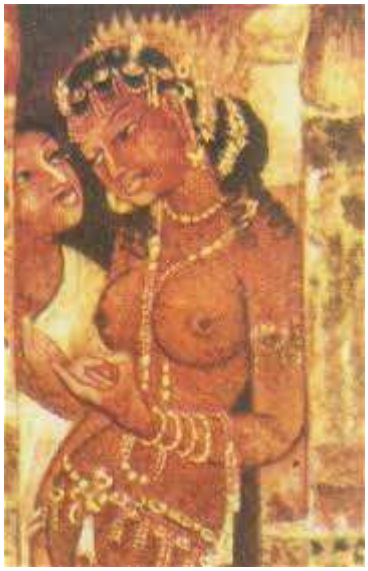

An Ajanta Cave Painting

Abstract

Communication has been associated with all living beings from the very beginning. We are born with the capacity to communicate. There are many complex feelings which cannot be expressed through verbal means so people, all over the world, use arts, particularly fine arts, in order to express their individual experiences and creativity.

Painting is a one form of this art. Through this, much is said without saying anything. The artists symbolize the intended messages and codify them and allow the spectator or viewer to decode and interpret the hidden messages or meanings. Therefore, painting is not only a tool of recording human history, but also a tool of conveying a wide range of the stories, emotions, feelings, inner world symbolically, didactically or in a hidden mode. This paper aims to focus on various ways through which painting remains a tool of non-verbal communication.

Keywords: non-verbal communication, Rasa, functions of painting, six aspects of paintings: rupa bhedah, pramaman, bhava, lavanya yojanam, varnika- bhangah, chitrasutra.

Chief of All Arts

In Vishnudharmottara, it is stated that,

> "As Sumeru is the chief of the mountains, as Garuda is the chief of those born of eggs, as the king is the chief of men, even so in this world is the practice of painting the chief of all arts." (O.P. Agrawal 61)

Painting – Natural Inclination

We, human beings, dream and can share our dreams with others. If we share it through words, then we are communicating verbally, and if we use colors, brushes, etc. then we are communicating through pictures or paintings. Like dancing, painting is very natural to us, and it has its origin from the early cave paintings when communication used to be either by assigning a symbolic meaning to concrete objects or by means of drawing, engraving or painting pictures or marks. Early humans used to paint in order to maintain the memory of the world in the surrounding area and to give definite shape or form to their abstract sentiments. Whatever the reason be, the important thing to note is that these cave paintings depict the life of early humans, their daily routine, and their way of living and their thinking.

Inspiration for People

Paintings inspire people since their early inception. Later on it became an integral part of human lives and as time passed, with the arrangements of spaces, colors, and shapes, etc., new and specific styles of painting were evolved in different cultures. Painting is considered as one the most powerful visual art because, firstly, it is by nature a luminous language and an experience of human beings themselves, and secondly; it appeals to our souls through our eyes and is capable of communicating those feelings or emotions which words can never communicate. A painting is the representation of the imagination and experiences of a painter from the world around.

Shyamala Gupta has rightly said,

> "The painter does not intend to use the artistic media for his own exhibition and advertisement. He seeks the expression by trying to find an identity between his own soul and the soul of the things and objects that enter into his world..." (74)

There are many basic emotions, which are fundamentally universal and painting is the external manifestation of those emotions that is why it appeals to all beings of any time or place. Therefore, painting is one of the most direct and effective forms of communication.

What Do We Communicate through Paintings?

Now the question is what and how do people manage to communicate through paintings. In order to answer this question, first of all, we have to think of what a picture or a piece of

painting represents. If we look at a piece of painting, then normally we try to guess the story or the message it speaks.

Storytelling

So, the very first function of painting is to tell a story, idea or incident or the event of a particular time in a very special manner. Besides communicating something, paintings also delight us. The careful arrangement of colors, shades, scenes, etc. by a painter in a painting gives us an immediate appeal to our eyes and soul.

Expression of Emotions

Another function of this visual art is to express emotions and feelings and invoke Rasas in the viewers. Although color, form, texture or lines are communicative elements, yet it is the emotions or feelings which are the driving force behind any piece of painting.

Revealing the Rhythm

Next function of painting is to express the rhythm that we feel within us. It is believed that as music is the poetry of sound, so as the painting is the poetry of sight. Whenever we hear any piece of music, we automatically start tapping our feet in the same way a piece of painting stirs our hearts in rhythmic delights. It is not that painters create movement by sound the way a musician does or by changing the position, but they do it by creating an illusion and make us feel or sense a movement in the picture. For this, the painters create a lively pattern of lines, colors or shapes. So when we look at a painting, our emotions generally respond to light, color, shape in a certain direction.

Transportation of Nature

Paintings also work as transportation of nature. A painter portrays objects not only to create an interesting design, but also to communicate a message or emotion.

Expressing Formal Excellence and Depicting Human Civilization

Shyamala Gupta, in her work *The Beautiful in Indian Art*, points out two other functions of painting in this way:

> "Painting as an art has a double function. It represents the formal excellence of nature- whether it is witnesses in human figures, animal figures, birds, flowers and landscapes and when it is doing it; it may be guided by the laws of proportion and balance, and more important than that, the rhythm in nature. But it usually does not confine itself to pure nature. It essentially tries to depict the mark of human culture and civilization. And that is why it has a 'theme' to present – some aspect of human activity, mind, and makings of this man." (73)

Spokespersons of Human Thoughts and Feelings

Hence, the above mentioned functions of paintings show that they are an emblem of the most delicate spokespersons of human thoughts and feelings, which is capable of arousing rasa among viewers. It also directly communicates the variety of many aspects of human lives, nature and all abstract concepts in the universe. More than that, these functions reveal that paintings are not only the medium of collecting information or a source of entertainment, but a unique force of uniting us with the world of imagination.

A Mythical Interpretation

Indian paintings, which are the amalgamation of the artistic excellence of painters and the perfect balance of religion and spirituality, are the unique example to think on. Ancient Indian treatises give an account of its creation in a mythical form. It is believed that Lord Brahma taught a king how to bring back to life the dead son of a Brahmin by drawing the portrait of the deceased boy which he endowed with life.

The Vishnudharmottara (part three) is a very important source on various aspects of painting. In chapter two, Markandaya tells Vajra that the rules of image making cannot be known, unless the rules of painting are known, and he pointed out that a great care should be taken in executing the picture. He also mentioned some good qualities of painting, such as the sweetness, variety, spaciousness of ground proportionate to the position of the figure similar to what is seen in nature and minute execution, etc.

Communicative Aspects of Visual Art

Bharata Muni in *Natya Shastra* discusses some devices of painting to depict rasa or communicate the intended meaning. However, it is Vatsyayana's *Kama Sutra*, which deals with the various communicative aspects of this visual art. It mentions six limbs of painting, which work as an important aspect of communication. These limbs are:

> "rupa bhedah pramamani bhava lavanya yojanam I sadrishyam varnika- bhangah sadete rangamangi kam."

The first aspect is *Roopa Bheda* meaning knowledge of form and its impact. This knowledge of appearance can be perceived by eye and soul. As paintings are not always easy to understand, it requires viewers' keen perception to understand them properly. The intended or hidden meaning can be perceived with the help of imagination.

Here it is relevant to talk about Derrida, who in his work *The Truth in Painting* seems closer to Kant's views of cognition of an autonomous aesthetic that is distinct from pure reasoning. So, with our imagination and keen perception the hidden beauty of the art can be realized.

Knowledge of Pramana – Knowledge of Proportion

In order to understand the inherent meaning of a painting, the correct knowledge of *Pramana*, i.e., proportion is also necessary. It not only gives knowledge of nearness and distance but also allows painters to decide how much exposure of a thing will make it beautiful and create rasas. The appropriate proportions of artistic media in paintings help viewers to measure, see and understand the endless beauty of the universe.

***Bhava* – Actual Expression**

The third communicative aspect of painting is *Bhava*, i.e., expression. Bhavas, as has already been mentioned in dance form, are also capable of being transformed and expressed in paintings and are represented through facial expression, postures, scenes or the actions etc.

According to Vachaspati Gairola,

> "Three types of Bhavas are expressed through the alteration of human body. First type is produced by seeing and hearing, second type by speaking and doing some work and third is produced by some reaction on feelings and thought." (I.C. Sharma26)

Paintings in Ajanta

In India, paintings of Ajanta caves are the manifesto of various sentiments or Bhavas. The expression of emotions is the very soul of these paintings. The *ahimsa*, friendship, compassion, repose, worship, request, gaiety and restlessness and many other emotions like love, fear, courage, sorrow, shyness, hate, strain, renunciation, etc. are clearly and beautifully portrayed in these cave paintings. These expressions of emotions are conveyed through various hand gestures, facial expressions and body movements. As these cave paintings are the medium of telling interesting Jataka stories, the characters portrayed are emotionally surcharged with various emotions revealing all the nine rasas in a very dramatic way.

Lavnya Yojna – Manifestation of External Beauty

After Bhava, lavnya yojna is also given significance which helps in adding grace or beauty in this form of visual art. As bhava is the expression of inner beauty so as lavnya yojana is the manifestation of the outer beauty which adds luster to bhavas. In Ujjaval Neelmani its importance is shown in this way,

> "….the form of pearl is without glitter if there is no luster of lavnya in it. In the same way Rupa, Pramana and bhava of a painting are without glitter if there is no luster of lavnya in it." (I.C. Sharma 27)

***Sadrashya* or Similitude**

Derrida in *The Truth of Painting* merges the inside aesthetic of art with the outside and explains how the fundamental nature or aesthetic inside the art is reflected and modified by the external or outside factors. Here this outside factor can be associated with lavnya yojna. These elements or communicative aspects of painting are used perfectly by the painters so that the viewers can decode the hidden meaning in paintings. This perfectness is another limb of painting known as Sadrashya or similitude, which can be achieved with the appropriate use of color, texture, lines, shades and the intensity.

Color Scheme – *Varnika Bhanga*

Last but not least 'varnika bhanga' i.e. color scheme is enlisted as a communicative aspect of paintings. Bharata describes the importance of the color scheme thus:

> "All is futile, the recital of *Natya Shastra* formulae, the counting of beads, austerities and devotions unless one has gained the knowledge of the color scheme; the true significance of lettering, the hue and the attribute of image."
>
> (Manomohan Ghosh 93)

Many scholars associate color with the subject matter of the paintings which has the capacity to communicate. Goethe believes that colors have the ability to affect the soul. For Jacobson 'colors demand response' (Paul Martin Lester 3)

Function of Color Scheme - Expression as well as Interpretation

So apart from the artistic shaping and expression of ideas or emotions, colors also work as an interpreter of the painting. More than any other artistic media and visual attribute of painting, color has the capacity to influence human perception, behavior and their emotions deeply. So colors are the medium of the message and a message can be forever remembered or lost depending on the use of color. In India, the love of color and patterns are so deeply ingrained in visual arts that each color has been associated with particular rasa or emotion. For example, blue and black are associated with erotic and terrible while white color with comic rasa. Red color is assigned with furious and yellow with heroic. The colors like blue, gold and jasmine are assigned with odious, wonderful and inactive mood respectively.

Five Principal Colors

The *Chitrasutra* chapter of *Vishnudharmottra* mentions the five mula-rangas or principal colors. They are white, yellow, red, and black and blue the combination of those in different proportions produces hundreds of other shades. In the cave paintings of Ajanta the perfect use of a color scheme successfully conveys the intended feeling or emotions. The use of colors also depends on its context and the culture and symbolic interpretation given to colors also varies from one culture or society to another.

Painting *Is* Communication

Therefore, it can be said here that painting, as one of the important part of visual arts, is a communication itself and the ingredients of this communication; i.e. color, lighting, size, depth, textual gradients, time, perspective and rhythm speak to us in a very artistic manner. The famous Greek poet Simonides wrote,

> "Paintings are silent poetry and poetry painting that speaks." (Robert Layton 55)

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Preeti Bala Sharma, M.A, M.Phil, Ph.D, PGCTE
Assistant Professor of English & Communication Skills
Jagan Nath University
Jaipur 302001
Rajasthan
India
vyaspari18@gmail.com