

Merging Identities and Multiple Interpretations in John Barth's "Night-Sea Journey"

Abdulmomin Alrubaiee, Ph.D.

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Abstract

The present article approaches John Barth's "Night-Sea Journey", a particular story from *Lost in the Funhouse* collection (1968), from different perspectives. Such postmodern themes as fluidity of identity, spatio-temporal ambiguity, and plurality of interpretations are detected in this analysis. As stated properly by Charles A. S. Ernst (2004), "Night-Sea Journey" in Barth's corpus is "a functioning narrative within a single larger Barthian discourse" (2004: 1). While Ernst focuses mostly on the text as "an experimental reading strategy", this paper unravels the writing, or better to say, the narrating strategies of Barth's achievement.

The objectives of this scrutiny are to show the inexhaustibility and responsiveness of this postmodern text to different readings, present the constructedness of interpretations, pinpoint the interdiscursivity of the text, and emphasize the role of ideology in the text. This paper draws its arguments on the theories of different disciplines; for the definition of a text, it deploys the notions of Roland Barthes. The narratological aspects of the analysis depend on the views of Rimmon-Kenan, Luc Herman and Bart Vervaeck.

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Work to Text

In his essay, "From Work to Text," Barthes clearly pinpoints the differences between both work and text and shows his interests lie with the text. These differences are quite conducive to a more comprehensive appreciation of Barth's "Night-Sea Journey". The first difference is that "the work can be seen (in bookshops, in catalogues, in exam syllabuses), the text is a process of demonstration, speaks according to certain rules (or against certain rules); the work can be held in the hand, the text is held in language, only exists in the movement of a discourse. . . . The Text is experienced only in an activity of production" (1977: 286). The way that Barth involves the reader in the process of producing his story is a testimony of its textuality. The other difference is that the work closes on a signified, but the text practices the infinite deferment of the signified. Barthes attributes the infinity of the signifier to the idea of *playing*: "the generation of the perpetual signifier . . . in the field of the text is realized . . . according to a serial movement of disconnections, overlappings, variations" (1977: 287-288). "Night-Sea Journey" provides a textual field for the reader to freely *play* with different interpretations. This view is in the line of Charles A. S. Ernst's which takes Barthian discourse as "an ever increasing text-filed" (2004: 1). Barth creates this productive field play through his experimentations with the narratological aspects of the text.

Plurality of the Text

The plurality of the text is the other feature which Roland Barthes defines as the text's irreducibility: "The Text is not a coexistence of meanings but a passage, an overcrossing; thus it answers not to an interpretation . . . but to an explosion, a dissemination" (1977: 288). All such features lead us to view the text as a productive process rather than a concrete entity ready to be digested by the reader. As a processual text, Barth's story yields to multiple readings as it thematically displays "Barth[']s plays with the myth of creation" (1988: 151) and stylistically his "play[s] with language and allusion" (Mistri 1988: 152).

For Roland Barthes, literature is not a finished product, but "a writing practice" (Vollbrecht, 1994: 72). This view has deep roots in his belief in the productivity of the text. He writes:

The text is a productivity. . . . Even when written (fixed), it does not stop working, maintaining a process of production. The text works what? Language. It deconstructs the language of communication, representation or expression . . . and reconstructs another language, voluminous, having neither bottom nor surface, for its space is not of the figure, the painting, the frame, but the stereographic space of combative play, which is infinite once one has gone outside the limits of current communication. (1981: 36-37).

Materiality of the Signifiers

Barthes regards a literary text as "the very materiality of the signifiers" (Klinkowitz, 1988: 48). This materiality is the realm of interaction or play. It is the signifying practice where the text and the reader meet. For this meeting to take place, the text must be conceived of as a production. Barthes replaces signification with signifiante. In this regard, Klinkowitz explains, "signification is something which happens on the level of product, but the signifying work of signifiante happens in the realm of production. The language of writing enters the reader in order to work him or her and undo previous senses of signification—*signifiante* is therefore the text actively at work within the reader" (1988: 78).

Focus of This Paper

The present paper takes Barth's "Night-Sea Journey" as the textual signifiante for the active participation of the reader. As Jeff Rackham rightly states on John Barth's fiction, "Perhaps what we need now is not another reading of the work, but a new reader. . . . the reader must negotiate his role" (1981: 1).

Through the notion of signifiante, Barthes equates reading with writing:

Now, I am convinced that a theory of reading (that reading which has always been the poor relation of literary creation) is absolutely dependent on a theory of writing: to read a text is to discover – on a corporeal, not a conscious level – *how*

it was written, to invest oneself in production, not the product. This movement of coincidence can be initiated either in the usual fashion, by pleasurably reliving the poetics of the work, or in a more modern way, by removing from oneself all forms of censorship to allow the text the freedom of all its semantic and symbolic excesses; at this point, to read is truly to write: I write – or rewrite – the text I am reading, even better and more searchingly than its author did. (1985: 189)

Writer's Text - *Night-Sea Journey*

Envisaged through Barthes' view, John Barth's "Night-Sea Journey" is a writer-ly text which provides the signifiante for the reader's productive interaction. Zenobia Mistri contends that "Barth uses several traps for the reader or would-be serious symbol and reference hunter" (1988: 151). While Mistri specifies the nature of these "traps" to "Biblical overtones, mythic and epic allusions, Freudian analysis, philosophical musings and sexual puns" (1988: 151), this paper focuses on the narrative structure of the story. It is argued that the Barthesian field of play is provided by the specific narrative features of the text.

A Long Quotation

Narratologically, "Night-Sea Journey" is a long direct quotation uttered by an I-narrator. This narrator is variously described as a "muse-sperm" (Mistri 1988: 151) or an "existential voyager" (Olson 1990: 56). None of the critics, however, has focused on the protean nature of the narrating I. All through the text, there is no hint of the narratee to which it is addressed, hence a monologue. As in monologues, the narratee constructed by the I-narrator is silent and detached from the process of the harangue. As quoted by Rimmon-Kenan (2002: 95), Genette calls the narrator who is "'above' or superior to the story he narrates" as extradiegetic; on the other hand, if the narrator is also diegetic character in the first narrative told by the extradiegetic narrator, then he is a second-degree, or intradiegetic narrator".

Based on this definition, the I-narrator in "Night-Sea Journey" is the intradiegetic narrator and the narrator who directly quotes the I's speech, that is the whole text, is an extradiegetic narrator. It should be noted, however, that the role of the extradiegetic narrator here is ambivalent. With respect to the (intradiegetic) narrator-narratee relationship, the silent narrator

is a narratee, and because s/he is outside the world of the text, s/he is extradiegetic narratee. On the other hand, in the reader-narrator relationship, the extradiegetic narratee plays the role of an extradiegetic narrator. This ambivalence is an inherent feature of this postmodern text which plays with narratological norms.

Ambivalence

In terms of focalization also, Barth's text is ambivalent. As defined by Luc Herman and Bart Vervaeck (2005), focalization "refers to the relation between that which is focalized – the characters, actions, and objects offered to the reader – and the focalizer, the agent who perceives and who therefore determines what is presented to the reader" (70). There are two types of focalizer: the internal and external. If the focalizer belongs to the fictional universe, s/he is internal; if s/he remains outside of it, s/he is external (Herman and Vervaeck 2005: 71).

The intradiegetic narrator of "Night-Sea Journey" is internal focalizer, and the silent extradiegetic narrator is external focalizer. However, this distinction is not so clear-cut in this text; within the narrative of the I's speech there appear some cases in which there happen shifts from the internal to the external and vice versa.

In this respect, this paper applies the strategy Hermand and Vervaeck adopt in their distinctions between the internal and the external focalizers. These critics comment: "If the narrating I considers something the experiencing I did, then there is external focalization if the scene is perceived by the narrating I, and internal focalization if it is perceived by the experiencing I" (2005: 73). Here, the distinction is based on who presents the scene; if the presenter is the one who experiences the scene, it is internal; but if the scene is presented by the one who narrates it, it is external focalization. The alternation between internal and external focalization is a feature of most texts, but they abound in texts in which the narrator constantly puts under question him/herself and/or fluctuates between different states of mind.

Oscillation

This oscillation is the other factor which adds to the complexity of Barth's text and calls for a more active commitment on the part of the reader. "Night-Sea Journey" exhibits this

complication from the beginning paragraph: “One way or another, no matter which theory of our journey is correct, it’s myself I address” (Yeganeh 2002: 660). The first part of this sentence, which is more often a comment on the *status qua*, is uttered by the I who is external, whereas the second part, “it’s myself I address”, is produced by the internal focalizer. The external position of the I speaker here is further backed up by the cataphoric occurrence of the personal deixis of “our”, a linguistic trait which prompts the reader to keep on reading. Moreover, the intradiegetic act of addressing himself in the text in an attempt to set up his narratee adds to the multi-layeredness of the narrative.

A Monologue

Hence, viewed generally, this text is a monologue in which the I-speaker addresses himself; the whole address/text is put in quotation marks, which determines the presence of another addressee who is the silent extradiegetic narratee. This narratee in turn addresses the text to the implied reader. Such an intricate structure gives the text multiple narrative levels. In Rimmon-Kenan’s terminology, “the diegetic level is narrated by an extradiegetic narrator, the hypodiegetic level [a level ‘below’ another level of diegesis] by a diegetic (intradiegetic) one” (2002: 93). However, none of the functions that Rimmon-Kenan enumerates for hypodiegetic narratives is applicable to Barth’s text. Here, it could be argued that the relation between the diegetic and hypodiegetic narrative has a stylistic function which adds to the complexity of the text. This stylistic function realizes the ambiguity of the text which is also semantically conveyed through the beginning words “One way or another, no matter which theory”, and the deixis of “our”.

Split in the Self and Act

Moreover, linguistically speaking, the beginning paragraph constructs the I-narrator as a passive figure. Almost all the verbs in the first paragraph show the passivity of the narrating I. One might counter-argue that the verb “address” is also an active verb showing the speaker’s determination. It should be noted however that the act of addressing as used here implies two important issues; one is the fracture of the I-speaker’s identity between the addressee and the addressed. This split in the self and the act of addressing one’s self signify the estrangement which the narrator nurtures with respect to his self. This point is further developed in the following phrase when the speaker states: “to whom [myself] I rehearse as to a stranger our

history and condition". Not only is "myself" described as a stranger, but also the narrator adopts for himself the role of one who "rehearses"; this term brings into the text the discourse of drama. It could be contended that here the I-narrator is more a performer, an actor, than a character; this interpretation somehow makes the reader doubt the sincerity and reliability of the narrator's narrative. Besides, the theme of estrangement and the split identity are two key themes of postmodernism which have begun with modernism.

Syntactic Objectification

The second point regarding the act of addressing is that this act is itself objectified syntactically. The I-speaker chooses to say "it's myself I address" instead of saying "I address myself." Linguistically, there is a great difference between the two grammatical structures. In the latter, I sits in the position of the subject of the sentence and is therefore the agent or doer of the act of addressing; whereas in the former, both "myself" and "address" stand as the object of compliment for "it's", hence subordinated. This structure not only doubles the objectification of "myself", but it also diminishes the power of the doer of the act. The only active verb in this short paragraph is "will disclose" which clearly enough sets up the role and determination of the first-person speaker as the narrator. The force of the act of disclosing is intensified by the consequence which follows it: "and will disclose my secret hope though I sink for it". (Yeganeh 2002: 660). This intensification arouses the curiosity of the reader to figure out the conditions which lead him to a suicidal and/or self-sacrificial resolve. Besides the verb "sink" foreshadows the spatial setting of the narrative, the sea.

The second paragraph abounds in ontological questions which the intradiegetic narrator asks himself. These questions are: "Is the journey my invention? Do the night, the sea, exist at all, I ask myself, apart from my experience of them? Do I myself exist, or is this a dream? Sometimes I wonder. And if I am, who am I? The Heritage I supposedly transport? But how can I be both vessel and contents?" (Yeganeh 2002: 660). Such philosophical questions show that the narrator here is viewing himself from a distance, hence he is the external focalizer. This external focalization objectifies the addressee, that is, his own self. Only when he expresses his wonder, he shifts to an internal position. Furthermore, these questions reveal the narrator's doubts about himself, his identity, his journey, and the world in which he resides. The occurrence of these

questions from the very beginning of the text demands a more active part for the reader. The narrator's monologue is intertextualized with other discourses like philosophy of phenomenology (in words like "exist", "experience", "who am I?"), psychology (in such words as "dream" and "invention"). The text is interdiscursive with the discourses of biology (in "Heritage") and mechanics (in "transport", "vessel", and "contents"). Syntactically also, the paragraph is highly demanding, especially with the question "The Heritage I supposedly transport?". This question is an ellipsis which is to be completed by the reader. The options are "What/How about the Heritage I supposedly transport?"; "What is the Heritage I supposedly transport?"; "What happens to the Heritage I supposedly transport?"; "Where is the Heritage I supposedly transport?". Each one of these questions opens a new angle on the theme of the question and helps the reader "write" the story in different ways. Apart from the reader's participation in "writing" this text, the omission of the question words here adds to the ambiguity of the question itself which highlights its importance within the context of the narrative.

Passivity

Linguistically, the second paragraph evinces the passivity of the narrator. Such verbs as "exist, is, am, be, are" are relational ones; the others show actions in which either the monologuer is impressed as in "wonder" and "beset", or he is compared metaphorically to a passive bearer or container like a "vessel" which transports contents. Describing himself either as the vessel or the contents of the heritage deprives the I-narrator of his volition, another facet of his passivity.

Different Interpretations and Predicament

It is from the third paragraph onwards that the intradiegetic narrator posits different interpretations of his own predicament; but for each stance he constantly expresses his sense of doubt. This point is explicitly expressed in the beginning sentence: "My problem is, I lack conviction". As pinpointed by Ernst, this statement intertextualizes with Yeats (1988: 7).

The rest of the paragraph shows his lack of conviction. Before detailing this point, it should be reminded that disbelief is the postmodern key issue which has roots in the modernist state of doubt. Disbelief itself culminates in pluralism which is the legacy of Einstein's Relativity

Theory. What the narrating I here presents is a dramatization of this pluralism. He observes: “Many accounts of our situation seem plausible to me But implausible ones as well, perhaps, especially those, I must admit as possibly correct. Even likely” (Yeganeh 2002: 660).

The narrator justifies that if there has been any belief, it has been as “a moodslength” (Yeganeh 2002: 660). Calling the belief in a Maker as “absurd”, the monologuer intertextualizes his narrative with *The Theatre of the Absurd*, hence interdiscursivity between the fictional narrative and the drama. Linguistically, in the third paragraph, the narrator apparently takes up a more active role, that of a swimmer. However, his protean philosophical notions which mingle with the theological discourse regarding the presence of and belief in a Maker all hint at his passivity in the act of swimming. This point is quite clear when he states: “I have supposed that we have after all a common Maker . . .who engendered us . . . and launched us forth toward some end known but only to Him” (Yeganeh 2002: 660). The absurdity of this belief is expressed in such words: “One might even say; I can believe them [such notions about the Maker] because they are absurd”. Elsewhere, he ponders: “swimming itself I find at best not actively unpleasant, more often tiresome, not infrequently a torment” (Yeganeh 2002: 661). This view along with his justification that they are doomed to perish in order to fulfill Someone Else’s destiny (Yeganeh 2002: 661) account for the naturalistic and thereby deterministic interpretation that he has for swimming.

Interceding Question

The third paragraph is linked to the next one by an interceding question: “Has that been said before?” Here, one can take this as the shift from the internal focalizer to the external. However, the speaker of this single question cannot be determined clearly; this indeterminacy about the focalizer is one of the mysteries of Barth’s text.

The same sense of passivity governs the narrator’s next paragraph. However, the sense of absurdity is taken into extremes so that the intradiegetic narrator thinks of suicide. Remembering all the drowned swimmers and grief-stricken by the meaninglessness of the journey, he reflects: “Indeed, if I have yet to join the hosts of the suicides, it is because (fatigue apart) I find it no meaningfuller to drown myself than to go on swimming” (Yeganeh 2002: 661). The narrator’s

monologue is interdiscursive with the discourse of politics when he now and then talks of his companion as a “comrade” which bears into the text its Communist connotations. Contextually, this interdiscursivity could be taken as the Marxist revolution of the 1960s. Moreover, the speaker’s comment, “The heartless zeal of (departed) leaders, like the blind ambition and good cheer of my own youth, appalls me now” (Yeganeh 2002: 661) could be taken as his political aversion in that fervent context. In an ambiguous shift the narrator (internal or external focalizer) exclaims: “Oh, to be sure, Love!’ One heard on every side: ‘Love it is that drives and sustains us!’” (Yeganeh 2002: 661). This direct quotation is immediately followed by the I-narrator’s reaction as a translator: “I translate: we don’t know what drives us and sustains us, only that we are most miserably driven and, imperfectly, sustained. Love is how we call our ignorance of what whips us” (Yeganeh 2002: 661).

Politicization

The ideological connotations of these points further politicize the stance of the intradiegetic narrator whose translation here stands for his interpretations of the *status qua*. The verb “whip” itself belongs to the discourse of punishment. This discourse is mixed with “ignorance” which cognates philosophy and “love” which brings on the stage the discourse of emotion. The resultant interdiscursivity shows the ideological dominance of politics over the mind (ignorance) and the heart (love). This turns the monologue into a self-trial where the narrator accuses himself and the others of ignorance and blind imitation, both of which are signs of passivity. This political aspect will be discussed later on with reference to Barth’s political context.

Commenting on the objective of swimming which is “to reach the Shore”, the monologuer observes: “but what if the Shore exists in the fancies of us swimmers merely, who dream it to account for the dreadful fact that we swim, have always and only swum, and continue swimming without respite . . . until we die?” (Yeganeh 2002: 661). It should be noted that this comment itself draws on at least two discourses; such words as “dream” and “fancy” are psychological terms and others like “account for” is linked to the discourse of economics. The capitalization of the Shore somehow reminds one of the religious scriptures in which the holy entities like the Heaven, the Maker, or the Hell are capitalized. Envisaged as such, this

interdiscursivity is of significance here. The Shore could be taken as the Promised Land which is refuted here by the narrator as a fancy or a dream. However, it does not escape the notice of the I-narrator that it is this religious fancy which prompts the swimmers to continue swimming. Mere swimming in sheer ignorance is what they are suffering from. Giving the notion of the Shore a religious dimension is Barth's denouncement of the discourse of religion as a fancy which founds the productive structure of the society. This harsh rejection is furthered by the narrator's view that

Supposing even that there were a Shore like that, as a cynical companion of mine once imagined, we rise from the drowned do discover all those vulgar superstitions and exalted metaphors to be literal truth; the giant Maker of us, the Shores of Light beyond our night-sea journey! –whatever would a swimmer do there? The fact is, when we imagine the Shore, what comes to mind is just the opposite of our condition; no more night, no more sea, no more journeying. In short, the blissful estate of the drowned (Yeganeh 2002: 661).

Pointlessness

This comment takes the denouncement of religious discourse to extremes and evinces “the pointlessness of swimming” (Yeganeh 2002: 662) even on the point of destination. When the narrator explains, “Ours not to stop and think, ours to swim and sink” (Yeganeh 2002: 661), he challenges the ideology that forces them to swim on without thought. This sentence which initiates the following paragraph in fact dehumanizes the swimmers by depriving them of their power to think and reduces them to mere hands for whom some other force is to think and decide.

Different States of Mind

The other obvious sign of the first-person narrator's passivity is his fluctuations between different states of mind. When he posits two justifications of the “thoughtful” swimmers regarding their existence, he boldly denounces both and even calls the swim-in-itself as “obscene” (Yeganeh 2002: 662). Immediately after this, he changes into a coward who continues swimming only under the impulse of survival (Yeganeh 2002: 662) and even envies the drowned. This moment is followed by another contradictory mood, “But in reasonable moments

I remind myself that it's their very freedom and self-responsibility I reject, as more dramatically absurd, in our senseless circumstances, than trailing along in conventional fashion" (Yeganeh 2002: 662). Elsewhere, he clearly admits: "Very likely I have lost my sense" and attributes this loss to the physical conditions of the sea such as "the carnage at our setting out; our decimation by whirlpool, poisoned cataract, sea-convulsion Thus I admit, with the other possibilities, that the present sweetening and calming of the sea . . . maybe hallucinations of disordered sensibility" (Yeganeh 2002: 665). His doubt about his own state of living is well expressed in this statement: "Perhaps, even, I am drowned already" (Yeganeh 2002: 665). But immediately afterward, he regains himself and justifies: "In any case, I'm no longer young, and it is we spent old swimmers, disabused of every illusion, who are most vulnerable to dreams" (Yeganeh 2002: 665). With the following sentence, however, the I-narrator sulks in another mood: "Sometimes I think I am my drowned friend" (Yeganeh 2002: 665). For the philosophical reflections, the intradiegetic narrator heavily depends on the notions posited by a drowned comrade; but later on, the narrator doubts his own identity as distinct from that of his comrade, hence, he says: "Sometimes I think I am my drowned friend" (Yeganeh 2002: 665).

This fluidity and merging of identities which he presents shows the schizoid structure of the narrative, coming from the mind of a schizophrenic. The same merge of identity occurs when the I-narrator quotes his friend's ideas on the Shore. Madly, the comrade rejects the existence of a He-Maker and instead vouches for a She-being: "he could not say how he knew or why he bothered to tell us, any more than he could say what would happen after She and Hero, Shore and Swimmer, 'merged identities' to become something both and neither" (Yeganeh 2002: 666). The schizoid texture further motivates the reader not to take for granted the monologuer. Moreover, the schizophrenic, as defined and detected by Fredrick Jameson, is the postmodern mental illness. This is another proof of the postmodernity of this text and the unreliability of the narrator. Apart from this structure, the logic of both/neither is also the postmodern one which has taken the place of either/nor of the modern era.

Intertextuality and Interdiscursivity

While the monologuer contemplates over his survival and the fact that he is the only survivor of his tribe, he justifies it in Darwinian Theory, "the doctrine of survival of the fittest"

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(Yeganeh 2002: 662). However, he gives his own definition of fitness which, on the part of Barth, could be taken as an operationalizing act which paves the way for his narrator to comment on the norms of the American society. The intertextuality with Darwin leads to the interdiscursivity of fiction, biology, and religion – suggested by the term “doctrine” – which is given a political dimension by the I-narrator’s definition. Therefore, he defines parenthetically: “fitness meaning, in my experience, nothing than survival-ability. . . but whose chief ingredients seem to be strength, guile, callousness” (Yeganeh 2002: 662). There should be mention of the word “ingredient” which cognates with itself the discourse of chemistry as well. The “ingredients” of “fitness” all stand for the norms constructed and inflicted by the late capitalist society; hence “strength” could imply economic, social, even racial authority, “guile” crosses out all religious and moral values, and “callousness” eradicates the humanitarian values.

Being a schizophrenic, the intradiegetic narrator immediately denounces his own interpretation of his survival and shifts to another philosophical interpretation, that of Chance. He states: “But the doctrine [of survival of the fitness] is false as well as repellent: Chance drowns the worthy with the unworthy” (Yeganeh 2002: 662). Not sufficing to this, he interrupts further thoughts by “You only swim once, Why bother, then?” (Yeganeh 2002: 662). Here there could be a shift of position from the internal to the external focalization, but the text gives no clue for determining it. Nonetheless, this rhetorical question itself opens the philosophy of epicurism. This philosophy is again challenged by the parodic statement which resembles the Biblical texts: “Expect ye drown, ye shall not reach the shore of Life, Poppycock” (Yeganeh 2002: 663). The spelling change of “you” to “ye” gives the sentence a historical base, apart from its religious connotations. In this way, Barth brings both the old and the new together and makes his text a pastiche, another postmodern trait highlighted by Jameson.

Almost from the middle of the text, the I-narrator intertextualizes his speech with that of a late companion and brings in his diverse notions and “odd conjectures” (Yeganeh 2002: 663) which are sometimes labeled as “mad visions”, or “wild fancies”. These conjectures, expressed and commented on by the narrating I, display pluralism of belief. He starts with “our ‘Father’” as the Maker whose descriptions are highly dependent upon the moods of the speaker: sometimes Father is described as wise and kind; other times, He is inattentive, “stupid, malicious,

insensible, perverse, or asleep and dreaming” (Yeganeh 2002: 663). Once He is One, the sole Maker; then the late comrade changes his view and replaces Him with “millions and billions of ‘Fathers’, perhaps in some ‘night-sea’ of their own!” (Yeganeh 2002: 664). While the single Father stands for monotheism, the plural “Fathers” signifies polytheism. All such views between which the schizoid I-narrator constantly oscillates portray the history of theology; the schizophrenic fluctuation can be taken as the impotence of each view in bringing the skeptic narrator to any sort of conviction. Lack of certainty can aptly be described in the time setting of the text which is always night, hence vague incomplete notions.

Heroic Role

From the beginning, the text and its diction signify the passivity of the first-person narrator; however, it is in the middle of the text that the monologuer takes up a heroic role by revealing his innermost belief. This heroic action starts with the paragraph which starts with “Out with it” (Yeganeh 2002: 665), which reminds one of his attempt to disclose his secret hope in the first paragraph. Here, unlike the previous notions, the narrator under the guise of the late comrade substitutes the He-Maker with a She, “Other-than-a-he” (Yeganeh 2002: 666). Here, the narrator adopts a Heideggerian gesture and thus makes his harangue interdiscursive with philosophy. He states: “I’ve begun to believe, not only that She exists, but that She lies not far ahead, and stills the sea, and draws me Herward!” (Yeganeh 2002: 665).

This heroism is however destabilized immediately after he discloses it; thus he reveals: “the thing is too preposterous; it is myself I talk to, to keep my reason in this awful darkness. There is no She! There is no You! I rave to myself; it’s Death alone that hears and summons” (Yeganeh 2002: 666). Not only does the schizoid narrator dispense with the notion of a She-being, but for the first time he addresses the silent extradiegetic narrator by the capitalized deixis of “You”. Here, he says “There is no You!”, but he starts the next paragraph instantly with the imperative “Listen” followed by a colon. This imperative which is a maneuver of power of the monologuer over the silence of the extradiegetic narrator brings on stage the extradiegetic narrator and assigns to him/her the role of the narratee.

From here onward, the I-narrator addresses the extradiegetic being and tells him in a flashback of his youth and his mocking reactions towards the drowned friend's mad notions. In a glimpse, he reveals the absurdity of his youthful heroism degenerated into nothingness: "Our moment came, we hurtled forth, pretending to glory in the adventure, thrashing, singing, cursing, strangling, rationalizing, rescuing, killing, inventing rules and stories and relationships, giving up, struggling on, but dying all, and still in darkness, until only a battered remnant was left to croak 'onward, upward', like a bitter echo" (Yeganeh 2002: 667). These descriptions quite well portray a lifetime of heroic (Homeric) struggle and its collapse into absurdity; this gives it a mock-epic tone. While young, he has been an energetic adventurer, full of ambitions, actions, doing, and undoings; but all those have ended up in "a battered remnant" which "croaks", hence a gradual dehumanization.

No Escape from Bewitchment

The ending paragraphs of the text show the I-narrator's inability to escape Her bewitchment: "Lucidity passes from me; in a moment I'll cry 'Love!' bury myself in Her side, be 'transfigured'" (Yeganeh 2002: 667). This transfiguration has many connotations which will be discussed later on from different perspectives; suffice to say here that it recalls the theme of "merging identities". This key issue is immediately picked up by the I-narrator in the penultimate paragraph of the text which starts: "You who I may be about to become, whatever you are: with the last twitch of my real self I beg you to listen" (Yeganeh 2002: 667). While in the previous address to the extradiegetic narrator/narratee, the monologuer imperatively wants him/her to listen, here he requests him/her to listen to him.

This act of request "I beg you" itself stands for his lapse into passivity once again and stands for his helplessness. This shows a shift of power from the authoritative position to a requesting one. Moreover, the deixis "you" is not capitalized because he sees that being transfigured he is going to merge into the addressee. However, in the same paragraph, the deixis "you" is again capitalized: "I may transmit to You, along with Your official Heritage" (Yeganeh 2002: 667). This way of directly addressing You runs against his first claim that he is addressing himself. In his following reference to You, again this deixis is de-capitalized. Such shifts are characteristic of a schizophrenic.

Begging

In the penultimate paragraph of the text, the I-narrator begs his narratee, “You”, to do what himself could not achieve, being enticed by Her calls. Thus he speaks of his single hope: “Mad as it may be, my dream is that some unimaginable embodiment of myself (or myself plus Her if that’s how it must be) will come to find itself expressing, in however garbled or radical a translation, some reflection of these reflections . . . may you, through whom I speak, do what I cannot; terminate this aimless, brutal business!” (Yeganeh 2002: 667). This request is interdiscursive with biology (“embodiment”), psychology (“mad”; “dream”), translation (“translation”), economics (“business”), and politics (“radical”; “brutal”). However, the more important part of this expression is the ambiguous phrase “some reflection of these reflections” which somehow could refer to the fragmented narrative itself or to its diverse interpretations. Moreover, this phrase can be interpreted variously, which will be discussed after the analysis of the final paragraph.

A Contradictory Gesture

“Night-Sea Journey” ends up by a contradictory gesture with respect to the previous paragraph. Here, the I-narrator forgets all about the You to whom he previously assigned the role of a transmitter and instead generalizes his address. He asserts: “Whoever echoes these reflections: be more courageous than their author! An end to night-sea journeys! Make no more!” (Yeganeh 2002: 667). According himself the role of the author of the reflections, the I-narrator describes himself a coward who could not resist the call of Love. This may stand for the irresistibility of Her summons and thereby his call for putting an end to all this sounds illogical and inevitable.

The highly fragmented narrative structure of Barth’s story renders it impervious to a wide variety of interpretations. On the whole, this is the narrative of a process of becoming, process of transfiguration, and of transmitting. Hence, it is marked by a strong sense of towardness. As properly defined by Rimmon-Kenan, “‘Towards’ is usually associated with an intermediary stage, place, or position, ‘in the direction of’, ‘in the area or vicinity of’, ‘turned to, facing’” (2002: 144). All these definitions are applicable to this postmodern text not only in its very

texture, characterization, theme, contents, but also in the signifiacnce that it creates for the productive play of the reader with the text. As analyzed above, the I-narrator is constantly shifting between different states of mind, ideological stands, narrative positions, philosophical premises, even his relationship with the extradiegetic narrator who retains his silence all through the text. In this towardness, one can aptly refer to the text's assimilation of many other literary texts, hence intertextuality. Ernst calls this feature "a comic appropriation" which "reinforce[s] the mock-heroic epic of Barth's microscopic Ishamel, the long-tailed 'tale-bearer of a generation'" (2004: 7). The other cases of intertextuality that Ernst enumerates are Whitman, Tennyson, Allen Ginsberg, Todd Andrews, Ian Flemming – to name a few. (2004:7-8). Another critic, Zenobia Mistri, pinpoints Barth's intertextual reliance on Dantean allusions (1988: 151-152).

"Night-Sea Journey" lacks any specific time setting; the monologuer draws contrasts between his present age and his youth, albeit the time duration remains a mystery. However, all through the text both semantically and grammatically there is implied a sense of towardness. Similarly, the reader, led by the schizophrenic reflections of the narrator, moves "towards" or is put in a process of becoming without knowing its whatness. This processual indeterminacy opens the text to multiple interpretations in which the reader can freely move or jump like the I-narrator from one stance to another. This article just presents a few of these fluctuations only to show the inexhaustibility of the text.

Literally, this story can be the narrative of a sperm addressed to the father who remains silent in the text. In this reading, the sperm is moving in the fluid dark womb of the mother (the She-being) towards the egg to be swallowed up by the ovum and transfigure into a human being; the sperm is said to be the carrier of the Heritage. Biologically, this sperm accomplishes its mission only when it merges with the female egg. The animate being who is thus created becomes one resembling both the sperm and the female egg, hence merged identities.

Culturally speaking, the I-narrator could stand for a sign or a code which like the sperm bears and transmits the cultural signification. In this light, the narrative could signify cultural communication. The fact that the origin of the sign is the father gives the interpretation a

feministic turn. Psychoanalytical feminists, who base their theories on Lacanian psychoanalysis, claim that language which embodies culture has roots in and is controlled by The Law of the Father. The night-sea as the setting denotes the fluidity and feminity of the atmosphere which, favored by Helen Cixous, mobilizes the androcentric cultural sign and leads it towards reunification with the She, the (M)other. Feministically, therefore, there is a gradual inevitable shift of power from the patriarchal side to the matriarchy. In the protean identities of the resisting I-narrator with the (m)other, the cultural code or sign mingles with the other and the mixture neutralizes both poles. The depolarized resultant identity is neither a he nor a she, but rather a mixture of both.

En route to this transfiguration, the I's reliance on his companion's wild visions, most of which are male-centered, and the death of the comrade signifies the failure of the patriarchal system. At times, the I-narrator claims to be the drowned friend; this merge with the androcentric philosophy of life shows the male-centered code that the cultural sign carries with itself but is set in the process to be depolarized and reach a balance. Feministically, the hallucinatory harangue of the speaker/sign here stands for the fracture of his logic and mind which is patriarchal; thus he gets ready for unification with the (m)other. The female side, however, is stereotypically portrayed as a witch, a siren; this Homeric portrait subordinates the role of woman but ambivalently the male side is shown to be unavoidably swallowed by the female.

Textually, the intradiegetic narrator could stand for a text laden with the cultural and ideological overtones. This interpretation countersigns the fact that "Barth has . . . been criticized for not dealing with social values or major cultural issues" (Rackham 2007: 3). This paper's turn to the ideological implications of "Night-Sea Journey" fills in the gap in Barth criticism. Viewed in this light, the whole story is a text produced by a fatherly author, and the journey can be the process of its reception and interpretation by the reader. The text is en route towards the interpreter/reader. Adopting this lens, Ernst takes the sperm "as 'fact' searching for its fiction, and Idea in quest of its Muse. 'Night-Sea Journey,'" he continues, "also gestures toward the same cyclical activity of sexual conception and imaginative reception in its human reader" (2004: 8-9). While Ernst's reading is limited to Barth's corpus in an attempt to show the writer's text-world representing his life-text, this paper takes the scope on a wider socio-political scale

and resituates it in the political events of the 1960s. This story has been written in the decade of the Marxist-orientated revolutionary upheavals of students and workers against capitalism which swept all over Europe. Although the revolution proved a failure and gave the capitalist agenda new directions to re-establish itself more invisibly and firmly, the intellectual attempt has proved to be most productive. Viewed as such, in Barth's story the narrator's free indirect quotations of his late friend's notions, his comments, all could be taken as the father/author's response to the existing issues in his social context. The fluidity and ambiguity of the setting, lack of rigid and fixed identities, the schizoid texture, all could be taken as the instability of the *status qua*; these present the cracks that began forming on the surface of the capitalist paradigm. They show the ideological clashes of the text with the counterideologies of the context. In this light, one can refer to Macherey's views on the issue of ideology and literary works. For Macherey, the ideology of the text lies in the "cracks in its façade . . . those sites where the text is not fully in control of itself (Bretens 2001: 91). Similarly, Terry Eagleton shows interest "not in what makes the text coherent, but in what makes it incoherent" (qtd. in Bretens 2001: 92). According to such notions, Barth's disintegrated narrative becomes a site of struggle for different ideological voices. This ideological confrontation mobilizes the narrator's voice which renders the text pluralistic and heteroglossic – in a Bakhtinian key note. (Holquist: 1981).

Envisaged in this light, the narrator's plea to the silent You to express "some reflection of these reflections" can aptly justify that the text's survival depends on being received and interpreted by the other. The alterity of this other is presented through gender distinctions. This point is well expressed in the I-narrator's reference to You describing it as the one through whom he speaks and his unavoidable merging with the summoning She. The merging of his narrative voice with Her song intertextualizes him and deprives him of his authorial voice, hence a detotalizing of the voice of the narrative.

Through his various allusions, deploying different discourses, and playing with narratological norms in the protean roles assigned to the characters, John Barth negotiates not only the authorial voice, especially in an autotelic story like "Night-Sea Journey", but he also brings the reader to a process of negotiation. The presented narratological analysis in this paper displays how the passive role assigned to the reader by realistic fiction is countersigned for a

more commitment. This negotiation of the role has a much wider impact in actual life. Focusing on the issue of negotiation, Jeff Rackham aptly argues, “The novel . . . has now forced us into negotiation, something that always happens when writers of any era begin to negate the former norms. Negotiation compels the reader to reconsider not only the genre but the dailiness of his life that the older norms supported” (2006: 2). Rackham’s view politicizes the deconstruction of the reader’s role in the process of interpretation. This paper through its different readings of “Night-Sea Journey” realizes this negotiation and its various politicizing impacts on the broader socio-cultural sphere.

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Dr. Abdulmomin Alrubaiee
Ibb University
Yemen
momin355@gmail.com

Indigenous Physical Culture of Bengal During the British Regime

Dr. Subhabrata Kar

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Abstract

During the British regime, Bengal was ahead in all types of revolutionary activity, much influenced by different components of the then Bengali society. Those components were the influence of some great philosophers or thinkers, influence of akhra, bratachari and revolutionary movements, influence of indigenous rural games, great clubs and other physical activities of Bengal regarding physical culture of the Bengali people. Obviously, Bengali physical culture was very much influenced by revolutionary activities of akhras or clubs and at the same time it is proper to mention that in rural Bengal there was a great storage of indigenous minor and folk games. In British India Bengali people were very much fond of indigenous rural games and sports as well as bratachari dance and activities.

Introduction

From the middle of the nineteenth century, there was a growing awareness of the potentiality for a national physical culture that would raise Indian individuals and society from the degeneracy into which they were perceived to be sunk. For example, from the 1850s until at least the 1930s the nationalistic Bengali Hindu elite “strove to overcome its supposed degeneracy through the pursuit of physical culture.” The struggle to define an Indian form of body discipline was rendered ambivalent by the acceptance of certain core ideological values of a Western, and ultimately imperialist, discourse on manliness and the body.

The ‘akhara’ and the ‘Hindu mela’ worked alongside (and sometimes squarely within) the current of colonial education reform and “indigenous” physical culture movements maintained a permeability to Western influence, based on a deep appreciation of the cultural and political potential of the nationalistic gymnastic movements of Europe. Indeed, even in the schools and gurukuls of the Arya Samaj, that most ardently “swadeshi” of the Indian Samajs and “perhaps the greatest indigenous educational agency,” the students would rise before dawn and immediately perform “dumbbell exercises and calisthenics,” a regime clearly borrowed from the methods of physical culture in vogue in Europe at the time and widely disseminated throughout India. It was through experiments such as these that physical culture became “a central part of the educational programme” in India. Physically fit, healthy citizens of good character dedicating them to the betterment of Mother India thereby became “important symbols of a strong and vibrant nation in an age when Hindus felt that they lacked ‘manliness,’ were ‘weak,’ ‘lacking in courage,’ and were a ‘lethargic race’.”

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Games and Sports Culture in West Bengal

The games and sports as culture traits particularly in West Bengal have certain specific elements. One of these is the utilization of leisure which had its origin and growth in the cradle of the agrarian economy of pre-British India. The informal folk games in the rural culture were marked by lack of institutionalization communication. These indigenous folk games as pastime recreation have been played around the Bengali communities within the narrow cultural circles of the then rural societies of West Bengal for a long time. The spirit of those traditional games was mere satisfaction of recreational activities, where participants only got the pleasure while in general there was no special role for recreation leaders and spectators, and therefore, it worked as a method without reciprocation or encouragement.

The British came to India with their new form of economic, educational, and cultural norms. The British came to India with their new mode of economic, educational, and cultural norms. In Bengal, an important urban center like Calcutta was purposely selected by them for trade and commerce. The new city Calcutta in Bengal as introduced by the British had its impact on the traditional pattern of recreation including games, sports and allied activities. This may be defined as a new type of induced institutionalized games that altered to a large extent the passive non-induced games and sports of the earlier era.

Nationalist Physical Culture of Bengal

Last two decades of the nineteenth century saw the development of the nationalist movement and the struggle to free the motherland from British rule was gaining gradual acceptance among the people. But, a number of eminent personalities of Bengal made remarkable contributions towards the development of physical culture, sports and games in Bengal as well as the whole of India.

Philosophers of Bengal and Their Contribution

Bankim Chandra Chatterjee (1838-1894)



Bankim Chandra Chatterjee

Courtesy: <http://infinitelinkz.com/national-symbols-of-india/national-song-of-india/>

Bankim Chandra Chatterji's novel *Anandamath*, published in the early 1880s amid a growing nationalist fervor in India, did much to popularize the ideal of the patriotic Hindu *sanyasin* fighting against the foreign tormenter and trying to promote the ideal of a national physical culture.

The religious and political descriptions of *Anandamath* inspired many young nationalists to enter into a violent struggle against British rule in the name of a timeless and unchanging Hindu religious protocol: the *sanatana* dharma. This religious code transcends intra-Hindu sectarian divisions.

It was Bankim Chandra who defined for physical education both its precise location in the larger movement which is called, in textbook histories, "socio-religious reform" in Bengal, as well as the exact nature of the regimen it described. At the core of the program lay the notion of *anushilam* and its locus was the (bourgeois, Hindu) male body.

Swami Vivekananda (1863-1902)



Swami Vivekananda

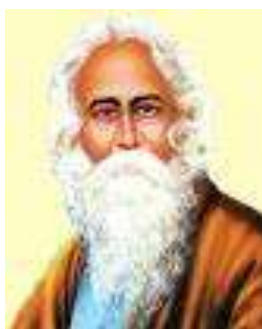
Swami Vivekananda was a symbol of courage, vitality and dynamic personality. He appealed to the Bengali youth to be educated - physically, mentally and morally. Being a philosopher, preacher he indicated that one may be nearer to heaven by playing football than through the study of religious books like 'Gita'. The members of the various revolutionary groups, physical culture, physical activity, clubs (*akhra*) were also influenced by Swami Vivekananda.

While Vivekananda scorned the practices of *haṭha* yoga ("a method utilizing physical exercises to control the body and attain union of the self with the Supreme Being" <http://dictionary.reference.com/browse/hatha+yoga?s=t>) and did not seem to have made the link between *asana* and physical culture, the same equation of bodily strength and spiritual merit that we see here was to become central to the merger between the physical culture movement and *haṭha* yoga itself. Vivekananda, along with associates like Sarala Debi and Sister Nivedita, was instrumental in pushing forward the physical culture agenda among the nationalist youth of the country, and it is clear to see that a close relationship continued from the start between the ideological milieu in which modern yoga had its beginning and the militant nationalist physical culture movement.

We might also note in this regard that the men trained at Debi's gymnasium often collaborated with Aurobindo Ghosh, the vociferous pamphleteer, radical extremist, and future modern yoga guru, who was himself inspired to translate Bankim's novel in 1909. This is one more example of the atmosphere of nationalist physical culture from which modern yoga would emerge.

Vivekananda, in his scheme of education, meticulously includes all those studies, which are necessary for the all-around development of the body, mind and soul of the individual. These studies can be brought under the broad heads of physical culture, aesthetics, classics, language, religion, science and technology. According to Swamiji, the culture values of the country should form an integral part of the curriculum of education. The culture of India has its roots in her spiritual values. The time-tested values are to be imbibed in the thoughts and lives of the students through the study of the classics like Ramayana, Mahabharata, Gita, Vedas and Upanishads. This will keep the perennial flow of our spiritual values into the world of culture.

Rabindranath Tagore (1861-1941)



Rabindranath Tagore

Nobel laureate Rabindranath was among the leading personalities of Bengal Renaissance. He was earlier involved in the 'Hindu Mela' for spreading nationalist awareness. He composed the tune of the famous Bengali patriotic song, 'Bandemataram', written by Bankim Chandra Chattopadhyay. At Santiniketan, established by Tagore himself in 1901, he introduced various programmes of physical activity as part of total development of personality. He developed a movement called Brati Balak, in which young boys of rural Bengal used to exhibit various forms of physical culture.

Sarala Debi Ghosal (1873-1945):



Sarala Debi Ghosal

One key figure in this physical culture revival was Sarala Debi Ghosal (1872–1946), a niece of Rabindranath Tagore who, as well as being an keen supporter of women’s rights and one-time Brahma Samaj member, gained prominence from 1905 as an extremist leader and campaigner for a militant nationalist physical culture. Debi was galvanized by the example of Bankim’s heroine Shanti, to organize a physical culture campaign and exhorted young men to undertake martial training for their own defence “and for the defence of their women against molestation by British soldiers.” She organized parades of “physical prowess,” opened an academy of martial arts at her father’s house in Calcutta in 1902 (under one Professor Murtaza), and was an influential presence behind the establishment of similar centres across Bengal. She started various movements like Shivaji utsab, Pratapaditya utsab, Udayaditya utsab and Birastami brata - where the main emphasis was on celebrating a strong and powerful body.

Girls were also involved in this movement of helping to develop courage and the fighting spirit among the youth. Various forms of competition in physical activity and martial art, sword fighting and fencing were part of the said festivals and the winners were duly appreciated with prizes in these competitions. This movement was very popular in Calcutta and inspired by her leadership a number of clubs/units were established in Calcutta during 1905. Later her club/units were more involved in terrorist and nationalist movements to free the country from British rule.

Debi was in touch with Vivekananda on the topic of nationalist physical culture after his triumphal return from America. The Swami was himself an ardent supporter of the Indian physical culture campaign, and he even reportedly held the view that one can get closer to God through football than through the Bhagavad Gita.

Modern, physical culture *akhra* (“club,” “gymnasium”) of the kind organized by Debi often functioned as centres of a political struggle that self-consciously emulated the militancy of the institutionalized violent yogin. This is not to say that all physical culture clubs across India were nuclei of patriotic terror, or that they were generally patronized by the majority of

Indians. However, just as the “Indian independence movement involved not only Gandhian strategies of non-violent protest and civil disobedience, but also acts and threats of violence by revolutionary groups,” so too the physiological nationalism of the modern politicized akhṛa included both moderate and extremist elements.

Gurusaday Dutta (1882-1941)



Gurusaday Dutta

In 1932, an ICS officer of British India Government, named Mr. Gurusaday Dutta, founded a new folk style physical culture in Bengal. It had been spread in all over Bengal as well as India as ‘Bratachari Movement’. This famous movement created a style of physical exercise with song and dance which created a revolution in the life and activity of young Bengali people against British rule.

Bratachari movement was an indigenious practice of physical activity and culture and Sri Dutta was very close to Rabindranath. So, in all probability, he was influenced by Rabindranath’s ‘Brati balak’ movement. He created different styles of warrior dances like “Raibeshe”, Dhali, Khati etc. and other folk dances like Jari, Jhumur etc. and thousands of Bratachari activity dances.

Table No.-1 Great persons and their contributions at a glance

Name of the Thinker	Contribution	Year	Place
Bankim Chandra Chatterjee	Anandamath & Bandemataram	(1838-1894)	Calcutta
Swami Vivekananda	Hatha Yoga	(1863-1902)	Calcutta
Rabindranath Tagore	Santiniketan, Brati balak	(1861-1941)	West & East Bengal
Srala Devi Ghosal	Shivaji utsab, Pratapaditya utsab,	(1873-1945)	Calcutta

	Udayaditya utsab and Birastami brata		
Gurusaday Dutta:	Bratachari movement	(1882-1941)	All Bengal

Some Great Activists and Their Contributions

The ‘Shivaji’ and ‘Birastami festival’ which were started by Sarala Devi, created much enthusiasm among the Bengali youth and a desire to get rid of the notion that Bengalis were a “non-martial race” – an idea prevalent among the British after the ‘Sepoy Mutiny’ in 1857. At the same time Jatindranath Bandopadhyay (1877-1930), who was very close to the great revolutionary Sri Aurobindo Ghosh (1877-1950), returned to Bengal to start and organise a secret revolutionary group at the initiative of Aurobinda. Jatindranath developed a gymnasium or akhra at 102, Upper Circular Road, Calcutta in 1902, where young men were trained in various indigenous forms of physical activities.

At the same time another famous akhra was established by Satish Chandra Basu (1876-1948), which was the great ‘Anusilan Samity’. ‘Anusilan samity’ established a number of branches in various districts of Bengal to spread their philosophy- the development of physique and strength and the cultivation of physical culture as an essential component of revolutionary activity for the freedom of the country. In these clubs/akhra, along with body building exercises, lathi and sword play, boxing, wrestling, gymnastics, swimming, cycling, horse-riding were also practised by the members.

Almost simultaneously a strong revolutionary centre was opened in the town of Midnapore with the initiative of Aurobinda Ghosh, Sister Nivedita, Barin Ghosh etc. This town, about 130 km. away from Calcutta, was a seat of revolutionary activities outside Calcutta. A number of akhras/clubs were also established throughout the district of Midnapore during the time of Janendranath (1870-1949), Satyandranath Bose (1882-1908), Hem Chandra Kanungo (1876-1951), Khudiram Bose (1889-1908) etc. Among the important akhras of Midnapore town were Basantamalati Akhra, Sanatan Samity, Swadesh Samity, Sakti Samity etc. Rakshit Barir Akhra namely ‘matrisadan’ of Tamruk was also very active. In all these akhras body building and physical activities were given prime importance along with other revolutionary work.

Ban of Anusilan Samity and Cessation of Akhra Movement

Anusilan Samity gradually became more involved in political and revolutionary activities which greatly frightened and alarmed the British Government. The panic-stricken British Government introduced the Indian Criminal Law Amendment Act of 1908 under section 15(2) (6) by which the activities of Anusilan Samity were banned. The banned samity closed its door and along with this, activities of many akhras/clubs were stopped. However, they continued their activities secretly.

Table No.-2 Great activists and their main contribution

Name of the activists	Name of the akhras	Year of Establishment	Place
Jatindranath Banerjee	Razabazar akhra	1902	Calcutta
Satish Ch. Basu & Aurobinda Ghosh	Anusilan Samity	1902	Calcutta
Pulin Behari Das	Anusilan Samity (Branch)	1905	Dacca (East Bengal)
Khudiram Bose	Rakshit Barir Akhra namely 'matrisadan'	1905	Tomluk (Midnapore)

Revival of Akhra Movement

From literature review it has been observed that the activities, similar to the nature of akhra movement, were revived around 1926-1930. In Calcutta the famous 'Simla Bayam Samity (Simla Exercise Club)' and some other clubs during Durga Puja (Goddess Durga Festival & Autumn festival) used to celebrate Birastami Brata (worship of the warriors). The famous activist Ananta Singha, in his autobiographical writings, indicates that during the period 1928-1930, a number of clubs for physical culture and martial art were established in Chattagram and the adjoining districts of East Bengal. In these clubs body building, martial art, various forms of defensive art, etc., were practised. Obviously the purpose was to motivate the youths of Bengal to become involved in physical culture and to develop a sound body. Akhra type of movement and activities were also revived in Midnapore district. Dinesh Gupta, a close associate of Netaji Subhas Chandra Bose, in 1928, developed and formed 'Bengal Volunteers'. Young students and youths were voluntarily associated with 'Bengal Volunteers'. Their main objective was to develop physique along with studies. A number of clubs were established along the line of 'Bengal Volunteers' and they used to participate in marching, fancy drill, lathi (martial art with bamboo stick), sword fighting, wrestling, etc.

Contribution of Three Great Football Clubs of Bengal



It was year 1889. The Indian independence movement against the British rule was spreading rapidly after the uprising of 1857 Sepoy Mutiny. It was a period of growing

political awareness, manifestation of Indian public opinion, and emergence of Indian leadership at the national and provincial levels. The spontaneous and widespread rebellion fired the imagination of the Indian nationalists throughout the country. Under these circumstances, the birth of Mohun Bagan club on 15th August 1889 was not only organizing a football club but a step forward towards promoting a patriotic feeling, an awakening spirit in Bengali hearts. Mohun Bagan is not just a club, it is a national institution.

The pioneer of Mohun Bagan Sporting Club was the then eminent lawyer Bhupendranath Basu, who later on became the president of Indian National Congress. The Basu family, the Mitra family, and the Sen family bestowed equal efforts towards the foundation of the club. The first meeting of the club presided over by Basu himself, was held at his residence at 14, Balaram Ghosh Street of North Kolkata. The Secretary was Jatindranath Basu.

Mohun Bagan won its first trophy, the Coochbehar Cup in the year 1904 and again in 1905. That same year Mohun Bagan reached the final of the Gladstone Cup, held in Chinsurah. Their opponent in the final was Dalhousie, the winner of that year IFA Shield who had defeated Calcutta Football Club by 4-3 in a thrilling final. Mohun Bagan still managed to win the match 6-1. In 1906, Mohun Bagan got more success. This year the club grabbed the Trades Cup, Gladstone Cup and Coochbehar Cup. These achievements made Mohun Bagan the most prestigious Indian club. In the same year Mohun Bagan participated in Minto Fort Tournament. This tournament was mainly for the British and Army football teams, only Mohun Bagan among the Indian clubs got the invitation to participate in this tournament but their stay was not long. In 1907 Mohun Bagan again won Trades Cup and again in 1908 for a third consecutive time.

Mohun Bagan was the first club in India to win the IFA Shield in 1911 by defeating East Yorkshire Regiment. This match was huge also because Mohun Bagan also became the first Indian club to beat a European club ever. The players of Mohun Bagan played bare-footed against the foreigners, who had proper equipment. It became a turning point in Indian football.

In 1915 Mohun Bagan played their first match in the first division of Calcutta Football League on May 15, 1915 against Calcutta Club. Back then the Calcutta Football League was the number one football league in India. In 1937 Mohun Bagan played its first international match in home country against Englishton Corinthians of England. In 1939 Mohun Bagan became the first ever Indian Calcutta Football League Champions after a long wait of 25 years.

On a humid afternoon on 28 July 1920 Mohun Bagan A.C. was scheduled to clash with Jorabagan in a Coochbehar Cup tie. The latter took the field minus their star halfback Sailesh Bose. Mohun Bagan Club's Vice-President and Industrialist Suresh Chandra Chaudhuri pleaded for Bose's inclusion with the club authorities but to no avail. An annoyed Chaudhuri immediately severed all connections with his old club and formed a new one along with Raja Manmatha Nath Chaudhuri, Ramesh Chandra (Nasha) Sen and Aurobinda Ghosh.

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Dr. Subhabrata Kar

Indigenous Physical Culture of Bengal During the British Regime

The new club established on 1 August 1920 was christened East Bengal FC as the founders hailed from that region of Bengal.



Life started off hard for East Bengal Club as they struggled to win any one championship. Eventually though East Bengal Club came into the limelight and ultimately got the first championship during the IFA Shield, by winning in 1943. The Club again won the IFA Shield and the Calcutta Football League in 1945.

One of the features of Islamic Culture is to have faith in religion (Islam). Therefore, the Muslim community in Calcutta set up a new team to play football even before the setting up of Mohun Bagan A.C. or Aryans. They founded "Jubilee Club" in 1887 under the leadership of Nawbab Aminul Islam. Then this name was changed into "Crescent Club". Crescent club's name again changed into "Hamidia Club". Finally this "Hamidia Club" came to be known as "Mohamedan Sporting Club" in 1891.



After its establishment in 1891, Mohammedan Sporting Club first tasted success when they won the Calcutta Football League in 1934 and then went on to create history by becoming the first Indian club to win the Calcutta Football League continuously for 5 years from 1934 to 1938. Again the club won the league in 1940 and 1941 along with the IFA Shield Championship. It was also the first Indian team to smash the monopoly of the British football teams in the Durand Cup, the oldest football tournament in India, when they became champions in the year 1941.

Other Influences

Indigenous Rural Games

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Dr. Subhabrata Kar

Indigenous Physical Culture of Bengal During the British Regime

In British India many indigenous games were popular in rural Bengal. Those games were the main source of recreation for many boys and girls as well as adult males and females of rural Bengal. Folk games were popular as well as traditional games, chiefly played in rural areas were passed along from one generation to another. Such games are played for physical exercise and entertainment, at times in a competitive environment. Folk games are divided into three groups based on the environment in which the games were played: land, water and shy.

Table No.-3 Indigenous rural games of Bengal at a glance

Indigenous name of games	Activity Characteristics	Participants
<i>Ayanga-ayanga</i>	The tiger and goat game	Boys & girls both.
<i>Baghbandhi</i>	Capturing the tiger	Boys & girls both.
<i>Baucchi, budikapati, bau-basanti budir chu</i>	The old Lady	Boys & girls both.
<i>Chikka</i>	Tug and trip	Boys
<i>Chhadar Khela</i>	Rhyming game	Boys & Girls both
<i>Chhi-chhattar</i>	The kite and the cocks	Boys
<i>Chungakhela</i>	The crackers game	Adult men
<i>Danguli, dangbadi, gutbadi, tyamdang, bhya tadanda</i>	Tipcat	Boys
<i>Dariyabanda</i>	Stealing the salt	Boys & Girls both
<i>De Pakhal</i>	Turn him around	Boys & Girls both
<i>Ekka-dokka, satkhela and chiriya, chada, ghunti, di ga, khopla</i>	Hopscotch	Girls
<i>Elating Belating</i>	Hello, there!	Girls
<i>Gaigodani</i>	Tending the cows	Cowherds
<i>Ghuntikhela</i>	Game of dice	Girls
<i>Golap-Tagar, baurani, chadan khela (Murshidabad), tukatuki (My mensingh)</i>	Blind game	Boys & Girls both
<i>Gollachhut</i>	Touch and Run	Boys & Girls both

<i>Gulikhela</i>	Game of marbles	Boys
<i>Ha-du-du</i>	Game of Tag	Boys & Girls both
<i>Lukochuri</i>	Hide and seek	Boys & Girls both
<i>Kanamachhi</i>	Blind bee; blind man's buff	Boys & Girls both
<i>Mogalpathan</i>	Draughts	Boys & Girls both
<i>Openti Bioscope</i>	Round game	Girls
<i>Rajar Kotal</i>	king's constable	Boys
<i>Rumalchuri</i>	Stealing the handkerchief	Boys & Girls both
<i>Boat-race</i>	Water game	Boys
<i>Holdug</i>	Tag me in water	Boys
<i>Jhappuri khela</i>		Boys
<i>Lai khela</i>	Find me out	Boys
<i>Flying Kites</i>		Boys & Adults
<i>Flying pigeons</i>		Boys & Adults

Kushti (Wrestling) of Bengal

In recent years, the history of modern Indian wrestling - or kushti - has started receiving scholarly attention. Most accounts agree that the last decades of the nineteenth century saw the rising of the modern form of this ancient Indian sport, with Indian wrestlers emerging from the confines of their akharas and fighting with their Western counterparts. But while there are some scholarly accounts of north Indian wrestling, and Gama in particular, the rest of the country has not fared well. What has also been lacking is a perspective that considers wrestling as one of the many cultures of the body which characterised the nationalist phase in Indian history, dating from roughly the end of the nineteenth century till the third decade of the twentieth. During this time, a kind of muscular nationalism was beginning to gain ground in Bengal.

Fed up of being stigmatised as a 'frail and effeminate' race, Bengalis - both men and women - began to participate in various kinds of physical cultures, ranging from martial arts to gymnastics, trapeze acts to hot-air ballooning. With the rise of the swadeshi movement in the first decade of the twentieth century, akharas or gymnasiums mushroomed all over north Calcutta. Gobar Guho developed his own style of wrestling which took Indian wrestling into newer heights. His style includes his own wrestling holds like dhonka, tibbi, gadhanet, dhak, tang, pat, dhobiya pat and kulla which later became a part and parcel of Indian wrestling. He was famous for his vicious chops known as radda. His achievements and success inspired Bengali Hindus to take up wrestling as a career which was seen as the traditional bastion of Punjabi Muslims. Not only wrestlers but the famous body builders like Manohar Aich and Monotosh Roy were inspired by his successes. His own disciples included his son Manik and his students Banamali Ghosh, Jyotish Charan Ghosh and Dutta Biswanath.

Body Building Culture of Bengal

It is often considered that the British Rule in India started a period of decline in Physical Culture and general health amongst the Indian population. In 1905 there was a revival of interest, mainly in 122 in strand pulling. This was due to a great extent to Sandow's highly successful visit to India in 1904. Muscle Control was introduced to India in the 1920s by Chit Tun, a Burmese man who settled in Calcutta. Despite the influence of Sandow and others 'Western' style bodybuilding did not take off in a big way until the 1930s. The most important instructor at that time was Prof. K.V. Iyer, who founded the Hercules Gymnasium in Bangalore. He also started India's first postal course in Bodybuilding. B.C. Ghosh credits Chit Tun with inspiring him to take up Muscle Control and he and his partner K.C. Sen Gupta opened a Gymnasium in Calcutta in the 1930s. Ghosh & Sengupta were credited with the early training of both Monotosh Roy and Monohar Aich, both World Class bodybuilders in the 50s.

Conclusion

In conclusion, Bengal during the British regime was ahead in all types of revolutionary activities in comparison to other provinces of India. Such revolutionary activities were very much influenced by different components of the then Bengali society. Those components were the influence of some great philosophers or thinkers, influence of akhra, bratachari and revolutionary movements, influence of indigenous rural games, great clubs and other physical activities of Bengal regarding physical culture of the Bengali people.

It is to be noted that a number of eminent personalities of Bengal made remarkable contributions towards the development of physical culture and sports and games in Bengal as well as the whole of India. The struggle to define an Indian form of body discipline was rendered ambivalent by the acceptance of certain core ideological values of a Western, and ultimately imperialist, discourse on manliness and the body.

The 'akhra' and the 'Hindu mela' worked alongside (and sometimes squarely within) the current of colonial education reform and "indigenous" physical culture movements maintained a permeability to Western influence, based on a deep appreciation of the cultural and political potential of the nationalistic gymnastic movements of Europe.

The games and sports as culture traits particularly in West Bengal have certain specific elements. One of these is the utilization of leisure which had its origin and growth in the cradle of agrarian economy of the pre-British India. In British India many indigenous games were popular in rural Bengal. Those games were the main source of recreation for many boys and girls as well as adult males and females of rural Bengal. Mainly three great clubs of Bengal, Mohun Bagun AC, East Bengal and Mohammadan Sporting Club contributed greatly to modify the physical culture of Bengali people and increase the revolutionary activity of India.

During this time, a kind of muscular nationalism was beginning to gain ground in Bengal. Fed up of being stigmatised as a 'frail and effeminate' race, Bengalis - both men and women - began to participate in various kinds of physical cultures, ranging from martial arts to gymnastics, trapeze acts to hot-air ballooning. Obviously, Bengali physical culture was very much influenced by revolutionary activities of akhras or clubs and at the same time one can see that in rural Bengal there was a great storage of indigenous minor and folk games. In British India Bengali people were very much fond of indigenous rural games and sports as well as bratachari dance and activities.

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Dr. Subhabrata Kar
Assistant Professor
Department of Physical Education
Union Christian Training College
Berhampore 742101
District: Murshidabad
West Bengal
India
skarrana@gmail.com

Subject-Verb Agreement in Sindhi and English: A Comparative Study

Mubarak Ali Lashari
Amara Aftab Soomro

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Abstract

In this paper, the researchers particularly investigated the subject verb agreement in Sindhi and English languages. English and Sindhi are two entirely different languages. There are differences in their phonology, morphology and syntax also. In this paper, the researchers examined the difference between one of the aspects of syntax, specially the difference between subject verb agreements in both the languages. Syntactically English is a head initial SVO language and Sindhi is a head Final SOV language. These two languages differ not only in phonology, morphology and syntax but they have also got difference in their origin. First the study shows a brief look at origin of Sindhi and English languages. Then subject verb agreement in Sindhi and English is analysed individually, afterwards there is a analysis of comparison between these two languages in subject verb agreement.

Key words: Subject-verb, Agreement, Paryog, Head, Comparative, Syntax

Introduction – Sindhi

Sindhi is an Indo-Aryan language with its roots in the Lower Indus River Valley. Sindhi language is one of the most ancient languages of the world, which belongs to the Indus Valley Civilization. This language is the family member of the languages like Urdu, Persian, Sanskrit, Arabic, Hindi, and so on. Sindhi employs Perso-Arabic script and thus is written from right to left in contrast to the most of the Western languages which are written from left to right (Shaikh 1986).

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Sindhi takes its name from the river Indus, known in earlier times as the *Sindhu*. Today Sindhi is spoken in the province of Sindh, Pakistan where it is recognized by the government as the official language of the province. Nearly half of the population of Sindh province lives in rural areas, where Sindhi is the primary language. In the urban centers of Sindh, Sindhi competes for status and speakers with Urdu (the national language of Pakistan), and increasingly English. Sindhi is also spoken by about 2.5 million people in India, including major communities in Gujarat, Mumbai and Pune, where immigrants from Sindh relocated after the 1947 partition of India and Pakistan. Beyond the Indian subcontinent, Sindhi is spoken by large Diaspora communities in the United Kingdom and the United States, and around the world.

English

The history of the English language really started with the arrival of three Germanic tribes who invaded Britain during the 5th century AD. These tribes were the Anglos, the Saxons and the Jutes. They crossed the North Sea from what today is Denmark and northern Germany. At that time the inhabitants of Britain spoke a Celtic language. But most of the Celtic speakers were pushed towards west and north by the invaders - mainly into what is now Wales, Scotland and Ireland. The Angles came from "*Englaland*" and their language was called "*Englics*" - from which the words "England" and "English" are derived.

English is a head initial SVO language, shows distinctive agreement only in the third person singular, present tense form of verbs, which are marked by adding "-s" (walks) or "-es" (*fishes*). The rest of the persons are not distinguished in the verb (*I walk, you walk, they walk*, etc.). In English, singular verb generally have an 's' at the end, Plural verbs do not, and Nouns are the opposite, like; book (singular noun), walks (singular verb) and books (plural noun) , drive (plural verbs) etc.

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Sindhi Structure

In Sindhi, the order of words in a sentence differs from English. The verb typically appears at the end of the sentence in Sindhi, while in English, it comes after the subject, but not at the end of the sentence.

Syntactically, Sindhi displays a host of properties that are typical of Indic languages as a whole. Sindhi is a head-final SOV language. Postpositions are attested and affixation is largely suffixal. Sindhi verbs agree with their subjects in person, gender, and number. All inflection proceeds by way of affixation.

Sharaf ud Din Islahi, in “The linguistic connections of Urdu and Sindhi languages” (Urdu-Sindhi ke Lisani Rawabit), affirms the above claims that Sindhi language is closely associated with the sub-continental languages. He confirms that

Urdu and Sindhi are two such languages of the sub-continent in which much linguistic relations and agreements are found. Their phonetic system is almost same. Their grammar is closely related. Their vocabulary and semantics are inter-connected. Their scripture is almost same. Their literary traditions are also almost analogous.

(pp. 61)

“Sindhi language has taken birth from Sanskrit and Prakrit; and its letters of Alphabets are mostly from Sanskrit” (Shaikh 1986, pp,6). Now we will have a brief investigation of syntactical differences between Sindhi and English language.

Syntactic difference between English and Sindhi

Structure dependency seems common in all the languages. This asserts that “knowledge of language relies on the structural relationship in sentences rather than the sequence of words.” (Chomsky 1988).

Yet language differs in many ways; if knowledge of language consisted simply of unvarying principles, all human languages would be identical. The theory of *Head parameters* specifies the order of elements in a language. It asserts that some languages are head-initial and some languages are head-final. We are here concerned with English and Sindhi language, so the syntactic differences of both these languages are given below:

1. English is a head-initial language and Sindhi is a head-final language. Other differences are;
2. Sindhi is written from right hand rule, while English is written from left hand side.

Example

This is English. ----- (He Sindhi Ahe) هي سنڌي آهي

3. In Sindhi language, the auxiliaries such as. ’-ٿو-‘، ’-ٿا-‘، ’-آهي-‘، ’-آهن-‘

appear at the end of the sentence, while in English auxiliaries appear in middle of the sentence.

Example

This is my book. -- (He Muhjo Kitab Ahe) هي منهنجو ڪتاب آهي

4. In Sindhi language, verbs come after the object of the sentence, while in English language verbs come before the object of the sentence.

Example

I am eating. ---- (Aaon Khai Rahyo Ahyan) آئون ڪائي رهيو آهيان

5. In Sindhi language, preposition comes after the object, while in the English language object comes after preposition.

Example

I am going to School. -- (*Aaon School Danhn Wajji Rahyo Ahyan*) آئون اسڪول ڏانهن
- وڃي رهيو آهيان

Subject Verb Agreement

Subject-verb agreement is a grammatical rule, which states that the subject and the verb must agree in a sentence. The subject normally refers to the noun or pronoun that tells us whom or what the sentence is about. A verb normally has a singular and plural form in the present tense. Agreement allows us to show who's doing what in a sentence by indicating which part of the sentence go together. In languages where the verb is inflected, it often agrees with its primary argument (the subject) in person, number, and/or gender. The word whose form is determined by the other is said to be 'agree' with it. Agreement can occur over short or long distances in sentences (Neelman and Weeman 1999). For example consider the following sentence:

John blames them

In this sentence, the verb 'blames' agrees with the subject 'John'. And the subject is licensed by agreement. There is no agreement between the verb and object 'them'.

Subject Verb Agreement in English

Subject

The word that represents the doer or agent of an action or set of actions in a sentence is either a noun (e.g., pen, car, Jessica etc) or a pronoun (e.g., we, they, he, she etc). It can be either a singular or plural.

1. Your sentence may have a compound subject.

2. Your subject will never be in a prepositional phrase.
3. Usually your subject comes before your verb.

Verb

The word/words represents the actions of a sentence (e.g., is, went, will place, have taken, will have been observed, etc.). Wren and Martin (2002) define verb as:

“A Verb is a word that *tells* or *asserts* something about a person or thing. *Verb* comes from the Latin *verbum*, a word. It is so called because it is the most important word in a sentence” (pp. 65).

Subject verb agreement refers to the change in the form of a verb depending on its subject. Wren and Martin (2001) say that;

The subject of the verb, like the personal pronouns, has three persons- the first, the second and the third. The subject of a verb may be first person (I, we), second person (You [singular], You [plural]), or third person (he, she, it, they).

In English a verb changes form only when its subject is third person singular (he/she/it) and only in the present tense.

Present Tense

Singular

I eat

You eat

He, She, It eats

Plural

They eat

You eat

We eat

Past tense

Singular

I ate

You ate

He, She, It ate

Plural

They ate

You ate

We ate

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The subjects above given are not underlined. The verbs are bold and underlined. Now look at the present tense conjugations of verbs, because that is where you will see a difference. In the present tense, all of the different subject uses “eat” except for the third person subjects “*he*”, “*she*”, and “*it*”. If you are using what are called “regular verbs”, you will always add this *-s* after the third person subject. Therefore you can say “I like apples”, “You like apples,” but if you use “*She*”, you must say “She likes apples”.

English grammar is not quite this simple in practice because people don’t always use the words *I, She, He, They, We, You, and It*. Usually they are more specific rather simple. For instance say, “My sister teaches a class at college” or “Joe and Jessica always dress well”. Now look at the subject and than decide what type of word of pronoun it is. “My mother” is a “*She*”, so the verb must include an *-s* or *-es*. “Joe and Jessica” are “*they*”, so the verb will not have the *-s* or *-es* ending.

Regular vs. Irregular Verbs

This is a little more complicated because there are two types of verbs: Regular and irregular. Regular verbs such as *walk, play, jump* and always follows *-s* as stated above.; and in the past tense form you will add *-ed* to make *walked, played, jumped*. But irregular verbs do not follow this pattern. Below are given three most common irregular verbs and their conjugations, which you will have to memorize in order to use them correctly.

To Be

Present Tense

Singular

I am

You are

Plural

We are

You are

He, She, It is They are

Past tense

Singular

Plural

I was

We were

You were

You were

He, She, It was

They were

To Have

Present Tense

Singular

Plural

I have

We have

You have

You have

He, She, It has

They have

Past tense

Singular

Plural

I had

We had

You had

You had

He, She, It had

They had

To Do

Present Tense

Singular

Plural

I do

We do

You do

You do

He, She, It does

They do

Past tense

Singular

Plural

I did

We did

You did

You did

He, She, It did

They did

Some Additional Rules

* When you have a subject with both the singular or plural noun like “Mr, Anderson and the students”),, make the verb agree to the closest one. For instance,

Jessica and the students like their university.

* Make sure that contradictions like “isn’t/ aren’t, don’t/ doesn’t, haven’t etc” agree with the verb. For instance,

Joe doesn’t like macroni. (Does not)

The Andersons don’t like pizza. (Do not)

* Words that come between a subject and its verb do not affect the number (singular or plural) of the subject. You must determine which word is the sentence's subject and then use it to decide whether the verb needs an “-s” ending. For instance,

A computer with a variety of memory chips serves a special purpose.

Computers with a variety of memory chips serve a special purpose.

* If the verb comes before the subject, it still need to be conjugated. For instance,

There are three children with the cat in the garden.

* If you see who, which or that as a subject, than use the type of the verb that best suits the noun the who, which or that stands for. For instance.

Maira is the type of person who is always silent.

Maira is one of those girls who are always silent.

Subject Verb Agreement for Compound Subjects

A compound subject is made up of two or more subjects that are connected by a coordinating conjunctions. Both the subjects have the same verb.

* When the compound subject is connected by ‘and’. It is treated as plural. For instance,

Rabia and Sadia are my sisters.

Ahmed and Aslam are absent.

* A compound subject that refers to one thing/idea/person or to something considered as one unit is treated as singular.

The producer and director of the film has won an award.

(When one person is both the director and producer).

* When there are two singular nouns joined by “or” or “nor,” use the singular verb. This is because you are looking at the noun separately, not as a combination. For instance,

Neither Max nor John wants to do singing

The mango or the apple juice is all right with me.

* A compound subject made up of a singular subject and plural subject connected by ‘or’ or ‘nor’ is treated as follows.

1. Singular, if the subject close to the verb is singular. For instance,

*Either the students or **the teacher has taken** the globe from here.*

(Teacher-----singular)

2. Plural, if the subject close to the verb is plural.

*Neither the ship nor **the boats are** in sight.* (Boats----plural)

* When the subjects joined by or/nor are of different persons. The verb agrees with the nearer subject.

*Either he or **I am** guilty.*

*Neither you nor **they are** responsible.*

* Two nouns qualified by each or every, even though connected by and, requires a singular verb.

***Every boy and every girl was** given a packet of sweets.*

Specific Cases of the Subject-Verb Agreement

* A collective noun can be treated as a singular or a plural depending on the context.

* Collective nouns like “group, team, committee, class, family” treat a group as a single entity and therefore, should use singular verbs. For instance,

1. ***The group is** cooperative.*

2. ***The hockey team has** great players.*

* It is treated as a plural when the components of the noun are considered individually. For instance,

***The committee have** issued individual dissenting notes.*

***The board of directors are** divided on the implementation of the reforms.*

* Always match the indefinite pronouns such as: “much, someone, anyone, everyone, anything, nothing, something, everyone, each, every, either, neither, no one, one, other etc with singular verbs. For instance,

***Every one is** anxious about me.*

***Anyone who has** got a problem, please stand up.*

* Some nouns like “news, civics, mumps, physics, mathematics” are singular and should be matched with the singular verbs. For instance,

***Mumps is** a terrible disease*

*No **news is** good news.*

* Some nouns like “spectacles” ending in ‘s’ however are treated as plural even though they refer to one thing or pair .for instance

His spectacles are broken.

* Some indefinite pronouns such as: “few, many and several” are always plural. For instance,

Several new products were introduced recently

Few girls were absent yesterday.

* Certain words such as: “any, all, most, more, none, enough, and plenty” can either be singular or plural.

1. They are singular, when they refer to one thing or person or to a portion of something and, hence they a singular verb. For instance

Most of the work is over.

2. They are plural, when they refer to a number of individual things, persons, and places and hence they take a plural verb. For instance,

Most of my neighbours are government employees. (several)

* ‘Many’ is singular as it modifies with a singular noun. For instance,

Many students tries hard to pass this entrance exam.

* Titles of books, magazines, etc are singular. For instance,

The Arabian Nights is still read by many people.

* Words or phrases that express an amount of money, fraction, distance, or interval of time are singular. For instance,

Twenty kilometres is a long distance.

One hundred rupees is enough for this labour.

* Class nouns denoting clothing, furniture, cutlery, stationary, etc. are singular.

This stationary is expensive.

Davidson (2003) states that sometimes it is not the immediate subject, or what seems to be the subject of the verb that determines whether the verb must be singular or plural, but some other words or phrase in the sentence. For example:

The boy who is playing outside is my son. ('the boy' is the antecedent of the relative pronoun 'who').

Subject Verb Agreement in Sindhi

In Sindhi , the verb agrees with the subject and its number (either singular or plural), gender (masculine or feminine) and persons (pronoun) .The word 'Kartar' or 'karta' means 'Faail', which we can say Subject in English and the 'Kartary' means 'Faaily'(--*Kam Kandarr* کم ڪندڙ --) which we can say 'Subjective' in English language.

The verb in Sindhi can be defined as; a word that shows to be, to do, to have or an action on something, that is said to be a verb or in short a word which tells something about a person or thing etc. (Baig1992, pp.2).

Verb which in Sindhi language is called "**Fael**" has two main kinds. According to Allana (2004),

"All the Dravidian languages have two kinds of verbs *Fael Mutaadi* and *Fael Lazmi*" (pp. 262). They are same as 1. "**Fael Lazmi**" (Intransitive verb) and 2. "**Fael Mutaadi**" (Transitive verb) same as in English language.

In Sindhi, the agreement is said to be a 'Nisbatoo' or 'Paryoog', Paryoog of Sindhi language is taken from Sanskrit language which means "Nisbatoo" or "Melap", or we can say agreement in English language. which shows the verb agreement with other components

There are three types of 'Nisbatoo' or 'Paryoog' in Sindhi language.

1. Kartary paryoog (Subjective agreement).

2. Karmani paryoog (Objective agreement).

3. Bhawei Paryoog (Neuter agreement).

Here we are concerned with the ‘Kartary Paryoog’ (Subjective agreement).

1. In Sindhi language, showing the number agreement of a verb with its subjects.

----- (Chhokro khedde tho “Boy plays”) -چوڪرو ڪيڏي ٿو-

---(Chhokra kheddan tha “Boys play”) چوڪرا ڪيڏن ٿا

* In the former sentence, the subject is singular in number, than the verb agrees to it as ‘khede tho’.

* In the later sentence, the subject is plural in number, the verb agrees to it as ‘khedan tha’. Let’s look at some more examples;

--- (Ho Masjid **wayo** “He went to mosque”) -- هو مسجد ويو

- (Uhe Masjid **waya**, “They went to mosque”) - اهي مسجد ويا

* In the former sentence, when there is a singular subject as “Hu” (He), than it takes singular verb as ‘wayo’.... (went) ويو

* In the latter sentence, when the subject is plural in number as “Uhay” (They), than the verb changes from ‘wayo’ to ‘waya’ particularly in Sindhi language.

2. All the Sindhi nouns belong to one of the two noun genders, feminine and masculine. A verb in the clause agrees to the gender of the noun. For example, the verb ‘laugh’ agrees with the gender of the subject.

--- (Chhokro **khilyo** “Boy laughed”) --چوڪرو ڪليو

---(Chhokree **Khilee**, “Girl laughed”) چوڪري ڪلي

Masculine nouns commonly occur with the vowel endings -o in the singular , and with the -aa in the plural. And feminine noun commonly occur with the vowel endings – i in the singular and – oon in the plural .

Verb agreement in ‘Kartary Paryoog’ changes according to the gender of the subject. For instance,

- چوڪرو ڪيڏيو هئو - (*Chhokro khedyo huo* “Boy had played)

- چوڪري ڪيڏي هئي - (*Chhokri kheddi hue*, “Girl had played)

* In the former sentence, there is a masculine gender ‘چوڪرو-’ (boy), the verb agrees to it as ‘ڪيڏيو-’

* In the later sentence, there is a feminine gender ‘چوڪري-’ (girl), the verb agrees to it as ‘ڪيڏي-’. Let’s look at some more examples.

--- احمد اسڪول ويو. (*Ahmed School wayo*, “Ahmed went to school”)

--- رابعه اسڪول وئي - (*Rabia school wayee*, “Rabia went to school”)

* In the former sentence. If there is a masculine gender (Ahmed), the verb agrees to it as ‘ويو-’

* In the later sentence, when there is a feminine gender (Rabia), the verb agrees to it as ‘وئي-’ instead of ‘ويو-’.

3. The changing of the verb agreement of Sindhi language according to the persons (pronoun). For instance,

-- آئون ڪيڏندس - (*Aaon khedandus*, “I shall play”)

- اسين ڪيڏنداسين - (*Aseen khedandaseen*, “We shall play)

- هوءَ ڪيڏندي - (*Hoo khedandee*, “She will play”)

-- اهي ڪيڏندا - (*Uhey khedanda*, “They will play”)

- In the first sentence, when the pronoun is first person singular , the verb stand for it as ‘-ڪيڏنس-’.
- In the second sentence, the subject is first person plural, the verb agrees to it as a ‘-ڪيڏنداسين--’.
- In the third sentence, the subject is third person singular, the verb agrees to it as ‘-هوءَ ڪيڏندي—’
- In the fourth sentence, the subject is third person plural, the verb agrees to it as ‘-ڪيڏندا--’

Comparative Study of Sindhi and English

Differences between the Subject Verb Agreement in Sindhi and English

Here are some of the areas where English and Sindhi subject verb agreement differs. Like:

Agreement with Person

Present Tense

English	Sindhi
I speak	آئون ڳالهائيندو آهيان
you speak	تون ڳالهائيندو آهين
he speaks	هو ڳالهائيندو آهي
She speaks	هوءَ ڳالهائيندي آهي
We speak	اسين ڳالهايون ٿا
They speak	اهي ڳالهائين ٿا

Now we can see from the above given examples that in English a verb changes form only when its subject is third person singular (he/she/it) and only in the present tense. Now look at the present tense conjugations of verbs, because that is where you

will see a difference. In the present tense, all of the different subject uses “speak” except for the third person subjects *he*, *she*, and *it*. If you are using what are called “regular verbs”, you will always add this *-s* (speaks) after the third person subject.

But in Sindhi, all of the different subjects agree with different verb forms, as the first person subject ‘-آئون-’ agrees with the verb ‘ڳالهائيندو آهيان-’, and ‘اسين-’ agrees with the verb ‘ڳالهائيندا آهيون-’ instead of ‘ڳالهائيندو آهيان-’.

The second person subject ‘-تون-’ agrees with the verb ‘ڳالهائيندو آهين-’. And the third person subject ‘-هو-’ agrees with the verb ‘ڳالهائي ٿو-’, ‘-هو-’ uses with the verb ‘ڳالهائي ٿي-’ and ‘-اهي-’ uses with the verb ‘ڳالهائين ٿا-’ and In Sindhi main verb comes with the auxiliary verb like ‘-ٿا-’. here ‘ڳالهائي-’ is a main verb ‘ and ‘-ٿو-’ is an auxiliary verb. Other auxiliary verbs are like; ‘-ٿا-’, ‘-اهي-’, ‘-ٿو-’ etc

Past Tense

English	Sindhi.....
I visited	آئون گهميس
you visited	تون گهمين
he visited	هو گهميو
She visited	هوءَ گهمي
We visited	
They visited	اهي گهميا

Now we can see from above given examples that in English, a verb doesn't changes form for the first, second or even for third person subject in the past tense, you can see that, all of the different subjects agrees with the verb “visited” .

But in Sindhi, the case is different. The entire different subject uses different verbs in the past tense too. As for the first person subject ‘آئون-’ uses the verb ‘گهميس-’ and ‘اسين-’ agrees with the verb ‘گهمياسين-’.and the second person subject ‘تون-’ uses

the verb ‘گهڻين-’. And the third person subject ‘هو-(He)’ uses the verb ‘گهيو-’, ‘Hu’a (She)’ uses the verb ‘گهي-’ and ‘گهيا-’ agrees with the verb ‘اهي-’.

Future Tense

English	Sindhi.
I will drink	آئون پيئندس
you will drink	تون پيئيندين
he will drink	هو پيئندو
She will drink	هوءَ پيئيندي
We will drink	اسين پيئنداسين
they will drink	اهي پيئندا

Now we can see from above given examples that in English, a verb doesn't change its form for the first, second or even for third person subject in the future tense, you can see that all of the different subjects agrees with the verb ‘will drink’.

But in Sindhi, the case is different in future tense also. The entire different subject uses different verbs in the present, past and even in future tense. As the first person subject ‘آئون-’ uses the verb with it as ‘پيئندس-’, and ‘اسين-’ uses the verb ‘-پيئنداسين’, the second person subject ‘تون-’ uses the verb ‘پيئيندين-’ and the third person subject ‘هو-’ agrees with the verb ‘پيئندو-’, ‘هوءَ-’ agrees with the verb ‘پيئيندي-’ and ‘اهي-’ agrees with the verb ‘پيئندا-’.

Agreement with Gender

The boy had cry	چوڪرو رنو هو
The girl had cry	چوڪري رني هني

Now you can see in the above given examples that in English, the subject for both the genders (masculine and feminine) as ‘the boy’ and ‘the girl’ agrees with the verb ‘cry’.

But in Sindhi, the masculine subject ‘چوڪرو-’ agrees with the verb as ‘- رنو -’ with vowel ending –o, but the feminine subject ‘-چوڪريءَ-’ agrees with the verb as ‘-رني هئي-’ with the vowel sound ending –i. for more understanding another example is:

The dog ran	ڪتو ڊوڙيو هئو
The cat ran	بلي ڊوڙي هئي

‘Dog’ is the masculine gender and ‘cat’ is the feminine gender, In English the verb doesn’t change its form for different gender subjects. As in above examples, the verb agrees to both the gender subjects ‘dog’ and ‘cat’ as ‘ran’.

But in Sindhi, the verb changes its form for different genders. As the gender (masculine) subject ‘-ڪنو-’ agrees with the verb as ‘-ڊوڙيو هئو-’, and the feminine gender subject ‘-بلي-’ agrees with the verb as ‘-ڊوڙي هئي-’ with the vowel endings –o and –I respectively.

Agreement with Numbers

The boy plays	چوڪرو ڪيڏي ٿو
The boys play	چوڪرا ڪيڏن ٿا
She eats	هوءَ کائي ٿي
They eat	اهي کائڻ ٿا

In English, we will always add this -s after the singular third person subject *he*, *she*, and *it*, and a verb has a singular and plural forms in the present tense only. As

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‘the boy’ is a ‘he’ so the verb must include an –s or –es ending like ‘plays’. and for plural subject as ‘the boys’ refers to “they”, the verb will not have the –s or –es ending like; ‘play’. Same is the case with “She” agrees with the verb as ‘eats’, and ‘They’ agrees with the verb as ‘eat’.

And in Sindhi, the subject ‘چوڪرو-’ is a singular in number. Then the verb agrees to it as ‘ڪيڏي ٿو-’, But if the subject ‘چوڪرا-’ is plural in number than the verb agrees to it as ‘ڪيڏن ٿا-’. Same is the case with the singular subject ‘هوءَ-’ agrees with the verb as ‘ڪائي ٿي-’ and the plural subject ‘اهي-’ agrees with the verb as ‘ڪائڻ ٿا-’.

Similarities in Some Cases

Here are some of the areas, where English and Sindhi share a common rule for subject verb agreement like:

* Every verb should agree with the subject in number and person. For instance,

English: They like sweets. (They=plural, like=plural).

Sindhi: Uhay mitha pasand kan tha. (Uhay=plural, pasand kan tha=plural)

* When a compound subject is connected by ‘and’, it is treated as plural in both Sindhi and English. For instance,

English: Rabia and Sadia are my sisters. (Are= plural)

Sindhi: - (آهن- = plural) رابعه ۽ سعديه منهنجون پيڻيون آهن -

* If two singular nouns refer to the same person or thing, the verb treated as singular in both Sindhi and English. For instance,

English: The producer and director of the film has won an award. (Has won= singular).

Sindhi: - (ڪٿيو- = singular) فلم جي هدايتڪار ۽ پروڊيوسر ايوارڊ ڪٿيو --

(When one person is both the producer and director).

* Words joined to a singular subjects by words such as ‘with’, ‘as well as’ etc are treated as singular in both Sindhi and English.

English: Sanskrit as well Arabic was taught there. (Was taught = singular).

Sindhi: -ويندي هئي-). -سنسڪرت توڙي عربي اتي پڙهائي ويندي هئي- (= singular).

* When the subjects joined by the ‘or’ or ‘nor’ are of different person. The verb agrees to with the nearer in both Sindhi and English.

English: Neither you nor he is responsible. (He = singular, is = singular).

Sindhi: --آهي- = singular, -هو- = singular) -نه تون نه ئي هو زميوار آهي--

English: Either he or I am guilty. (I = singular, am = singular)

Sindhi: -آهيان- = singular, -مان- = singular) -آهيان هو يا وري مان شرمندو آهيان- (= singular).

* When the plural noun is a proper name for some single object or some collective unit. It follows a singular verb in both Sindhi and English.

English: The Arabian Nights is still a great favourite. (Arabian Nights = plural, is = singular)

Sindhi: ---عربين نائٽس اڃا تائين پسند ڪئي ويندي آهي- (Arabian Nights = plural, -آهي- = singular)

* The collective noun can be treated as singular in both Sindhi and English , when the noun is considered as a single unit.

English: This group is cooperative. (Is = singular)

Sindhi: -آهي- = singular) -اهو ٿولو تعاون ڪندڙ آهي-

* Words and phrases that express an amount or money, fraction, distance, or interval of time are singular in both Sindhi and English.

English: Twenty kilometres is a long distance. (Is = singular)

Sindhi: -وييه ڪلوميٽر وڏو مفاصلو آهي- (= singular)

English: One hundred rupee is a large sum. (Is = singular)

Sindhi: -هڪ سو روپيه وڏي قيمت آهي- (= singular)

Conclusion

From above analysis, we have examined that the subject and the verb agrees in a sentence. Agreement allows us to show who's doing what in a sentence by indicating which part of the sentence go together. And through above analysis of comparison between Sindhi and English verb agreement, we have come to know the difference as well as the similarities in subject verb agreement in both languages.

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Mubarak Lashari, M.Phil (English), Ph.D. Scholar
Department of English Language
International Islamic University
Islamabad

Institute of English Language and Literature
University of Sindh
Jamshoro

Pakistan
mubaraklashari78@gmail.com

Amara Aftab Soomro, B.S. Hons. Student
Institute of English Language and Literature
University of Sindh
Jomshoro
Pakistan

Sweet.sensation@live.com

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Subject-Verb Agreement in Sindhi and English: A Comparative Study

Sound System of Khoibu

Laishram Bijenkumar Singh, Ph.D. Research Scholar

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1.0. Introduction

Khoibu is a language that belongs to the Kuki Chin Naga group of Tibeto-Burman family (Grierson, Linguistic Survey of India, Vol. III Part II, 1903). It is an undocumented and highly endangered Tibeto-Burman language being spoken by Khoibu tribe of Manipur. The literal meaning of this tribe is derived from *khoi* and *pu*, where *khoi* means bee and *pu* means owner. Thus the term refers to the speakers of this language as the ones who own bees, beehives and honey in the indigenous land of Khoibu territory. It is spoken by around 2800 speakers in Chandel district of Manipur. There are eight Khoibu villages in Manipur, viz., Khoibu Khullen, Biyang, Yamolching, Nungourok, Khamsing, Salemram, Thalle and Thawai.

The following analysis is based on a lexicon containing around 500 words which I elicited from Mosyel Syelsaangthyel Khaling (50 years), a native speaker of Khoibu from Khamsing village and some additional data from Donyaisen Hongsha (37 years), a native speaker of Khoibu from Khoibu Khullen.

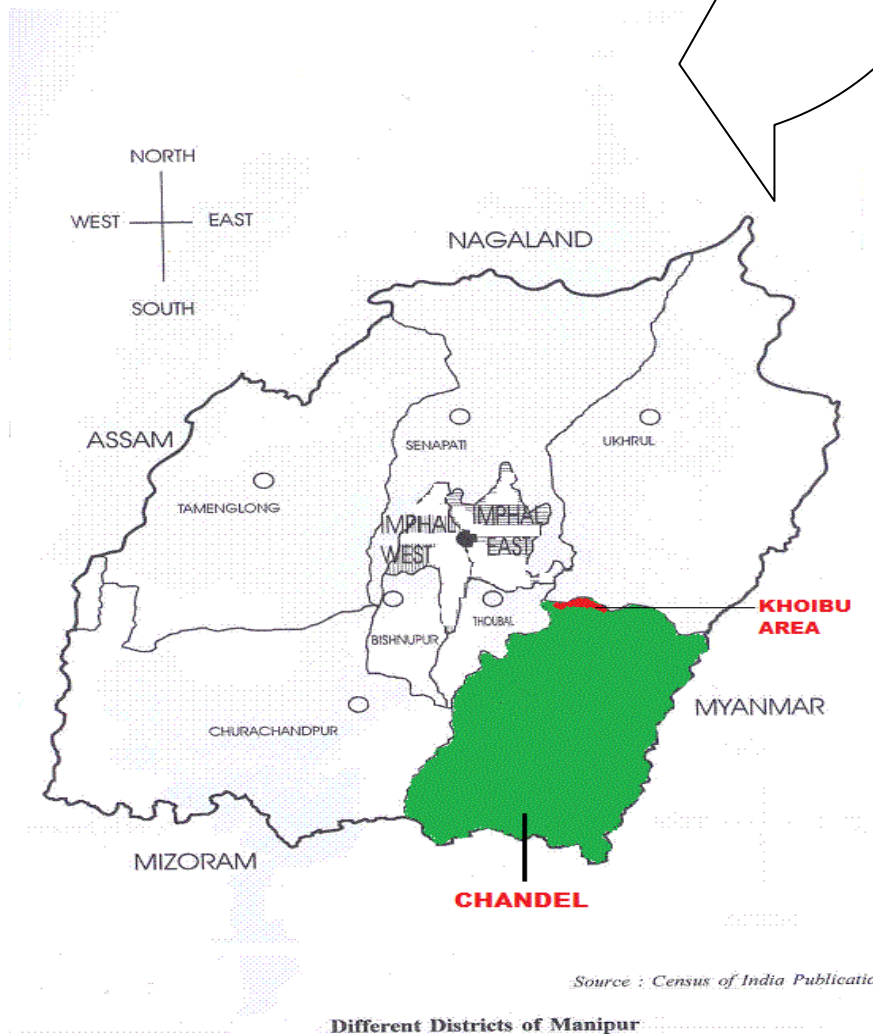
In the first section I provide an inventory of vowel phonemes along with their distribution. This is followed by consonants and allophones along with their distribution. In the second section, consonant cluster formation and syllabic structure of the language are illustrated with appropriate examples.

Tone is a very prominent feature in Tibeto-Burman. Khoibu has three distinct tones.

Manipur Map showing CHANDEL district



India Map showing Manipur



1.2. Inventory of Phonemes

There are 24 phonemes in Khoibu, out of which 18 are consonants and 6 are vowels. In Table 1 consonants are presented in a table form illustrating the manner and place of articulation. In Table 2 vowels are shown.

1.3. Consonants

There are 18 consonant phonemes in Khoibu. Out of these phonemes nine are stops, two fricatives, three nasals, one lateral, one trill and two semivowels. All the 18 consonant phonemes can occur in the initial and medial position of the syllables and in the final position only nine consonant phoneme /p, t, k, l, r, m, n, ŋ/ can occur.

		Bilabial		Alveolar		Palatal		Velar		Glottal	
		vl	vd	vl	vd	vl	vd	vl	vd	vl	vd
Stops	Unasp.	p	b	t	d	č		k			
	Asp.	p ^h		t ^h				k ^h			
Fricatives				s						h	
Nasals			m		n				ŋ		
Lateral					l						
Trill					r						
Semi-Vowels			w				y				

Table 1 Chart of Consonant Phonemes

1.3.1 Distribution of the Consonant Phonemes

The consonant phonemes of Khoibu can occur in the initial, medial and final positions. In the following section, distribution of phonemes is presented. The voiceless, unaspirated, bilabial, stop /p/ can occur in the initial, medial and final positions.

	Initial		Medial		Final	
/p/	/pa/	'father'	/əpi/	'mature bamboo'	/dop/	'brain'
/b/	/ba/	'some'	/əban/	'branch'		
/t/	/təŋla/	'moon'	/məti/	'seed'	/mit/	'eye'
/d/	/di/	'stool'	/əda/	'rotten egg'		

/k/	/kəpən/ ‘forehead’	/kəkem/ ‘withers’	/čak/ ‘food’
/č/	/čan/ ‘life’	/əčĩ/ ‘corner’	
/p ^h /	/p ^h u/ ‘pot’	/əp ^h on/ ‘pebble’	
/t ^h /	/t ^h or/ ‘ice’	/tət ^h əŋ/ ‘wall’	
/k ^h /	/k ^h əmən/ ‘old things’	/taŋk ^h up/ ‘verandah’	
/s/	/səm/ ‘hair’	/əsə/ ‘wing’	
/h/	/həl/ ‘cow’	/kəhən/ ‘to weed’	
/m/	/mə/ ‘guest’	/kəmi/ ‘dark’	/səm/ ‘hair’
/n/	/nə/ ‘lip’	/kənen/ ‘soft’	/kəpən/ ‘forehead’
/ŋ/	/ŋət ^h iŋ/ ‘fermented fish’	/nəŋak/ ‘girl’	/daŋ/ ‘balcony’
/l/	/la/ ‘song’	/kəlo/ ‘wealthy’	/əpal/ ‘royalty’
/r/	/ra/ ‘wild yam’	/ərəŋ/ ‘side’	/čər/ ‘sister’
/y/	/ya/ ‘animal’	/əyou/ ‘as usual’	
/w/	/wa/ ‘chicken’	/kəwar/ ‘light’	

1.3.2 Allophonic Variation in Khoibu

The voiceless unaspirated stops and nasals show allophonic variations, i.e., they are released in initial positions and unreleased in final positions.

/p/	[p]	/par/	‘flower’
	[p̚]	/əčop/	‘lungs’
/t/	[t]	/təsai/	‘rice’
	[t̚]	/mit/	‘eye’
/k/	[k]	/kəŋou/	‘white’
	[k̚]	/p ^h ək/	‘mat’
/m/	[m]	/məliŋ/	‘ant’
	[m̚]	/k ^h um/	‘umbrella’
/n/	[n]	/nəŋak/	‘girl’
	[n̚]	/yon/	‘village’
/ŋ/	[ŋ]	/ŋəson/	‘fish’
	[ŋ̚]	/wáŋ/	‘leg’

/l/	[l]	/lu/	‘head’
	[l̥]	/kədol/	‘slippery’
/r/	[r]	/rəm/	‘land’
	[r̥]	/dar/	‘shoulder’

1.4. Vowel

	Front	Central	Back
High	i		u
Mid	e	ə	o
Low		a	

Table 2 Chart of Vowel Phonemes

Out of the six vowels, there are two front vowels: the high front unrounded vowel /i/ and mid front unrounded vowel /e/. The two back vowels are high back rounded vowel /u/ and mid back rounded vowel /o/. The two central vowels are mid central unrounded vowel /ə/ and low central unrounded vowel /a/.

1.4.1. Occurrences of the Vowels

All the vowel phonemes of Khoibu can occur in all the positions except /e/. /e/ cannot occur in the word or syllable initial positions. In an open monosyllabic word, most of the vowels are long in the final positions.

	Initial	Medial	Final
/i/	/i/ ‘they’	/čim/ ‘house’	/məti/ ‘salt’
/e/		/t ^h el/ ‘resting place’	/be/ ‘beans’
/a/	/a/ ‘he’	/ban/ ‘yam’	/pa/ ‘father’
/ə/	/ən/ ‘curry’	/həl/ ‘cow’	/həttə/ ‘this’
/o/	/ol/ ‘throat’	/t ^h or/ ‘ice’	/p ^h o/ ‘shield’

/u/	/ui/	‘dog’	/tuŋ/	‘3 rd daughter’	/p ^h u/	‘pot’
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1.5. Consonant Clusters

The cluster formations in Khoibu are very limited like other languages of the family. The analysis reveals that there are two types of cluster formation in the language: initial and medial cluster formation. Initial cluster are formed by combining /t/ or /t^h/ with /l/ or /r/. Generally initial cluster in Khoibu are formed by combining voiceless alveolar unaspirated stop /t/ or voiceless alveolar aspirated stop /t^h/ with lateral /l/ or trill /r/. Similarly, medial clusters are formed by combining /t/ or /th/ with /l/ or /r/.

Initial Cluster (stops+ l /r)

t+l	>	tl	>	/tlou/	‘language’
				/tlaŋləm/	‘highway’
t+r	>	tr		/tran/	‘mosquito’
				/trim/	‘needle’
t ^h +l	>	thl	>	/t ^h leŋ/	‘forever’
				/t ^h loŋ/	‘bridge’
t ^h +r	>	thr		/t ^h rom/	‘unity’
				/t ^h ral/	‘summer’

Medial Cluster (stops+l/r)

t+l	>	-tl-	>	/kətlou/	‘rebuke’
				/kətla/	‘far’
t+r	>	-tr-	>	/keitra/	‘my brother (female)’
				/kətri/	‘to fly’
t ^h +l	>	-thl-	>	/ət ^h laŋ/	‘half’
				/kət ^h laŋ/	‘broken’

t ^h +r	>	-thr-	>	/hət ^h ru/	‘pigeon’
				/kət ^h ri/	‘dismantle’

1.6. Syllables

In Khoibu, a syllable may contain only a vowel, consonant and vowel, and consonant, vowel and consonant sequences. Khoibu has two types of syllables. They are close syllable and open syllable.

1.6.1. Open Syllable

All vowels can occur in the final position of an open monosyllabic word except the vowel phoneme /ə/.

Onset	Rhyme	
C	V	
h	i	‘blood’
b	e	‘beans’
p	a	‘father’
p ^h	o	‘shield’
p ^h	u	‘pot’

Similarly, all consonant phonemes can occur in the onset position of the open syllable.

p	a	‘father’
p ^h	u	‘pot’
b	a	‘some’
t	e	‘eldest daughter’
t ^h	a	‘few’
d	i	‘stool’
k	o	‘second son’
k ^h	e	‘a kind of tree’
s	a	‘wing’
h	a	‘tooth’
č	a	‘paddy’

m	e	'5 th son'
n	a	'nose'
ŋ	i	'we'
l	a	'song'
r	o	'bamboo'
w	a	'axe'
y	a	'animal'

1.6.2. Close Syllable

All voiceless unaspirated stops and nasal consonants can occur in the syllable final position.

Onset	Rhyme	Coda	
d	o	p	'brain'
m	i	t	'eye'
p ^h	ə	k	'mat'
č	i	m	'house'
b	o	n	'guard jar'
r	o	ŋ	'body'
d	a	r	'shoulder'
h	ə	l	'cow'

Except for the velar nasal /ŋ/ and palatal semi vowel /y/, all the consonant phonemes occur in the syllable initial position of close syllable.

Onset	Rhyme	Coda	
p	a	r	'flower'
p ^h	a	l	'name'
b	u	ŋ	'hill'
t	e	p	'drop'
t ^h	o	r	'ice'
d	a	ŋ	'balcony'
k	a	p	'a measure of thumb and middle finger'
k ^h	o	m	'pit'

s	ə	n	‘husband’
č	a	k	‘food’
m	ə	l	‘guest’
n	ə	r	‘lips’
h	o	k	‘pig’
l	ə	l	‘treasure’
r	ə	m	‘land’
w	o	l	‘direction’

1.6.3. Syllable Pattern

There are six monosyllabic patterns in Khoibu. They are given below:

1. V
 - /a/ ‘he’
 - /i/ ‘they’

2. CV
 - /pa/ ‘father’
 - /nu/ ‘mother’
 - /la/ ‘song’
 - /pu/ ‘maternal uncle’

3. VC
 - /um/ ‘god’
 - /ən/ ‘curry’
 - /uk/ ‘belly’
 - /on/ ‘money’

4. CVC
 - /par/ ‘flower’
 - /bun/ ‘hut’
 - /čim/ ‘house’
 - /rəm/ ‘land’

5. CCV
 - /t^hri/ ‘tear’
 - /t^hro/ ‘thin’

6. CCVC /tran/ ‘mosquito’
 /trim/ ‘needle’
 /t^hrim/ ‘altogether’
 /t^hleŋ/ ‘forever’

1.7. Tone

Khoibu is a tonal language and there are three tones in Khoibu, viz., rising, level and falling. I provide below a set of minimal pairs that demonstrate the phonemic status of all the three tones contrasting very distinctly. In most of the cases the vowel phoneme of the first segment bears level tone in disyllabic words. The rising tone is marked as ´ and the falling is marked as ` and the level tone is unmarked.

Minimal Pairs of Tone Contrast in Monosyllabic Words

Rising tone	Level tone	Falling tone
/ná/ ‘leaf’	/na:/ ‘baby’	/nà/ ‘nose’
/lá/ ‘song’	/la:/ ‘fragment of a yarn’	/là/ ‘a small piece’
/čá/ ‘child’	/ča:/ ‘tea’	/čà/ ‘paddy’
/čáŋ/ ‘trap’	/čaŋ/ ‘shelf’	/čàŋ/ ‘capability’

Minimal Pairs of Tone Contrast in Disyllabic Words

Rising tone	Level tone	Falling tone
/kə-nóm/ ‘to push’	/kə-nəm/ ‘filthy smell’	/kə-nəm/ ‘hot massage’
/mə-tí/ ‘seed’	/mə-ti/ ‘tender tissue’	/mə-tì/ ‘salt’
/kə-rén/ ‘sporadic’	/kə-rən/ ‘to stop wild fire’	/kə-rèn/ ‘to stop quarrelling’
/kə-ná/ ‘to wear a necklace’	/kə-na/ ‘falling ill’	/kə-nà/ ‘lacking behind’

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Laishram Bijenkumar Singh, M.A, Ph.D.Scholar, NET
Department of Linguistics
Assam University
Silchar-788011
Assam
India
bjenkumar1@gmail.com

Analysis & Measurement of Air Pollution & Local Ecological Action Plan (LEAP) in Mashhad – Iran

Mahdi Nakhavali, M.A

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Abstract

In this research the analysis and measurement of air pollution and Local ecological action plan (LEAP) in Mashhad will be studied. We will study the air pollution factors in order to determine the most effective element of air pollution, the diseases caused by air pollution and the ways of managing and controlling local air pollution.

This study shows that afforestation is the best way to deal with air pollution. Considering the results of this study, in order to reduce the high levels of pollution and making the air clean, increasing green areas is the most important option.

Keywords: Air pollution, Local ecological action plan, Air pollution factors, S.W.O.T.

1. Introduction

1.1. The history of air pollution

Air pollution means the existence of one or more pollutant agents like: dust, fumes, gas, mists, smells and moisture in the air. These pollutant agents have their own quantities, characteristics and special time of staying in the air which are very dangerous for human, plants and animals' lives. These factors will affect strongly on human being's way of life and make living difficult for them.

The history of air pollution and the discussions related to it comes back to the middle ages and even more previous times. So air pollution and the determined rules related to it are not new issues. For example, in 1307 Edward the First, stopped using coal in brick factories because such use polluted the air of London. These kinds of rules were run in past in different parts of the world. Nowadays, there are different consequences of air pollution and these consequences make the society to have major plans for controlling air quality and this issue is considered as an important national issue.

In 1952, more than four thousand persons died in London because of photo chemical dusty fog; and this is one of the most horrible happenings caused by air pollution during the history. In 1948 in the United States, air pollution and its existence in Denver, Pennsylvania for 4 days, was the agent of killing 20 persons and making more than six thousand persons out of 14/000 persons, ill.

These happenings were the consequences of extremely polluted air caused by factory fumes and acids. Currently, the fog may be caused by burning fossils especially oil and coal in the air. This fog is one of the main elements of polluting air especially around the factories.

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Besides, in most cities of the world, carbon monoxide, nitrogen, oxides and hydro carbon are combined together in the presence of sun light and cause the photo chemical dusty fog be formed.

Although the role of fixed polluting sources is considerable in making this dusty fog and this role has been more effective than the polluting role of using vehicles and motorcycles, nowadays the vehicles play more important role in polluting the air of big industrial cities.

Air pollution and air quality has always, from past time to now, been one of the most interesting and essential issues analyzed by scientists and researchers, but the majority of these studies have been done during recent decades.

1.2. Air pollution in Mashhad

Air pollution is an important risk factor for multiple health conditions which consists of respiratory infections, lung cancer, and heart disease, according to the WHO. The health effects caused by air pollution may include difficulty in wheezing, breathing, aggravation of existing respiratory and coughing and cardiac conditions. Respiratory and the cardiovascular systems of human body are being affected by poor air quality. These effects can result in increased doctor or emergency room visits, increased medication use and premature death. Individual reactions to air pollutants rely on the kind of pollutant an individual faces, the degree of exposure, the individual's genetics and health status.

Considering prevailing winds, inappropriate location of plants and the existence of brick factories would generate increasing air pollution.

According to the statistics of daily air pollution different types of vehicles pollute the air; patrol enters 8691.7 ton, Gasoline 376.62 ton, Gas 4642.8 ton into the air every day.

2. Location

Mashhad is located at 59.35° East longitude and 36.20° North latitude, in the valley of the Kashaf River near Turkmenistan, between the two mountain ranges of Hezar-masjed and Binalood.

The measured population in 2010

- City 3,069,941 (Metropolitan)

2,772,287 (City itself)

(2,011 Census)

- Population Rank in Iran 2nd

Over 20 million pilgrims and tourists per year



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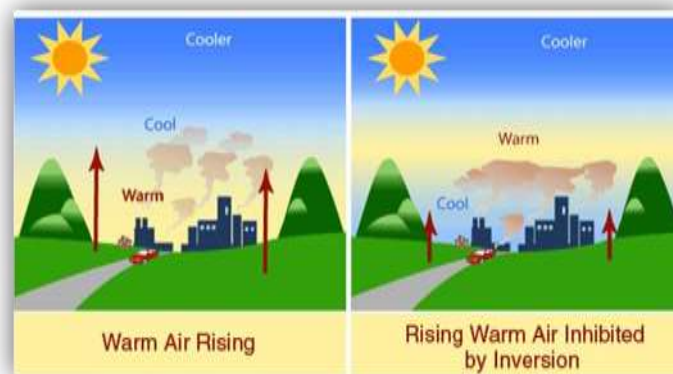
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In the summer of 2010 was more than 13 million pilgrims in Mashhad. Statistics show that the shrine of Imam Reza in Mashhad makes every Iranian almost every three years to travel to Mashhad.

Mashhad has variable winds in the south-east to north-west. Maximum temperatures in the summer is 43 degrees and lowest in winter to is – 23 degrees.

The city is located between Damavand mountain (Southwest) and Hezar masjid (North and Northeast). During the night the heavy mass of the air crosses to this area and the warmer mass of air goes up this layer, and it would make the heat inversion.

So this would make an inflexible mass of air which wouldn't let the air move vertically and it would concentrate the pollution caused by the motoric vehicles inside the atmosphere.



This concentration of pollution inside the atmosphere would make breathing harder for citizens and it would cause several different types of illnesses.

Also heat inversion would cause the smoke fog which would stay in the air for several hours.



3. Air Pollution Factors

Mashhad has 270-300 days of heat inversion every year. Beside all these, some bus drivers turn on their vehicles early in the morning to warm up their engines and this will cause a black layer of air that would stay whole day in the atmosphere. Also radiation heat inversion and massive and dynamic inversions would increase pollution in cold season during the years.

The temperature difference which occurs through the mountains of north, south and south western parts of Mashhad during the day and night, causes a breeze which comes from the mountains and also the valleys closed to Mashhad; and which enters this city during the night and is the element of transferring dirty weather from the city atmosphere to out of it and exchange this weather with clean and healthy one. So the valleys close to Mashhad are considered as the lungs of this city and they should be kept empty and no building is allowed there.

This protection should be done in order to help the exchange of clean weather among the city and mountains, occur habitually. The other important agent is the wind which breezes from west to east or from southeastern to northwestern parts of the city. They are considered very important as the agents of transferring dirty weather out of the city and bringing in the pure and clean weather.

Also, as soon as the sun rises, the polluting sources start working from early morning. The fog of dust made of photo chemistry materials starts forming gradually and finally at noon reaches its highest point because at noon there is the maximum amount of sun shining. But, during afternoon and evening, most of the factories stop working and sun shine is also reduced.

We can conclude based on the above explanations that this photo chemical dusty fog will be formed more during the hot period of a year, especially in summer.

We may classify the air pollution sources into two main categories:

3.1. Portable or mobile pollution sources

- Autos
- Heavy vehicles
- Light vehicles
- Motorcycles
- Public transportations (public transportation)
- Aircrafts
- Trains

Autos have the greatest role in air pollution. Also public transportations such as buses due to being worn have a significant role in air pollution. In this paper, the ways to deal with these sources of pollution will be studied.

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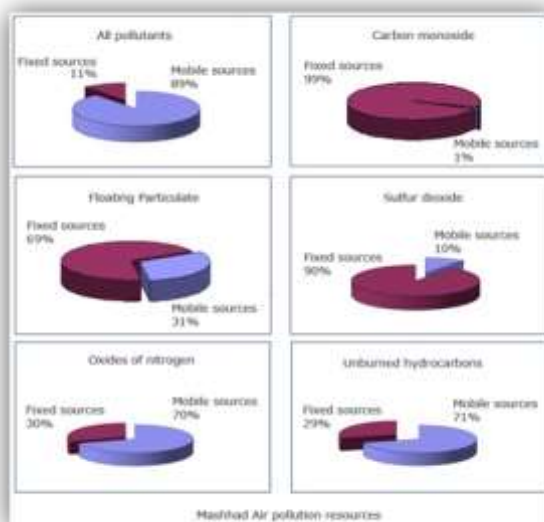
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3.2. Fixed pollution sources

- Household sources
- Commercial sources (like: restaurants, hotels, etc.)
- Industrial sources (like: metal, foods, medicines, chemical, leather, electricity , etc.)
- Pumps : Patrol , Gasoline , LPG , CNG
- Natural sources (like: Storms of dust, pollens, anther plant)

Factories in Mashhad have the significant role in air pollution. The construction of these factories goes back to pre-development period. Currently, the population growth and constructions make most of these areas located in residential areas which result in adverse effects on citizens' health.

Table 1. Mashhad air pollution sources



4. The Effects of Air Pollution in Mashhad

Based on the results of several researches which were done by random sampling on 286 family members in Mashhad, we find out that more than 94 % of Mashhad citizens suffer from bad smelling, 85% report the raining of black dust, around 77% get weak vision and 88% experience the effects of air pollution in their living region.

Table 2. The number of days which Mashhad has air pollution

Number of days in Mashhad	Not at all	Less than 1	1 - 3	4 - 6	7 - 10	More than 10	Everyday
Days with bad smell in the air	6.6	7.6	28.4	27.3	13.1	8.7	8.3
Days with black debris in the air	15.2	6.4	20.1	20.5	13.1	10.6	14.1
Days with weak vision for citizens	23.2	8.8	33.3	13.3	9.1	9.1	3.2
Days with having harmful effects on the health of citizens	12.3	8.8	27.1	20.4	16.5	11.3	3.5

As shown in above table, for most of days in Mashhad, there is black debris in the air. This is followed by the number of days belong to bad smelling in the air and the least number of days relate to the days with harmful effects on the health of Mashhad citizens.

Table 3. The percent of diseases caused by air pollution

Diseases caused by air pollution in Mashhad	% Of patients
Asthma	9.7
Ocular allergy	29.1
Skin allergy	27.3
Other allergies (sore throat , etc.)	38.1
Heart disease	5.5
Angina	7.3
Emphysema and chronic bronchitis	8.3

As the above table reveals, the highest percent of diseases caused by air pollution belongs to allergies which is 38.1 % and the lowest percent of patients related to air pollution belongs to the category of heart diseases, which is 5.5% .

5. Suggestions

Studies have shown that the best way to fight against air pollution is to plant trees. Thus by considering the results of these studies which aimed to decrease the high level of pollutions and make the air clean, we conclude that increasing green areas is the most important option for this goal.

1. Mashhad green belt, green belt of trees and shrubs, which refers to the surrounding green belt, green arc or green axis within or outside the boundaries of the city will also work as a cathartic factor to clean the air.
2. Constant insistence on the use of public transport.
3. Setting up manufacturing plants outside the city.

6. Different Elements to be Engaged in this Project

In this project different kinds of elements such as the following should be involved:

6.1. Cooperator

Mashhad natural environmental protection organization has the responsibility of guiding this ecological plan.

6.2. Participants

- The mayor of Mashhad
- The agriculture organization of Mashhad
- The traffic police of Mashhad
- The organization of Public Transport of Mashhad

Among these participants, the mayor of Mashhad has the most major role in connecting the other participants together and lead them to reach the primary goals. Besides, the traffic police of Mashhad has a considerable role in organizing the public transport and ordering the traffic. Agriculture organization organizes the restoration of green space and green belt with the help of agricultural department of Mashhad. Public transport organization encourages people to use public transport through better services, lower prices and faster travelling. Despite the problems that exist in the public transport system of Mashhad, with the integrated management of mayor desired goals can be reached.

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6.3. Media

- Mashhad local TV network
- Local radio Payam
- Local Khorasan newspaper
- Iranian mobile network (provide information to citizens via SMS)

These medias give enough information to Mashhad citizens in order to be aware of the project plans. So if there would be any change to the headquarters' plan the people would immediately be informed of it. Mashhad local TV network has almost one million viewers. Payam radio also has lots of listeners. A substantial majority of the listeners are taxi drivers who play an important role in informing the public. Nevertheless, there are TV and radio, Khorasan newspaper which represent a broad spectrum of readers, and therefore these have a significant role in informing the public. Also Iranian mobile network can provide information to citizens via SMS and giving a brief description of the project and their role as citizens.

7. Future Vision

- Improving air quality
- Improving the quality of life in the health field
- Reducing the anxiety of people
- Reducing the noise pollution
- Increasing green areas for people's welfare
- Making traffic easier and faster
- Reducing the use of gasoline
- Making the city nicer and cleaner

The things mentioned above are the future goals of this project which can be reached easily by an organized and managed plan. The success of the project depends on the coherent and consistent cooperation of all relevant organs. Lack of cooperation in Iran is the main problem in achieving these goals.

8. S.W.O.T

S.W.O.T is the analysis of the strength and the weakness points of a project and estimating the opportunities and the threats one can face during operating a project.

8.1. The strength points of this project

- The diversity and relative preservation of Mashhad landscapes (urban or rural areas).
- Different characteristics of these areas, which are reflected both in natural and cultural landscapes.

- Academic participation in international workshops and educational networks at the local level.

8.2. The weakness points of this project

- Uncontrolled and unplanned construction, as settlements and infrastructure and recreational facilities in all types of landscapes, leads to vanishing of the character of the landscape (natural and cultural).
- Unplanned deforestation leading to erosion, extinction of biodiversity at all levels, the disappearance of valuable landscape elements of the structure which lead to a loss of landscape identity.
- Non-functioning mechanism of negative effects of sanctions (illegal construction and illegal dumps).
- The low level of underdevelopment and forms of participation in the planning process residents and organization.
- The low level of awareness about the quality of the landscape in which they live.

8.3. The opportunities for this project

- Involved in the programs and projects of international and interregional cooperation based on the preservation, promotion and presentation of common landscape resources and landscape values.
- New trends in tourism (ecotourism, rural tourism ...), which are based on respect for the landscape (landscape) and environmental values, especially in the area of Damavand and Hezar Masjed mountains.
- NGOs interested in issues of environmental quality can be used in the function of educating and activating local communities in the planning processes.

8.4. The threats to this project

- Country's economic underdevelopment and lack of financial resources for the implementation of programs and projects in the field of protection.
- Lack of education and systematic actions to activate residents in the planning and organization.
- The complexity of the process of increasing the level of awareness of the value of landscapes in which they live.

9. Conclusion

In Iran, the amount of air polluting elements and their scattering reach a dangerous high level, especially in big cities. Among the cities of this country, Mashhad is different from others. Mashhad is located among Binalood mountains from one side and Hezar masjed mountains from the other side. It has 270 to 300 days of heating inversion in a year and during some periods of a year, it would be one of the dirtiest cities of Iran.

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Besides, Mashhad is considered as the second major religious city of the Muslim world. Because Imam Reza holy shrine is located there, yearly around 20 million people from different cities of Iran and other countries come to visit this holy city. So the scientific analysis and searching of air pollution status in Mashhad is a very important and unavoidable issue, in order to provide a healthy, beautiful and enjoying place for the people of Mashhad and all the others who come to visit this city from all around the world.

Based on these explanations, in this study the air polluting sources of this city was studied to analyze and measure the air pollution scattered by vehicles such as motorcycles and also applying the LEAP (local ecological action plan) in order to reduce air pollution.

This analysis has shown that based on the direction of main winds, the main sources of air pollution are located all around the city. Besides, although the usual oil consuming for domestic and industrial usage is natural gas and the air pollution caused by natural gas is considerably less than gasoline, mazut and coil, the distribution of these sources in the center and inside Mashhad is more than the number sources out of the city. The role of these sources in Mashhad air pollution is so high especially during the cold seasons of a year that heating inversion occurs.

According to the location of Mashhad, the type of air pollution, the type of oil consuming and the direction of wind breezing are the main sources of polluting air.

Besides, the results come from air pollution measurements show that oil consuming, gasoline consuming and gas consuming vehicles, transfer in turn 8691/70, 376/62, 4642/59 tons of different kinds of polluting elements to Mashhad atmosphere.

Studies have shown that afforestation is the best way to cope with the pollution. Considering the results of this study, in order to reduce the high levels of pollution and making the air clean, increasing green areas is the most important option.

The government in cooperation with the police, decided to make a division of the cars, according to their registration number: even and odd. Cars with even numbers are permitted to move around on even days and the cars with odd numbers are permitted to move around on odd days.

Setting up manufacturing plants outside the city.

Constant insistence on the use of public transport.

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Mahdi Nakhavali, M.A.
Department of Ecological Engineering
Faculty of Forestry
University of Belgrade
P.O. Box 11000
Belgrade
Zvecanska 60/5
Serbia
andrenakhavali@gmail.com

Anita Brookner's *The Bay of Angels* and Her Innovative Twist

Ms. B. Lakshmikantham, M.A., M.Phil., Part -Time Ph.D. Scholar

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Courtesy: www.nndb.com

Anita Brookner

Literary Master Anita Brookner's elegant style is manifest in every page of her brilliant novels. Born in London in 1928, she became the first woman to hold the Slade Professorship at Cambridge University in 1967. Since 1977, she has been associated with the Courtauld Institute of Art. However, since winning the Booker Prize in 1984 for *Hotel du Lac*, she has become better known as a novelist. Her fiction is mostly set in London, and often involves characters of Jewish extraction, like herself. Her works explore the alienation of a character, usually female, whose quiet, solitary lives are punctuated by destitution and disappointments in love. Her style has often borne her comparisons with Jane Austen and Henry James.

New Trend

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Ms. B. Lakshmikantham, M.A., M.Phil., Part -Time Ph.D. Scholar

A Critical Study on Anita Brookner's *The Bay of Angels* and Her Innovative Twist 518

The Bay of Angels (2001) marks a commencement of a new trend in the works of Brookner by introducing a satisfied, free- bird heroine at the end. The succeeding novels *The Next Big Thing* (2002, US title *Making Things Better*), *The Rules of Engagement* (2003), *Leaving Home* (2005), *Strangers* (2009) have a fair end too. Kate Kellaway (2008) tells that in *The Bay of Angels* Brookner seems determined to turn over a new leaf. She declares her unusual intention: she is to investigate happy endings.



The first lines of *The Bay of Angels* echo to a surprising degree: “I read ‘The Blue Fairy Book,’ ‘The Yellow Fairy Book’ and the stories of Hans Andersen. . . . None of this was groundwork for success in worldly terms” (1). A few pages later, David Copperfield and his creator are cited once again as responsible companions in the little narrator’s faulty education. The first person narrator, Zoë Cunningham grows up fatherless in reduced circumstances at Edith Grove in London with her widowed mother, Anne, who hides a debilitating medical condition behind a life of passivity.

Brookner Land

Brookner very brusquely lays down her conceit of life as a fairy tale flawed at its very core. Brooknerland is confined mainly to London, with an important outpost in Paris and smaller ones in other European cities. But one cannot seek for it on street maps; although actual squares, avenues, department stores, parks and libraries are named, Brookner’s London is an alternative version that bears only a partial and deceptive resemblance to the real city. Essentially, it is very un-English, says Gillian Tindall (1998).

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Brookner's 20th Novel – London Setting

Anita Brookner's 20th novel is set in London and southern France, sometime in the 1950s. But in fact, we are nowhere so much as in Brooknerland. Zoe, and her widowed mother wait in splendid ivory tower isolation for a man to furnish them with a fairy-tale ending. When he duly arrives in the form of Simon, an elderly benefactor, their lives are changed forever. Simon whisks her home-loving mother off to foreign climes while, back in England, Zoe enters the spirit of free love by letting her unfaithful boyfriend walk all over her. Such happiness is naturally short-lived. Young Zoe is left to pick up the pieces, but finds consolation in an ugly, authoritarian doctor. Brookner's graceful, refined prose is in perfect harmony with her genteel, melancholy worlds. Moments of comic sharpness aside, this latest novel is as exquisitely dreary as ever says Lisa Allardice (2001).

Early Widowhood

There have been parties on some Friday evenings at their house. The guests are two of their relatives, Millicent and Nancy, the girls who are rich but they express sympathy towards Zoë's mother. Whenever they come they bring strawberries along with several kinds of fruits. The tranquillity of the flat is occasionally disturbed by visits from 'the girls', women married to remote cousins of Zoë's father. Though they are conceited, her mother likes them the most. Zoë wants her father to be alive as her mom has turned out to be sad whenever she finds her at home. The relatives invite her mom to come to their house and say to her that they will send a car. They do the same and Anne goes there to meet her second husband. Zoë does not know that her mom has been to see her step-father-to-be. Zoë's father is known to her only as a dim photo of a young undergraduate who has worked as a librarian.

Thus the opening pages review the calm pleasure of their early lives together after the mother's early widowhood. Zoë enjoys school, her friends and the ambiance of calm in the flat they reside in when she returns home. She is aware that her mother may be without a friend in the world, but they both share the pleasure of reading. Zoë does not

refer to Anne as anything other than ‘my mother’ until page twenty, reflecting how Zoë sights Anne in such a manner that her identity is delineated by her role as a mother. Zoë Cunningham draws from her reading “that I need make no decisions on my own behalf, for destiny or fate would always have had the matter in hand. . . . There were no stratagems to be undertaken. One had simply to exist, in a state of dreamy indirection, for the plot to work itself out” (1). Zoë believes in this redeeming feature firmly.

The redeeming presence that would justify all of one’s vain striving, would dispel one’s disappointments, would in some mysterious way present one with a solution in which one would have no part so that all one had to do was to wait, in a condition of sinless passivity, for the transformation that would surely take place. (1)

The Nuptial

Simon Gould, Zoë’s step-father loves Anne very much. Simon is an aged man, who has lost his wife while giving birth to a child. The child has also breathed its last breath. Simon showers his love on both Anne and Zoë. Their nuptial takes place with all relatives. Simon is rich enough to inhabit two floors of a large house in Onslow Square in which he transfers Anne. He promises to purchase a flat for Zoë. After the marriage of her mother with Simon at Chelsea Register office in a ceremony that is rigorously secular, they settle at France.

Though Zoë has been left alone, she has been provided with the whole lot. She considers Simon as a “Santa Claus, a provider, a facilitator, an enabler” (16). Millicent and Nancy tells Zoë can live with them, but she declines the offer. Both of them grow to be jealous at Zoë and her mother’s sudden affluence. Zoë completes her schooling and goes to France during summer for the first time. Zoë is alienated by Simon’s house; Les Mouettes, a white villa with a flat roof and protruding central feature. Zoë does not like the traffic nevertheless she goes to the nearby town every day by bus and wanders in anticipation of a peaceful foliage. Zoë finds a miniature garden of the Musee Massena. She enjoys the natural world at Nice. Zoë goes to this garden and park where she meets

children with their nannies. Zoë makes friends with all of them and enjoys a lot to be with those kids. Zoë has been given complete freedom to come and go where she is pleased and so she spends a day on her own.

French Setting

France seems to Zoë a country of various liberties. Zoë admires the way in which all the men folk seem to be able to work with a cigarette in their mouths. Zoë is flabbergasted at the miraculous speed of the housekeeper on her moped, on which she arrives every morning at seven to make coffee. Her way of dressing has furthermore changed and she looks entirely like a French lass. Simon's friends Dr. Thibaudet and his wife Armelle come up to his residence often. The house keeper Mme Delgado habitually does all the house hold chores in this manner by making Anne free from all her work. This first summer is the happiest time in her life.

Back to London

Zoë comes from France to London on a dark Sunday morning in February and finds her flat in which she has lived till now has been expired of its lease. Hence Zoë requests to hang about there for a few days till she moves to a new flat. Money is not at all a problem to her because of Simon's fortune. Meanwhile Simon sells his house at Onslow Square saying that they could rent a house when they return to London. When Zoë moves to the new flat she has no difficulties but France appears to be the happiest place. "The only signs of life were the motorbike parked in the forecourt of the strange church opposite our flat and the light I could see dimly shining from its interior" (28). According to her it is an age old church with its truly valiant souls as they form a fellowship.

Zoë's Love

Zoë loves a boy, Adam Crowhurst away from the confinement of her mother, she enters into a relationship with Adam, a far freer spirit than that to which she has been accustomed. His mother does not prefer Zoë. She manages to have friendship with him.

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He searches a perfect lover and so he has been dating with quite a lot of ladies but she grows to assess the times he chooses to contribute to her. She in one way or another persuades him to be her lover. Once he invites her to come and lend a hand in preparing dinner for his relatives, the Johnsons. She takes everything that has been available in her refrigerator to impress them in two bags, but due to rain on her way to his house, she becomes awkward. When she enters his house she finds an elegant lady Kirstie Fellowes who is a physiotherapist. She is audacious and laughs at the top of her voice. Zoë is distressed to see her in Adam's house. Zoë returns to her flat in a bewildered condition as she has walked back in heavy downpour at late hours of darkness and feels her defeat by an antagonist. She plunges into a deep slumber. In order to ease herself presently she talks to her mother over phone and informs her new telephone number as she has moved towards a new flat.

Love Lost

Adam seems to have lost interest in her but she makes him agree to travel with her to France afterwards. She gets up early to write her essays as she is aware that she is not doing well in her studies. She has to complete no less than a degree. In the interim she gets a job from her tutor Dr. Blackburn to edit some thesis by checking grammar mistakes. She does this work at home or in libraries with which she is familiar. She has thoughts in relation to her future with Adam but he has rejected her. Hence she decides to win him back by taking him to France. Zoë tells about Adam that he is like a man in Anton Chekhov's story, 'The Lady with a Dog'

a cynic who is nevertheless touched by his mistress's tears and converted into a belated acknowledgement of love. Not that I wept, unlike Chekhov's heroines, who seemed to weep all the time, from guilt, from ecstasy, from remorse. Another of these stories, 'The Darling', should have taught me the dangers of excessive compliance. (39)

There is no possibility that Adam will acknowledge Zoë's wishes. She asks permission from her mother to bring him. Anne advises her to write a note about this plan to Simon

as he is old and the house is his. Adam is fearless and his parents seem to be relieved that Zoë is financially independent. He stays in Spain with her and she cheers him up and takes for a walk but he is not a guy who will love a lady in the company of whom he just walks. He is bored about the holiday. Normally he is, “an accomplished escapist artist, he justified his unavailability with elaborate generalizations about men and women” (41).

Simon’s Horrible Behaviour

Adam does not behave like a reticent boy before Simon and Anne. Adam appears to be talkative. Though he admires everyone, Simon resents his perpetual chitchat with Mme Delgado and his embraces and kisses to her stern face. Simon allots separate rooms but Adam sleeps in Zoë’s room. Zoë is horror-struck to hear Simon’s steps in the corridor which will be slowed down outside her door and a creak as she imagines him bending down to listen for illicit sounds. She is horrified to the extreme as she could not understand the sexual jealousy of the old who realize that that their powers have gone without end. Adam knows nothing with reference to this behaviour as he sleeps soundly whereas Zoë remains awake. Thus Simon’s affection for his new family allows Zoë to pursue what she thinks is an independent life: her own apartment in a fashionable part of London, a university education, casual affairs, and carefree holidays at Simon’s villa in Nice.

Farewell to Les Mouettes

Anne has her own escapes from the house at noon though she is not familiarized to carry out so far in London. They bid adieu to Simon. Anne and finds a hotel. Zoë feels that the journey to France has not yielded fruits as she could not change Adam to be her lover. Zoë continues her life by attending university and taking up with her boyfriend, Adam, who teases her by frequent infidelities. Adam feels that Zoë troubles herself by thinking a lot about her mother, whereas he has left the matter of his mother’s happiness unexamined. They wander out into a beautiful greenish area. Despite their hunger they are not in a hurry to eat. When they feel the chill night they walk back to the hotel where

they stay before the journey. Both of them return to London after a brief stay. Zoë informs her mother about their safe arrival.

In vain Attempt to woo Adam

Zoë has completed her studies satisfactorily and now her working life has begun. Zoë works under Dr. Blackburn, a Japanese Professor by correcting his thesis on: “the grammar needed checking, hesitant English to be tactfully corrected” (50). This would keep her in London for the summer and postpones her visit to Nice. Anne talks to her every week and asks her to make a visit to France as they love to see her. All her attempts to woo Adam to her ends in vain yet she is unable to forget him. Therefore in order to redirect her mind, she works hard under her Professor and spends time in parks and at times eats her lunch in a nearby Café. It seems to be quiet as she has been left unaccompanied. Her time is no longer articulated by the academic year and this makes a change in her mind, “I felt rootless and invisible, and the invisibility, which had initially suited my purpose, was no longer an advantage” (53). Zoë begins to leave the flat at unusual times and rehearses the reception she will give to Adam if she meets him. These make-believe conversations turn out to be a category of comfort.

Routine Unhappiness

Her unhappiness becomes her routine and the secret dialogues with the absent Adam become the most important duty. Hence she decides to revolutionize herself by visiting several friends. The news from Nice will be of great interest to her if she does not talk to her mother for many days. Whenever she talks to her mother she fills her speech with the gossips, current affairs and the curious ones they like to share. Once Zoë talks to her mother over phone and learns that Dr. Thibaudet has been retired and Simon has given a grand party to his friend. Zoë feels Simon to be strange as he could not love Adam but is jealous of him. Adam has not even pretended to like Simon, but feels sorry for Anne. Zoë ponders everything. Zoë comes to a conclusion that both Simon and Anne are jealous that they have not lived like Adam when they are in his stage. Zoë feels that

Adam's rejection of her as his lover may be due to Simon's voyeuristic behaviour. He may have noticed certain signs that have escaped her.

In London the days grew darker. I no longer walked in the early mornings; that phase of my life was past. The streets made an attempt to be festive: Christmas decorations had been in place since October. I was almost glad to be leaving for holidays, although I knew that re-entry would be difficult. (60)

Travels

Zoë goes again to France. There are crowds at the airport. She retains from the time of departure a feeling of solidarity and of rightness. In the plane she congratulates with others as they have "got away on time, joked, were conversational" (60). Simon receives her in the airport. The couple looks older than ever. They love her with excessive care. Zoë appears to be irritated as well as touched by their affection. Her mother shows her the new bedspread she has bought for Zoë's room in order to make her pleased with them. They are there to woo her as they fear that she might desert them for other pleasures. The Thibaudets visit them and share their plan for the forthcoming trip to Philadelphia. Zoë stays away from home as long as possible during two weeks she has spent and returns to her flat in London.

Zoë informs safe journey and her mother expresses the happiness they have enjoyed during her stay. Simon too reveals his happiness and asks to be happy. Zoë later writes a letter to them to take great care of their health. Anne telephones Zoë that Simon has slipped on the terrace thereby spraining his ankle and has trodden heavily on his injured ankle and has fallen again. Hence his head is cracked on the marble floor. Zoë hears narratives from Dr. Thibaudet and Mme Delgado to know the fact that Simon has been dead while her mother has been sleeping near him innocently.

Miserable Anne

Dr. Thibaudet notices the troubled lady and decides to admit Anne in a clinic at Nice under the supervision of Dr. Balbi, as well as to arrange Simon's funeral. He completes the rituals and has left to the airport. Zoë informs Dr. Blackburn and travels to Nice to see her mother at a hospital under Dr. Balbi and the chief nurse, Marie-Caroline's care. They have given sedatives to make her sleep calmly for days. Mme Delgado returns to her home, Zoë meets her and pays her wages before visiting Anne. Zoë is not allowed to see her mother so she returns home to search thoroughly but she is able only to find a meagre amount for her to spend. She finds a note with a name 'Redman and Redman Solicitors' at Seymour Place. Zoë comes back to London to get an appointment to meet Mr. Clifford Redman and talks to Marie-Caroline on the subject of her mom. Zoë contemplates her current state.

I was not yet old I felt old, for I was now to be my mother's guardian, a parent to my parent. Later I came to understand that this too is the common lot. And yet I longed for my freedom. Deliverance was no longer possible. Even envisaging my mother's total recovery required an effort I could no longer make. And my own recovery? That, I feared, would have to be postponed indefinitely. (74)

Mr. Redman impresses her with his soft voice. Zoë hopes that Mr. Redman will do the same for her till she remembers that such a happening occurs only in Dickens. Mr. Redman is well-mannered. Zoë longs to work in an office like this. She wants to turn up every morning with a handbag and a briefcase, to hang her, "coat in a cupboard and to be only dimly aware that outside the window a whole area of activity, in which I would have no part" (76).

Mystery Unlocked

Mr. Redman puts in the picture that Simon has left wealth to Anne in a Swiss bank account in Geneva. The house in Nice belongs to his first wife, Margaret Spedding. After her death, at this moment it belongs to her nephew Anthony Spedding. Zoë is absolutely puzzled at the state of the affairs and makes her mind up to find out the

address of Mr. Spedding. Zoë's thoughts also envelop the bill she has to pay for the clinic as her mother has to be in the clinic for three weeks according to Dr. Balbi. As an urban child she used to consider London as her birthright. Her mother has taken to all the significant places. The home to which Zoë returns after these travels makes her to feel stable as it is. But now the current scenario has forced her to be in Simon's house as a tenant or in a temporary flat in France or London. Her walks, "in the dark streets would prepare me for a night which would be sleepless" (85). The mild sunshine seems to be lost in the cold and damp weather.

Those streets which had witnessed my childhood now seemed to me to be infinitely kind. Even the darkness was welcome, for it concealed me. I walked through the drizzle for about an hour, without paying attention to where I was going ...images of other people's domesticity affected me; I longed for such a setting for myself. (85)

Driven by Fate to Accept Sad Reality

Her flat seems to her "infinitely welcoming, and, more important than that, discreet, tactful, asking no questions, respecting my right to be there" (86). She prepares coffee and eats her bread and cheese. Despite her energizing food, she sleeps for a while. She is sad to look at her friends who are enjoying their level best, while she has been driven by fate to accept a sad reality. In her flat she has two dreams. In the first dream her mother seems to be dishevelled as she has never been in the past and carries her possessions in two plastic bags. Her face bears a resemblance to Anne.

In the other dream, Zoë is in a chemist's shop where two, of their working Staff who are outstandingly handsome gentlemen are talking with one another as they are in love. She grabs the first thing that comes to her hand and moreover lays money on the counter and leaves without disturbing them. Zoë could not find any special meaning but she knows that she has only two days left to come to terms with her situation. "Though I knew that a whole lifetime might not be sufficient" (86). She has no desire to return to Nice. She is so reluctant that she does not catch an aero plane until afternoon. This is

because she knows what awaited her there. There are numerous arrangements to be made and her greatest task would be to oversee all those responsibilities individually.

She lingers in the airport while she is tempted to buy a magazine like an ordinary tourist. She craves to sit on the beach lazily without any thoughts. She laments, “I wanted to live a life like that enjoyed by everyone else, with only normal duties and demands to fulfil” (87). She aims to have a peaceful and comfortable domestic life which will be a life of study. She hopes to such a life which will provide privacy.

Privacy and protection: perhaps the sort of life my mother had once known, until removed from it by the gallant stranger. That this had once seemed a good outcome was now seen to be incorrect. No woman of my time was allowed to think in terms of total withdrawal from the world, although this was now my dearest wish. (87)

As Mr. Redman has already been in charge of Simon’s financial affairs she devises a plan to instruct him to continue the job. Zoë goes away in the direction of Nice to reach her destination at Les Mouettes and comes across Anthony Spedding in the company of his family. She requests them to allow her to stay for a time being as her mother is ill in hospital whereas they ask her to take her things within fifteen minutes and sends her out. They ask her to stay somewhere else and to forget the house. For this reason she carries that entire of hers furthermore her mother’s to her hotel room in two big suitcases. Unlike them the Hotel in-charge, M.Cottin is kind and graceful enough to obtain food and even agreed to note down all her calls and allowed her to use the telephone. After a while she sets off to the hospital and gives the new number to the Chief Nurse. Then she talks with her mother but Anne could not remember that Simon is dead. Within minutes she becomes unconscious again. Therefore Zoë is left alone to dwell in her turmoil.

Anne Regains

The very next day Anne is alive to Zoë's words. Zoë tells her that Simon is deceased and so they could not cross the threshold of the house. Anne is very in high spirits that there is no need to go to the home but asked twice whether Zoë is sure that Simon has been dead. Mr. Redman does his level best to help Zoë. Dr. Balbi has been away for a long time so Anne is not cared properly. When he arrives he informs that they could not keep Anne in the hospital but gives the address of a Residence which occupies ladies abandoned by their children. Residence Saint Therese is in rue Droite, near the church of Sainte Rita. It accommodates ladies who belong to all classes of French. According to Dr. Balbi, "it is a place for those who need a certain amount of care and attention" (109). Mme Levasseur is the head in charge with a few maids and there are many women like Jean-Claude's grandmother who longs to be with him as it is one among the common situations in Today's World. Every Sunday visitors are allowed to congregate with their relatives. So there will be an enormous crowd of sons, daughters and grandchildren. Zoë has no other way than to admit her mother in this Residence. Anne accepts what on earth happens at hand and adapts herself to be in the world there.

Anne's Reminiscence

Zoë makes her realize her past and asks about David, her first husband. "He worked in the library of the House of Commons. He loved it, though he was only a clerk I dare say he would have stayed there if he had had the chance" (119). Her mother also replied that he has gone to meet his maker due to a heart attack and asked her not to talk anything else about him. In Residence women are given checkups and treatment by Dr. Lagarde who does not seem to be impressive. He is stoic and does not mingle with others. Sunday evenings make Zoë to remember her mother and visits her regularly. Zoë has been, "brought up to regard men as potential saviours, guardians, preservers, but this attitude was no longer viable" (122). Yet when she sees Dr. Lagarde, she is dumbfounded of his habit of making no impression in anyone. Zoë later comes to London to meet Redman. Zoë goes to bank to put up the shutters on the accounts of her and her mother as she is in the necessity of money.

Zoë's microcosm

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Zoë informs Dr. Blackburn that she is available to accomplish the employment she has done on behalf of him. Zoë goes to France and lives in the same hotel which seems to her more or less her domicile. She wanders as many streets as possible and finishes her wanderings by entering into a Café. Zoë finds Dr. Balbi, who is eating in addition to waiting for his friend, “a woman, one of those discreet liaisons which take place off limits, and to which there are no witnesses” (132). Normally he does not like anyone to see his meal so he appears disturbed and evades from her while she has no idea about hurting him. Zoë’s mother seems “to have acceded to the prevailing belief that a daughter was of lesser value than a son, which was why I was so eager to attach a masculine presence to my own” (135). Meanwhile Mme Levasseur suffers a stroke and is dead. This makes the whole Residence to be disappointed. Zoë offers her condolences, since Anne has been loved and cared by the departed soul. Zoë takes her mother to Café to drink coffee but she declines as she not in a mood to drink coffee. Hence they return and Zoë asks the maids at Residence to bring tea for her mother.

The fiction we all entertained of the return home was simply that: a useful fiction, to which she clung as I had once clung to those fictions I had pursued in the days of my early reading. Such reading was optimistic; that I saw now, though I had once not thought so. The illusions, or delusions, which I had so eagerly accepted, would no longer serve. (145)

Zoë feels that her own homecoming will not be the end of her exile but the beginning of it. She comes to rue de France where she stays. Zoë asks permission to have a radio and at once M.Cottin, the landlord accepts and selects a radio for her to buy. Zoë switches on the radio to listen for some two minutes and switches off. Zoë has an idea to give the radio and other modest ones which Zoë has managed to collect to France in her life anymore. Zoë has grown to commune with herself. “My task was now to wear a mask with my mother, in order to protect us both. I should be the competent daughter, and if I felt any uneasiness, as those dutiful sons so obviously did, I should dismiss it as an unenviable necessity” (148).

A New Friend

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Dr. Balbi is kind enough to take Zoë to the Café to have coffee. He tells her about his divorced wife and so he has come to live with his mother. Zoë walks to seashore alone. Zoë notices Dr. Balbi who follows but does not open his mouth as she seems to be reticent. In a late evening Dr. Balbi and Zoë talk as she wants to know whether he could treat her mother but she refuses firmly since Dr. Lagarde has been appointed to be there. He reveals to her that the Residence belongs to Dr. Thibaudet but Dr. Balbi will have it after the death of the former. He accompanies her to her flat and goes in his way home. Zoë visits her mother. There are also the relatives of others. Zoë asks her mother to come for a coffee. Zoë accepts it but later tells her that she needs rest. Zoë leaves her and

rejoices in the sun, the crowds, the blaring traffic, yet at the back of my mind was the ineffaceable image of my mother sitting back in her chair with her eyes closed...I felt less burdened at night, when the darkness would be universal, and I would count on sleep to efface the memory of the day. (163)

Sleep has begun to evade Zoë. It is easier to stay awake, to work and to go out. Zoë is not tired. Zoë feels that she has been kept in this state of wakefulness for some special purpose. It may be because of her mother or even for herself. On Sunday Zoë walks “for a couple of hours, not paying much attention to where my steps were taking me” (164). Late at night she finds herself in the beach. The air is calm thereby making the night beautiful. Similarly Zoë walks in the seashore on all days but she does not find Dr. Balbi.

Zoë likes to think that the Baie des Anges has been inhabited by the angels once upon a time and she voluntarily involves her thoughts in her imaginary world of angels. Zoë could even visualize their phosphorescent assent and dissent to perform a limited as well as “brief spiritual dance on the shore, before heading inland to stimulate the economy. That economy was now thriving, but at night, on the edge of the sea” (164). These angels might have been entrepreneurial as they may have an eye on expansion. Their vacation on the shore before carrying on their duties could have been “the only trace of their otherworldly origin” (165). Within a limited period they transformed

themselves “leaving behind only the beautiful appellation they have bestowed on a large area of pebbles” (165). Zoë senses that there are no such angels in Nice. Their activities are appeared to have passed into the hands of M. Cottin, Sœur Elisabeth, and Dr. Lagarde who are angelic. That is why Zoë relies on them as she believes that they would not let her down. Zoë has been informed by Sœur Elisabeth from the Residence that her mother is not eating properly and at times she is refusing to come out of the room. Zoë considers it to be a normal weakness.

Zoë feels that the major shareholder in the angelic enterprise is Dr. Balbi. During their walk at the sea shore he informs Zoë that his sister is unmarried and she takes care of their mother and so he is free to study. He comes till the entrance of rue de France and disappears soon to his house. Zoë begins to perceive the advantages of living in more than one room. Zoë has a dream which alarms her. In the dream:

I had been consigned to a small room, not unlike the room I currently occupied, but with one essential difference: it was in an advanced state of dilapidation, with strips of paper hanging from the walls... there was a breach in one of the walls, rather like a cat-flap, covered with yet another strip of wallpaper, but of a different pattern. (168)

Once Zoë has seen the breach and the wallpaper covering over it, Zoë becomes uneasy in her dream. But the urgency of her mission has brought her to the place as Zoë has to fulfil her obligations. Zoë has “to return to the room, with its gap in the wall, and await the outcome of whatever it had in store for me” (168). Thus the dream ends and Zoë wakes up in a horror. Her childhood friend, Mary is getting married. Consequently Zoë decides to attend thereby Zoë can check her determination and test her ability to adapt herself.

Zoë telephones Sœur Elisabeth to inform her departure and also to give her new London phone number. Zoë assures to ring to the Residence every evening about her mother. At the wedding Zoë meets her former friends who are now successful professionals and Zoë meets her lover who is still handsome. He tells her that he is a

trader with an old fashioned and highly regarded firm. He loves work, money about that he seems to be unapologetic. He even loves the pressure. Sometimes he manages to get away for a weekend but that is always rare. He too is still unmarried. Zoë escapes from his view as he looks at another girl. When Zoë arrives at nice Zoë comes to know about the phone call from M. Cottin who informs her that a phone call from Residence expects her to call back. Zoë rings to hear the death of her mother. Zoë feels strange.

My life had become a stasis I was unable to alter in any direction; that was why every other enterprise seemed beyond me, beyond even my eventual possibilities. My timid affections for that very reason; they were prevented from moving forward, for I was a prisoner in that room, and until the gap widened I could not proceed. (173)

Sorrowful Residence

Zoë finds her mother in bed beneath a black wooden crucifix. She is taken aback by the beauty of her mom's expression. Anne's eyes are open, but her head has been turned a bit to one side as if Anne is listening to any of the inner voices. The inmates pitied Zoë and Dr. Lagarde makes her to comprehend that the death of Anne is due to heart failure. He asks Zoë about her decision to her mother's body as he has to make arrangements for her funeral. Zoë replies that she is not willing to take her body to England. Zoë wants him to quit her in order to relate herself with the events surrounding her.

Zoë informs the condition of herself by borrowing the words of David Copperfield, "I lost her. In the street the weather was unclouded; there was a smell of coffee and washed pavements" (175). Zoë has to empty her mother's room which contains a suitcase which Zoë wanted to avoid as Zoë wants to be empty-handed and to be out of touch and unavailable. Zoë spends the day in the garden of Musee Massena. The sight of the clinic alarms her so Zoë turns into a Café and orders coffee. Zoë thinks about her mom's spiritual death that has happened long time ago as Anne has been changed to unfamiliar places one after other.

Zoë wipes her eyes and looks up to see Dr. Balbi takes her to the clinic. Zoë resolves to be stoic but she is not within her grasp so she breaks into tears and informs them to do the needful as early as possible. Dr. Balbi soothes her. Everyone in Residence is sad and the tributes they pay to her mother reveal her their warm-hearted soul. Zoë contemplates her personal loss. Zoë has no reasons to stay back in Nice but she has already paid for a month so she decides to stay there. On a sudden prompting she seems to be determined to keep the room till the end of the year. In the mean time she plans to make arrangements in London for her future. Zoë returns to London to meet the list of work to be done. The first is to clean her flat and she does it with no urgency as she has no other engagements. Zoë washes her hair and goes to a hairdresser.

Zoë checks the balance in her mother's account and decides to keep it safe for future along with her earnings. Zoë informs Dr. Blackburn about her permanent availability. Purchasers are ready to buy the remaining property in Walthamstow. She returns to Nice to pay the final accounts at Residence and clinic where she could not meet Dr. Balbi. Zoë remembers the Thibaudets and reaches their house but they are not there. Zoë sees the house of Simon where she and her mother have enjoyed a brief stay. To her Simon is always there to be a part of her life. The house signifies an enchantment to her but it has "never been more than a sort of fiction" (191). According to her the duty of fictions is to supply life and it has done so. Zoë feels that she is the only one among the three, that is herself with her mother and Simon, who has believed the fictions to be true. Zoë walks for a distance of five to six miles but Dr. Balbi does not pursue her now but Zoë wants him to follow her. Zoë thinks, "a man should pursue a woman" (192). Zoë confesses that she has not got rid of her childish imaginations and she has to live without happy endings as many people do so. The disadvantages of fictions are

Fictions exert such a power that one comes to accept them as revealed truth. But they were always fictions, and must remain so. And one's powers are limited, for that is the unarguable truth of the matter. That was the whole point of the fairy godmother in the Cinderella story. That is why one longs to believe in some kind of intervention. (192)

Zoë continues her walk till a few heavy drops of rain begins to fall. It is so dark and misses a pale disc of a known face. Later Dr. Balbi asks why she leaves without waiting for him. Both of them walk back together. Zoë's eventual arrangement with Dr Balbi is an equitable one and a life-long occupation, not a moment of rapture with an ending. She is able to find this accommodation of hearts and lives because she is a woman of a later generation than her mother's. Zoë is also an adult. Any attempt to counterfeit the condition of childhood is dishonest. It is also immoral as she says, and she is quite right. Brookner's novels are definitely novels for adults.

Zoë usually stays in Nice during May, July, October and December in her usual room. M. Cottin accepts her as a permanent Lodger. She befriends Antoine and his sister Jeanne apart from Dr. Balbi as they are his son and daughter. They have their dinner together whenever it is possible. Jeanne appears to be worried that her brother may forget her by loving Zoë but he always keeps his decency. Hence they are always friends.

Zoë's time with Antoine is always pleasant for both of them. He is interested in photographing architectural curiosities. This makes them to come to know with each other and to witness each other's intimate life. Zoë is in peace at last, "I have a certainty in my life. He is my certainty, and I am able to accept the fact that I am his" (196). As Zoë approaches middle age she notices the families of her friends, remembers the brother and sister who will discuss about her.

As for Antoine, he is grateful to us both for preserving the decencies. This is how we conduct our lives together, and there is no particular cause for regret: voices have never been raised, objections never voiced. In time she will come to accept me more whole heartedly, knowing her brother to be as much in my care as he is in hers. (195)

Zoë thinks about helping Jeanne if she falls sick, there are only two possible things. To stay there with them, otherwise the next is to take her leave of Antoine and come home for ever. Thus Zoë succumbs to the fact that acceptance is all that matters and she lives a peaceful life. Zoë realizes that it is not time to shut down her life with worries.

Finally, a Free-bird Heroine

Kate Kellaway (2003) tells that in *The Bay of Angels* Brookner seems determined to turn over a new leaf by introducing a satisfied, free-bird heroine at the end. The succeeding novels have a fair end too. Brookner declares her unusual intention of investigating happy endings. In *The Next Big Thing*, Herz receives a letter from Fanny, who is now alone and has support, and enter into an unusual courtship by mail. The heroine of *Leaving Home* is always leaving; she can neither settle in one place nor relish the joys of her rootless life, as she has been liberated into behaving like men. In *The Rules of Engagement*, Elizabeth becomes a Volunteer in a hospital and now with her female friends. Her sleep is not disturbed by any dreams. She lives peacefully. The recent work of art, *Strangers* is also in the same boat.

Analysis

Trauma and despair can be considered as the heartrending feelings, when an individual feels that there is no hope of survival due to the lack of amenities. Loneliness can be divided into two types; Loneliness devoid of responsibility and Loneliness with responsibility. The former is always a blessed state without a helper. The lack of a helper does not mean that it could be considered as a curse. It is a state of pleasure and bliss accompanied by a diminutive irritation, which may be explained as a sugar coated pill to convalesce the person not to enter into the world of trauma and despair. Whereas the citizens of the world today expect sugar candies instead of sugar coated pills.

Solitude helps an individual to analyze the action of fellow human beings along with his or her consign and importance in relation to others in any event in life. It provides time to retrospect oneself every now and then. It is therefore a gratifying twinge and not an awful pleasure. Loneliness with responsibility too belongs to the same category but the one who is enduring are in danger of acquiring trauma and despair easier than others. Anita Brookner is one of the best examples to the glory of both the stages of loneliness the former in her early life and the latter after her retirement from her job and the death of her parents. Being alone makes her to think and rethink any matter and so

she does not lead a single minute with a moment of aberration or a minute's madness. In the contrary the citizens of the world accomplish several deeds with those two qualities.

Winding up

While reading this novel the readers may get an impression of watching the patient gray donkeys that descend along steep paths to the floor of the Grand Canyon. Their motion is deliberate, practiced and exact, each advance scrupulous because the whole journey depends on getting it right. One rash move and the fall would be absolute, so there is never a careless step. The ledge is too narrow for extravagance, and yet the bare progression, without fanfare or wasted motion, is breathtaking feels, Penelope Mesic (2001). Based on the analysis of the characters of Brookner, it is obvious that they are victorious in their opinion to an astonishing end in her works of art as they are the incarnation of their own whims and fancies but they are not allowed to be victorious in their social life and career forever by their inborn nature, which pervade around them against their initial idea of life so as to reveal themselves as Vanquished Victors. Her innovative twist in the end of *The Bay of Angels* divulges to the world that the novelist has turned a new leaf in her career.

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Ms. B. Lakshmikantham, M.A., M.Phil., Part-Time Ph.D. Scholar
Department of English
Manonmaniam Sundaranar University
Tirunelveli 627 012
Tamilnadu
India
margaretrubkutti@gmail.com

A Brief Look at the Identity, Connectedness and Alienation in the Traditional System of Indian Music

B. A. Mahalalshmi Prasad

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Abstract

The present paper looks at the paradigm of Indian classical music, in the context of Raga system wherein the individual swaras play an important and pivotal role in defining and creating an identity as a raga, while at the same time maintaining their individuality within the wholesome product that is the raga. The paper also briefly explores its present reception among the youth of India.

Indian Musical Heritage

India has a rich musical heritage, unique and diverse. It is like two rivers that flow separately and yet together form a vast ocean. These two rivers are: a) Hindustani (North Indian) and b) Carnatic (South Indian) classical music. Each has its own set of ragas. However, Hindustani music has adopted several Carnatic ragas given the vast array of ragas that exist in the Carnatic system.

Both systems of music shared a common history until the arrival of the Islamic rulers of India. It was under the influence of Islamic musical traditions and Muslim musicians that Hindustani music began to develop a mixed genre and developed its own separate identity as a musical system.

Carnatic Music

Carnatic music kept to its traditional vedic roots and identity. (Bagchee, 1998), In her book, Indian Music: A Vast Ocean of Promise (1972), Peggy Holroyde argues, that because Indian music is so vibrant and full of individuality, it does not have to fear change. She explains

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that there is bound to be confusion at first because we all tend to judge an artistic experience by the standards of taste and criticism that we currently possess and therefore “We understand what we know”. Regardless of their distinct historical evolution, both systems of music have several ragas with identical swaras (e.g. Malkauns-Hindolam; Sudha Bhairavi-Thodi; Purya Dhansri-Panthuvarali etc). However, even though the basic essence remains universal and same in the two traditions, they exhibit unique schemata of rendition when being sung and in the techniques used to render the kriti. These differences are seen due to dissimilarities in the articulation of gamakas. Gamakas are faster in Carnatic music, but not in Hindustani music. In Carnatic music, the articulation of the gamakas is faster while the amplification is smaller. According to some scholars, this fast but short amplification of gamakas in Carnatic music is not as conducive to the expression of emotions.

Origin and History of Carnatic Music

The origin of South Indian classical music (Carnatic music), can be traced back to the age of vedas. However, Bharata's Natya Sastra, (from about the 5th century A.D), and Saranga Deva's Sangita Ratnakara (from the early 13th century A.D). , are considered to be the best ancient recorded treatises that are available today on the approach to and achievements of Indian classical music.

Carnatic music is mainly sung through compositions, especially kritis: a form developed between the 14th and the 20th centuries by composers such as Purandara Dasa and the three doyens of Carnatic music: Sri Thyagarajar , Sri Shyama Sastri and Dikshitar (Wikipedia, 2013). Carnatic music is based on a 72 calibration agenda (swaras) as against the 12 calibration agenda in western classical music. But in all its applied aspects and purposes, not more than 16 additions are used. An altered aggregate of these addition, or swaras, is said to evolve into abstracted ragas. The appearance and the constraints of a raga will be acutely authentic in the adjustment of the addition in its arohanam (ascendance addition) and avarohanam (bottomward addition). Thus, in Carnatic music, the raga connotes affection or an avenue in which the music is declared to travel. Altered combinations of the addition give acceleration to altered raga, thereby creating and maintaining a unique identity of the raga. Thus, there are numbers of altered ragas, as per approach. However, only a few are conducive for performance in the present day. Gamaka and

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Brighaa are the two most important appearances of the raga. The above refers to the accentuation of the abundance of an accurate swara and the closing refers to the acceleration with which the artist performs a set of swaras or notes. Both the gamaka and the brigha help to advance the address of the agreement that is rendered. The swaras are performed in an application of assorted modulations. The brigha could be generally 8, 16 and so on.

Raga and Tala

In Carnatic music raga and tala are considered of paramount importance and are treated as parents: raga being mother and tala being the father. It is mandatory for a student to be knowledgeable about raga and tala. Tala is the beat/ rhythm (time) of a composition. There exists a *Sapta Tāla* system (35 talas) according to which there are seven families of tāla. A tāla cannot exist without reference to one of five *jatis* (genres) differentiated by the length in beats. The following table describes the different talas with their jatis

Tala	Anga Notation	Tisra (3)	Chatusra (4)	Khanda (5)	Misra (7)	Sankeerna (9)
Dhruva	IOll	11	14	17	23	29
Matya	IOI	8	10	12	16	20
Rupaka	OI	5	6	7	9	11
Jhampa	IUO	6	7	8	10	12
Tripata	IOO	7	8	9	11	13
Ata	lIOO	10	12	14	18	22
<u>Eka</u>	L	3	4	5	7	9

1. Laghu, which is a clap (palm facing downwards) and finger counts and its symbol is | .
2. the Drutam, which consists of a clap (palm facing downwards) and a wave (palm facing upwards-' visarjitam') and its symbol is 0.
3. the Anudrutam, which is just a clap (palm facing downwards) and its symbol is U.

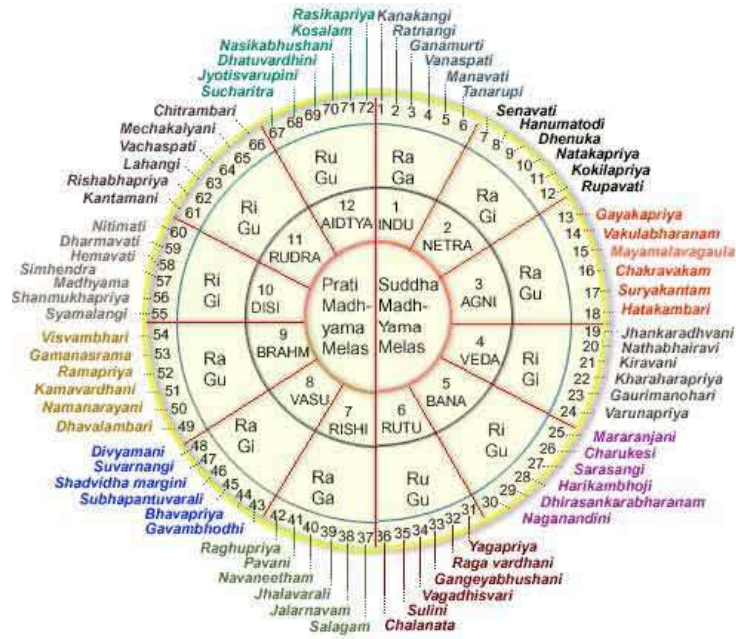
The Melakarta Ragas refer to the base of 72 'janaka' (parent) ragas for all of the existing ragas in Carnatic Music. All of these ragas accept seven additional saptaswaras, accept all seven

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swaras which are Sa, Ree, Ga, Ma, Pa, Da, Ni and Sa. The arrangement is added, disconnected into two sets of 36 ragsa by addition of the indigenous set with the original Ma and the addition of a bluff Ma. Table 1 illustrates the arrangement of Ragas in Carnatic System



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

Another actual important aspect of the Carnatic music is the tala or the rhythm. The tala is the accent of the allotment that is actually performed. Today, there exist more than hundred thalas. The most prevalent ones are with three, four, five, seven or eight beats in them.

The Rhythm Base

The rhythmic base for Carnatic music is the arrangement of talas. The Seven Talams are Dhruva, Matya, Rupaka, Jhampa, Tripura, Ata, and Eka Talams. With the application of these sapta talas all of the 150 Carnatic talas can be derived. The rhythmic arrangement is based on 7 counts of talas which use a loan of 3 of the 6 accessible apparatus of an Indian talam - Anudrutam, Drutam, Laghu, Guru, Plutam, and Kakapadam.

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Raga: Meaning and Interpretation

The Sanskrit word 'Raga' translates as 'colour' or 'mood'. This meaning takes the core of a raga beyond the mere scalar classification. The realm of performance is based on this power of a raga to evoke a particular mood. The mood is intricately woven into Bhava (emotion) and Rasa. Dimond. 2007, tries to explain Rasa as an occurrence wherein one tries to experience emotions using arts as a medium and point of entry. Take, for example, the feeling one experiences when one sees the 'Sunflowers' of Van Gogh. Rasa theory is the crux of the aesthetic system of Indian tradition. In his book Art experience Hiriyanna (1997) elaborates on the Rasa within the purview of Sankhya. To paraphrase Matanga, a raga is in essence the coming together of the melodic sound, melodic notes and the movements (*aroha/avaroha*) that rouse appropriate emotions in a sensitive mind.

The scale by itself is therefore inadequate to define the 'inherent' nature of a raga. While appearing to be bound by a rigid scale, a raga is capable of creating unbounded emotions in the minds of the listeners because of its 'infinite' improvisational attributes. Each Raga has its own Prayoga(usage) which gives it its distinct identity. Every raga has its own characteristic Jiva swara (primary note) that forms an integral part of the main prayoga in the raga.

Rasa

Different Upanishads (treatises/commentaries on the Vedas) explain rasa in different ways. Taittiriya Upanishad describes rasa as an essence, something which is beyond senses. Kaushitaki Upanishad understands rasa as a sacred mantra in verse form called Brahman, and Isha Upanishad describes rasa as something that appeals to, and moves the mind. (Wikipedia, 2007) Sage Bharata in the 9th century tried to unravel the meaning of rasa and its connection to the emotions of human beings. The "world of emotions" consists of nine inherent emotions or sentiments. However, several sources claim that a ninth rasa: *Shanta* (peace), and a tenth one *Laija* (shyness,) were added to the original eight. Thus Rasas, as they appear today, are as follows-

- Karuna – sadness, pathos
- Shringar – love, joy

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- Vira – heroism, valour
- Hasya – laughter, comedy
- Raudra – anger
- Bhayanaka – fear
- Vibhatsa – disgust
- Adbhuta – surprise
- Lajja- shyness
- Shanta – peace

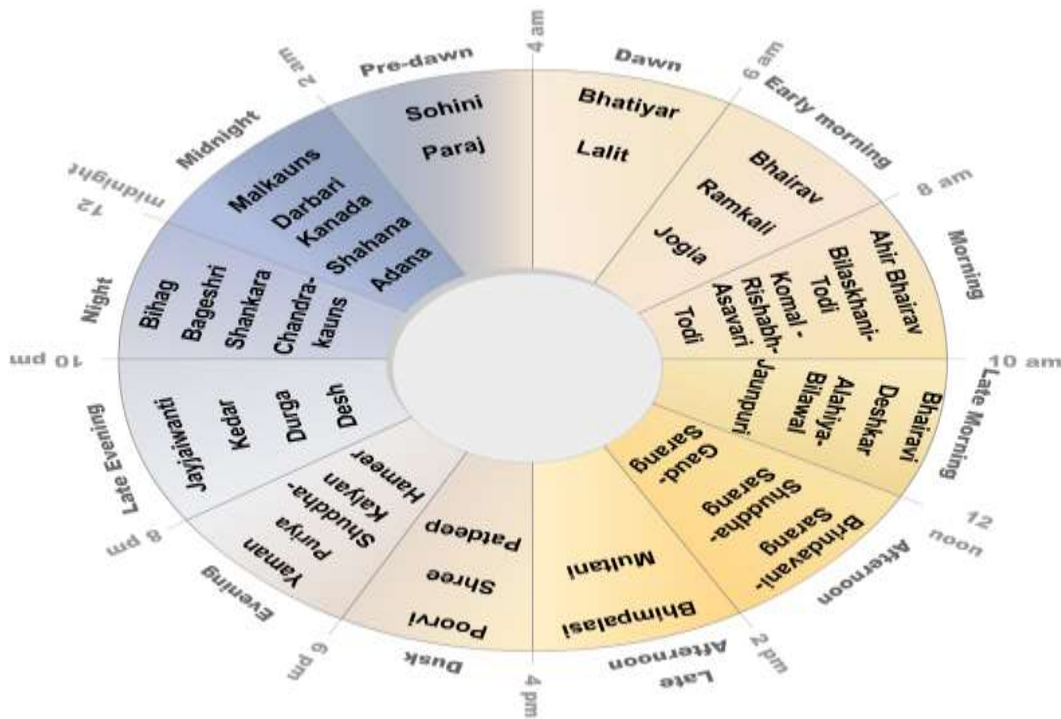
Quality to Transform Beings

Art historian, Coomaraswamy, notes that these sounds are, ‘Created by God’ and ‘were passed down through the rishis (saints) to help (mankind) purify the mind and soul’ (Ruckert, 1996). Coomaraswamy in his erudite essays espouses the transformative power of art and that precisely is the nature of rendering a raga, which is to transform the audience onto a higher plane. Coomaraswamy, quoting Aristotle in the context, reiterates that the ‘ultimate goal of art is the good of man’.

Given that Ragas have the inherent quality to transform human beings and since humans are creatures of influence, it would be natural for them to be influenced by the change in season and if Ragas are the Sound of Gods, and hence have been endowed with magical prowess, it is not surprising that names and properties of seasons, moods, genders, deities, colours, and time are attributed to the ragas. There exists a clear earmarking of seasons for the renditions of particular ragas. The names of the Ragas themselves are evocative of the season in which they are to be sung, for example, the name Vasanta, means spring, or Megha means rain.

Time of Singing

Traditionally, Ragas are also sung at a particular time of the day. The table given below summarizes the various prescriptions for the rendition of ragas at particular times of the day



(<http://hindustaniclassicalmusic.wordpress.com>)

Gender of Ragas

In Hindustani music depictions of ragas as male and female (as Ragas and Raginis) is very common. Many ragas depict the images of Bhairavi, a fierce goddess who is the consort of Shiva, the Lord Supreme.) The intention here is to try and encapsulate a ‘collective human experience’ of female divine power wherein Shiva and Shakti (the male and the female aspect) or raga and tala come together to create divine music (JL). Traditionally each swara has been attributed to an aspect of nature and of human anatomy such as the navel, heart, throat, nose etc. for example Sa is saranga, Ri is Rishabha and Pa being Panchama. Devadu in his descriptions of Veena and music compares the swaras to the individual spinal nerve and these to the frets of the Veena while at the same time placing its significance in vedic rituals by comparing aspects of Veena such as the fret boards, the strings and the swaras to the 24 bija aksharas (modal sounds)

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of the Gayathri Mantra. Tyagaraja's composition Shobillu Saptaswara in Jaganmohini Raga set to Rupak tala elaborates on the connection between swara, the human body and the divine¹.

Vast and Continuing Traditions

The Indian classical music traditions are vast, complex and fascinating. They have, at the same time, undergone changes throughout history because of vigorous influences from a variety of different sources. In recent years new influences have led to an amalgamation of the earliest puritanical scales with other contemporary genres like jazz, blues, hip-hop etc. Despite the plethora of fusion that exist and is being constantly expanded, such attempts still have few takers among serious teachers and students of the traditional classical form.

The Current Scene

The younger generation seems to feel a sense of distance, almost like alienation, from the 'classical' genre, in its true sense and seems to find it difficult to embrace it. Today's youth is reluctant to devote time and attention to the intricacies of classical performances and refuse to sit in concerts that might last for more than 3 hrs in duration, in which a musician exhibits the

¹ Pallavi:

Shobillu Saptaswara Sundarula Bhajimpave Manasa!

Anupallavi:

Naabhi Hrut Kanta Rasana NaasaadhulaYandu

Charanam:

Dhara Rig Saamaadulalo Vara Gaayathri Hrudayamuna

Sura Bhusura Maanasamuna Shubha Tyagarajuni Yeda

MEANING:

O Mind ("manasa")! Praise ("Bhajimpave") the divine forms ("sundarula") of the seven ("sapta") musical notes ("svara").

Which glow ("yandu") in the navel ("naabhi"), heart ("hrut"), neck ("kanta"), tongue ("rasana") and nose ("naasaadhula") of the human body.

Which shine in the four Vedas ("Dhara Rig Samaadulalo") and in the sublime Gayathri Mantra as its essence ("Hrudayamuna"). Which sparkle ("shubha") in the hearts ("maanasamuna") of the celestials ("sura"), of worthy Bhusuras and of Tyagaraja.

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highly skilled renditions of prayogas that seek to, and often do, enthrall and at the same time transform a sensitive audience.

The death of the Masters like M. S. Subbalakshmi, Pandit Ravishankar, Bismillah Khan and others has contributed to a fissure wherein the stalwarts of classical music and their “rasika” (audience) who seek divinity through music are becoming increasingly rare. Missing is the genius of such stalwarts to let the new influence the old without either losing its essential quality.

The Question of Revivsl

In its present state of existence, Indian classical music needs a strong effort at revival so as to bring back the younger audiences to this divine experience while at the same time allowing world influences to enrich that already rich heritage in appropriate ways.

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Colophon:

Dedicated to my Late Guru, Sri. Vidwan Ramamurthy

B. A. Mahalalshmi Prasad
#2961/75. 2nd Main
5th cross, Saraswathipuram
Mysore-570009
Karnataka
India
machiprasad@gmail.com

A.E.S. National College
Gouribidanur
Karnataka
India

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Sociolinguistic Description of Case Formation in Malaysian Spoken Tamil of the Younger Generation

A Study in Social Stratification of Language

Pawathy A/P Nalliannan

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1. Introduction

Case is a grammatical category and its value reflects the grammatical function performed by a noun or pronoun in a sentence. Nouns take different inflected forms depending upon what case they are in. In other words, case can be defined as a system of marking dependent nouns for the type of relationship they have with their head forms (Clackson, 2007: 91).

However, in Tamil noun structure, various suffixes are added to the noun bases to indicate different kind of relationships between the noun and the other parts of sentence. This kind of forms helps to explain the syntactic relationship between noun and verb in a sentence. So the case formation is done by adding a suffix or a postposition or sometimes the word order. The addition of suffixes in Tamil sometimes requires certain phonological changes to explain the concerned forms. There are at least 8 productive case forms like objective case, instrumental case, sociative case, dative case, locative case, ablative case, possessive case and purposive case.

However, in some of the grammatical descriptions nominative and vocative forms are included as case forms though their function is more syntactical, functional or contextual.

2. Objectives of the study

The main objectives are:

- i) To present a well formalized morphological description for the noun structures in Malaysian Spoken Tamil with particular reference to case forms.

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- ii) To present a sociolinguistic description of all the case forms which show variations conditioned by different social variables in the formation and occurrence of case forms in the Malaysian Spoken Tamil of the younger generation.

3. Research questions raised

- i) What are all the case forms found in the morphological structure of Malaysian Spoken Tamil and the conditions for the occurrence of all such forms?
- ii) What are all the sociolinguistic variations found in the Spoken Tamil of younger generation and how they are conditioned by using social variables such as age, gender, economic status, educational level etc?

4. Research methodology used

The present study makes use of the following research methods:

- i) Methods of morphological (structural) description.
- ii) Methodology for the study of sociolinguistic variations making use of the social stratification models (Labov 1996, 1981 and Social Differentiation models as proposed in Trudgill 1972, Trudgill and Hannah 2008 and Karunakaran and Sivashanmugam, 1982.

5. Data for the study

Data for this study includes all those materials collected by the researcher through the field work using pre planned questionnaires, administered to 60 informants selected using stratified sample exclusively for this purpose.

However, the researcher being a native speaker of Tamil in Malaysia made use of the observation method also and recorded some of the variations and occurrences of case forms in the Malaysian Spoken Tamil variety practised by the younger generation. The researcher has also recorded impromptu or naturally occurring conversations from the television and radio programmes.

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This refers to speakers' creating conversations in real time. According to Halliday (1985:46) a paradigm form of spoken language is a natural spontaneous conversation. If it is delivered on the spot, and hence, is a genuine instance of natural conversation. The data collected includes phrases, sentences and short discourses of different types. During the data collection the researcher not only transcribed the data by herself but also audio recorded the same as it would help to listen again, recheck and make due corrections for the purpose of standardisation of the actual data.

She also made use of the question and answer method to collect those responses also to fill the gaps and make it more useful for the analysis. All the collected data were processed in such a way they become fit for the analysis.

6. Sampling Methods used for this study

In order to select the informants for this study a stratified random method was used. The following description presents all the relevant details pertaining to the selected sample.

7. Scope of this study

Though there are other variables, for the purpose of present study only the following social variables were chosen viz., education, age, gender and economic status. All such variations explain the speech pattern of the younger generation.

The following case formation explains the pattern and conditioning of all the variations of allomorphs taking into account the social variables selected.

8. Significance of the study

A study of this kind would be quite useful in the presentation of a well formalized sociolinguistic description of the spoken variety of Malaysian Tamil. As morphology is the core grammar, in order to present all those variations attested this kind of study would be more useful to

achieve adequacy and efficiency in the use of the present day Tamil, especially the communicative Tamil in Malaysia.

Noun Morphological Structures

Case forms

Morphological Structure

$$\text{NB} + \left(\begin{array}{c} \left\{ \begin{array}{c} \text{PNG Suf.} \\ \text{Pl. Suf.} \end{array} \right\} \\ \text{LM}_1 \end{array} \right) + (\text{LM}_2) + \text{Case Suf.}$$

1. Nominative case

Nominative case is not marked by any suffix in Tamil. However, when case suffixes occur with pronouns, there is a restriction. That is only one set of alternants are found to take case suffixes. They are:

en- (I Pr. sg.), nam- (I Pr. Incl. Pl.), eṅkaḷ - (I Pr. Excl. Pl.), on- (II Pr. Sg.), oṅkaḷ - (II Pr. Pl.).

But, case suffixes are directly added to the third person pronoun bases (distant- proximate forms).

When impersonal verb forms such as ve:ṇṭum (want) - ve:ṇṭa:m (don't want) etc. occur in the predicate of the sentence, the subject is always in the dative case or instrumental case form of the noun / pronoun.

eg. tampi vaṇṭa:n [tampi vaṇḍā:] 'little brother came

avaru maruttuvaru 'he (hon.) is a doctor'

enakku paḷom ve:ṇum [enakku paḷō ve:ṇū] 'I want fruit'

tampikki mala:y teriya:tu [tambikki mala:y teriya:ḍu]

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‘ little brother doesn’t know malay language’
avaḷa:le muṭiyū ‘ she can (do)
na:n oru tamīl a:ciriyaru ‘ I am a Tamil teacher’
avuṅke aṅke po:na:ṅge ‘ they(hum.) went there’
aṅṅa maruttuvaru rompe nallavaru ‘ that doctor is a very good person’

2. Accusative / objective case

{-e}

1. ∞ -e , 2. ∞ -iye / -eye, 3. ∞ - ∅ (unmarked)

∞ -∅ (unmarked) with non-human nouns only and it is free with –e

a-tu - ∅ > atu ‘that it’ (obj.)

atu –e > ate ‘that it’ (obj.)

2. ∞ –iye / -eye occurs after pronoun bases en-, on- etc.

en- iye > enniye ‘me’

on- eye > onneye ‘you’ (obj.)

3. ∞ -e occurs elsewhere.

appa: -e > appa:ve ‘father’ (obj.)

maram - kaḷ-e > maraṅkaḷe ‘trees’ (obj.)

3 Instrumental case

{ - a:le}

1. ∞ - a:le, 2. ∞ - koṅṅu , 3. ∞ - vecci

∞ - koṅṅu occurs in free variation with – vecci after the non-human nouns.

katti - koṅṅu ‘ with knife’

katti - vecci ‘ with knife’

∞ -a:le occurs elsewhere.

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aṇṇan – a:le ‘by the older brother’

nampaḷ - a:le ‘by us’

kal –a:le > kalla:le ‘with stone’

4. Sociative case

{o:te}

1. ∞ - o:te / - o:ta, 2. ∞ - ku:te / -ku:ta 3. ∞ - ko:te / -ko:ta

All the three allomorphs occur in free variation after the human nouns.

en- o:te / -o:ta enno:te / enno:ta ‘with me’

en- ku:te / -ku:ta > eṇ ku:te / eṇ ku:ta

en - ko:te / -ko:ta > eṇ ko:te / eṇ ko:ta ‘along with me’

amma: - o:te > amma:vo:te ‘with mother’

on- ko: ta > oṅko: ta ‘with you’(sg.)

∞ - o:ta / -o:te occurs elsewhere.

ma:tu - ṭ- o: te/a > ma:ṭto: te / ma:ṭto: ta ‘with the cow’

maram- tt – o: ta > maratto:ta / maratto:te ‘with wood’

5. Dative case

{-kku}

1. ∞ -kku, 2. ∞ -akku, 3. ∞ -ukku 4. ∞ -kki

1. ∞ - akku occurs after the pronoun bases en-, on-, nam-, and tan-

en – akku > enakku ‘to me’

on – akku > onakku ‘to you’ (sg.)

tan – akku > tanakku ‘to oneself’

nam – akku > namakku ‘to us’ (incl.)

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2. ∞ -ukku occurs after noun bases ending with consonants other than /y/

oṅkaḷ- ukku > oṅkaḷukku ‘to you’ (pl.)

u:r – ukku > u:rukku ‘to India’

ceṅkal –ukku > ceṅkallukku ‘for the bricks’

3. ∞-kki occurs after noun bases ending with front vowels and /y/

tuṇi – kki > tuṇikki ‘for the clothes’

ve:le –kki > ve:lekki ‘for job’

na:y –kki > na:ykki ‘for the dog’

4. ∞-kku occurs elsewhere

atu –kku > atukku ‘for that’

ko:ylu –kku > ko:ylukku ‘to the temple’

6. Locative case

Locative case and ablative case have the same type of structural and functional significance.

Locative case forms:

{-le}

1. ∞ -le /-la ~ -ule / ula, 2. ∞ - a:ṇṭe / a:ṇṭa 3. ∞ - aṇṭe / aṇṭa , 4. ∞ - kiṭṭe / - kiṭṭa

5. ∞ - ṭe / ṭa

1. ∞ -le /-la occurs with non-human nouns only

u:ru – le / la > u:rle / u:rla ‘in India’

kampam –tt- ule > kampattule ‘in the village’

atu- le / la > atule / atula ‘in it’

~ -ule / -ula is in free variation with ∞ -le/ la

na:ṭu - ṭ - ule / - la > na:ṭṭula ‘in the country’

1. - kiṭṭe / - kiṭṭa occurs with human nouns and it is in free variation with ∞ -aṇṭe /- aṇṭa

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∞ - a:ṇṭe / a :ṇṭa, ∞ -ṭe / -ṭa

en - kiṭṭe > e:ṇ kiṭṭe ‘with me’

avar - kiṭṭe/ṭa > avar - ṭe /avarṭe ‘with him’

avan - aṇṭe > avanāṇṭe / avanāṇṭa ‘with him’

ma:ma: kiṭṭe / kiṭṭa ‘with maternal uncle’

7. Ablative case

Ablative case has an additional form - iruṇṭu / -ruṇṭu added to the locative case suffixes. Historically this addition can be explained as an addition of a particle or post position to the locative case markers referred above.

{ -leruṇṭu }

1. ∞ - leruṇṭu / - laruṇṭu,

2. ∞ - uleruṇṭu / -ularuṇṭu,

3. ∞ - kiṭṭeruṇṭu / - kiṭṭaruṇṭu,

4. ∞ - aṇṭeruṇṭu / - aṇṭaruṇṭu

5. ∞ -ṭeruṇṭu / - ṭaruṇṭu

6. ∞ - a:ṇṭeruṇṭu / - a:ṇṭaruṇṭu

1. ∞ - leruṇṭu / -laruṇṭu [freely occurs with -uleruṇṭu / -ularuṇṭu]

vi:ṭṭuleruṇṭu ‘from the house’

atuleruṇṭu ‘from it’

kampattuleruṇṭu ‘from the village’

aṇṭa na:ṭṭuleruṇṭu ‘from that country’

2. ∞ - kiṭṭeruṇṭu / - kiṭṭaruṇṭu occurs with human nouns and it is in free variation with others

(as stated in the locative case forms)

eṇkiṭṭeruṇṭu ‘from me’

ennaṇṭaruṇṭu ‘from me’

e:ṇ kiṭṭeruṇṭu ‘from me’

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avar- ʒeruntu ‘from him’

avan - aŋʒeruntu ‘from him’

ma:ma: kiʒʒaruŋtu ‘from the maternal uncle

8 Possessive case

{-o:ʒe}

1. ∞ -o:ʒe / o:ʒa
2. -∅ (unmarked)
3. ∞ -u

-u occurs after the noun bases ending with –am, (C) V: ʒu- , -Ru and it is in free variation with

∞ -o:ʒe / o:ʒa and ∞ -∅ (unmarked)

vi:ʒu vele ‘price / cost of the house’

∞ -o:ʒe / o:ʒa occurs elsewhere and it is in free variation with –∅ (unmarked)

avaŋ -o:ʒe ‘her’

tampi- o:ʒe > tampiyo:ʒe ‘little brother’s’

tampi (-∅) manaivi > tampi manaivi ‘little brother’s wife’

9 Purposive case

(The occurrence of a particle –a:ŋʒi after the dative suffix –kku in the formation of purposive case form is noticed.

eg. onakka:ŋʒi ‘for your (sg.) sake’

tampikka:ŋʒi ‘for the sake of little brother’)

{- kka:ka}

1. ∞ -kka:ka / -kka:ke
2. ∞ -akka:ka /-akka:ke
3. ∞- ukka:ka / -ukka:ke

All the three alternants occur in the same way as in the case of the dative case form.

i) - akka:ka /-akka:ke with pronoun bases

ii) -ukka:ka / -ukka:ke occurs after the noun bases ending with consonants.

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	iii)	-kka:ka / -kka:ke	occurs elsewhere
e.g.	onakka:ke		‘for you’(sg.)
	avanukka:ka		‘for him’/ ‘for his sake’
	pillekka:ke		‘for children’/ ‘for the sake of children’

10 Vocative formation

Vocative form is an expression of address in different contexts- formal or informal. There are forms showing respect or honour or status occurring either before or after the vocative expression formed with noun as base.

Vocative expressions in Tamil have sociolinguistic conditionings or pragmatic value. They go with politeness-honorific-status-closeness showing forms as well.

The following processes are found in the formation of vocative forms / expressions.

$$\text{NB} + \left\{ \begin{array}{l} \text{suf.} \\ \text{processes} \end{array} \right\}$$

i) Lengthening of the final vowel

e.g. *tampi* > *tampi:* ‘hi! little brother’

amma: > *amma:* + (further lengthening) ‘hello mother’

ii) Addition of –e:

kaṇṇu > *kaṇṇe:* ‘hi! Beloved’

muttu > *mutte:* ‘hi! Loved one’

iii) Deletion of word final /-n/ and lengthening of the preceding vowel

kaṇṇan ‘name of a male’ → *kaṇṇa:* ‘hello! Kaṇṇan’

iv) Addition of pronoun (in honorific form)

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Pronoun used: (a) vaṅka(l) + e: > periyavaṅkaḷe ‘hello! sir’

v) Use of kinship terms (as address / politeness expressions)

makan –e: > makane: ‘oh (my) son’

aṅṅan- e: > aṅṅe: ‘to address elders (male)’

amma: ‘to address women/ females’

Link Morphemes

In the structure of case forms, there is a need to have link morphemes mainly to link the noun bases with the following case suffixes, and this process is a must in Tamil.

It is possible to add case suffixes :

- i) Directly to the noun bases
- ii) After the addition of one or more link morphemes.
- iii) After the addition of PGN suffixes

eg.

kaṅ - ukku > kaṅṅukku ‘for the eye’

maram-tt-e > maratte ‘tree’ (obj.)

kay –n- a:le > kayna:le ‘by hand’

structure:

NB + case suf.

NB + LM + case suf.

NB + PGN suf. + case suf.

NB + PGN suf. + LM + case suf.

{-tt-}

1. ∞ -tt- , 2. ∞ -t-, 3. ∞ -R- 4. ∞ -an, 5. ∞ -n-

1. ∞ -tt- occurs after the NBs ending with –am (except pronouns)

maram-tt-e > maratte ‘tree’ (obj.)

2 ∞ -t- occurs after the NBs of the pattern (C) V: tu

na:tu -t- ule > na:ttule ‘in the country’

3 ∞ -R- occurs after the NBs ending with -R-

vayRu -t- ule > vayttule ‘in the stomach’

4 ∞ -an- occurs after the pronoun bases

atu –an- a:le > atana:le ‘by / because of that’

5. ∞ -n- occurs elsewhere

kay-n- a:le > kayna:le ‘by hand’ (using)

Social stratification and study of linguistic variations

Social stratification in the formation of case forms in the spoken Tamil of Malaysian Younger Generation. All those variations or conditioned by the following stratifications made. All the identified variations are presented in the form of variable rules (V.R.). Each variable rule has a variable, two or more variants and the conditions based on the social stratifications mentioned above.

- SV1 - male informants 13-17 years old
SV2 - female informants 13-17 years old } Secondary school students
SV3 - male informants 18 – 30 years old
SV4 – female informants 18 – 30 years old
SV5 - educated, young professionals 24 – 30 years old
SV 6- Tamil educated 18-30 years old
SV7 - all groups (SV1-SV6)

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SV8- less fluent in Tamil

1. Accusative case /Objective case

{-e}

Structure: NB + (LM) + Acc. Suf.

1.

-e, 2. ∞ - iye / -eye, 3. ∞ - ∅ (unmarked)

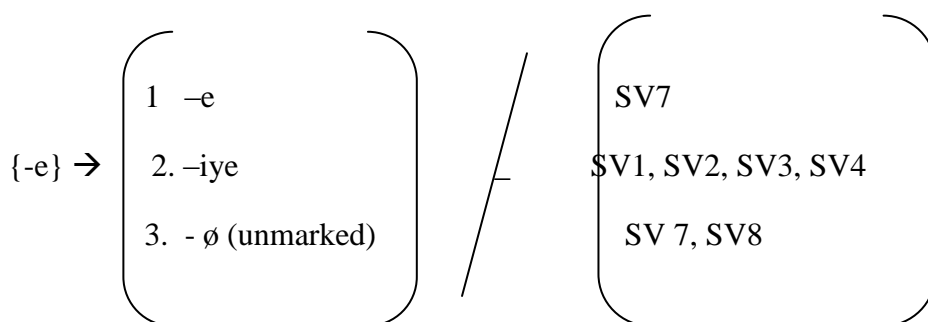
eg.

ate eṭu ‘take that’

enniye ku:ppuṭa:te (don’t call me)

vi:ṭu kaṭṭu ‘ build a house’

Variable Rule -1



2. Instrumental case (by, with, because of)

Structure : NB + (LM) + Ins. Suf.

{- a-le}

1. ∞ - a:le. 2. ∞ - koṇṭu, 3. ∞ - vecci

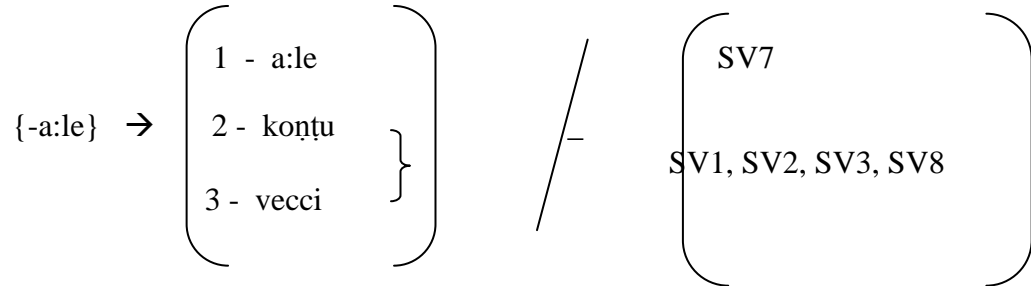
e.g.

kattiya:le veṭṭinā: ‘he cut with knife’

katti koṇṭu veṭṭinā: ‘ he cut with knife’

katti vecci veṭṭinā: ‘ he cut with knife’

Variable Rule -2



3 Sociative case (with, along with)

Structure : NB + (LM) + Soc. Suf.

{- o:ṭe}

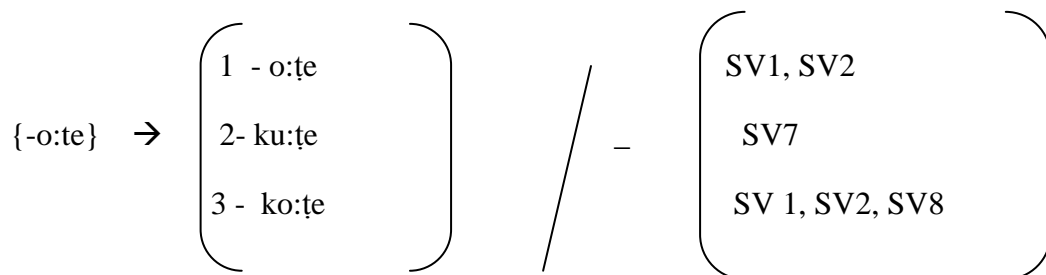
1. ∞ - o:ṭe / o:ṭa, 2. ∞ - ku:ṭe / ku:ṭa 3. ∞ - ko:ṭe / ko:ṭa

eg. ammavo:ṭe po:nen (ponē) ‘ I went with mother’

avañ ku:ṭe pe:cunen (pe:cunē) ‘ I spoke with him’

ku:ṭṭa:liko:ṭe kaṭekki po: ‘ go to the shop with friend’

Variable Rule -3



4. Dative case (to, for)

{-kku}

1. ∞ -kku, 2. ∞ - akku, 3. ∞ - ukku 4. ∞ - kki

eg.

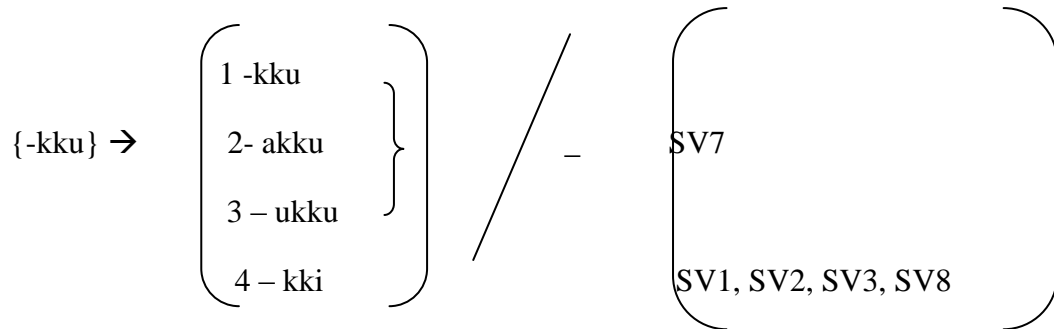
atukku ‘for that’

enakku ‘to me’

onkaḷukku ‘to you’

ve:lekki ‘to work’

Variable Rule -4



5. Locative case

Structure : NB + (LM) + Loc. Suf.

{-le}

1. ∞ -le / la , 2. ∞ -ule/- ula 3. ∞ - kitte / - kitta , 4. ∞ - te / -ta

Allomorphs 1&2 occur with non- human nouns.

Eg.

vi:ṭṭule / vi:ṭṭula ‘in the house’

nela:vule / nela:vula ‘in the moon’

atule / atula ‘in that’

Allomorphs 3, 4, 5 and 6 occur with human nouns.

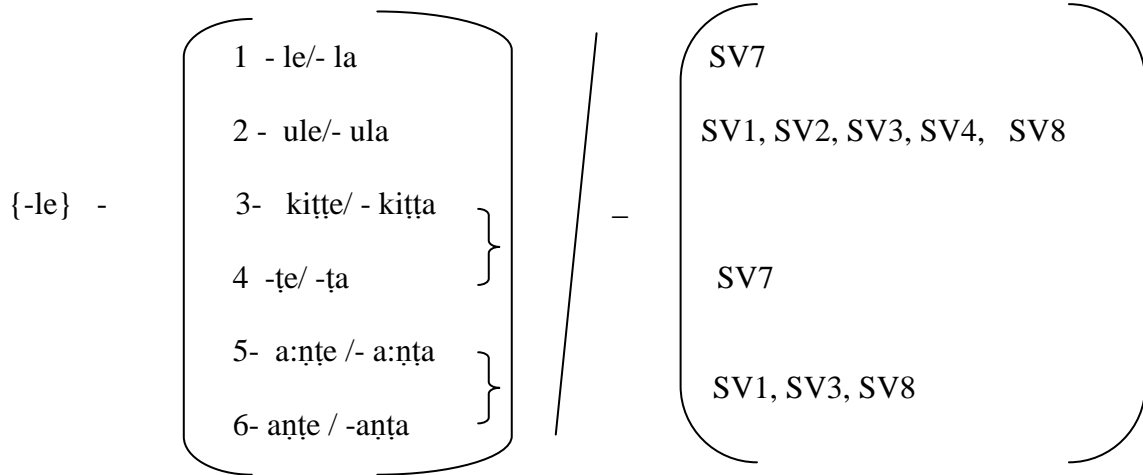
Eg. e:ñkiṭṭe / e:ñkiṭṭa (with me)

ku:ṭṭa:liṭṭe / ku:ṭṭa:liṭṭa ‘with friend’

avanaṇṭe / avanaṇṭa ‘with him’

tampiya:ṇṭe / tampiya:ṇṭa ‘with little brother’

Variable Rule -5



6. Ablative case

{- leruṇṭu }

1. ∞ - leruṇṭu, 2. ∞ - uleruṇṭu, 3. ∞ - kitteruṇṭu 4. ∞- anteruṇṭu,

5. ∞ - teruṇṭu / - taruṇṭu and 6. ∞ - a:ṇṭeruṇṭu / a:ṇṭaruṇṭu

e.g.

vi:ṭṭuleruṇṭu ‘from the house’

kampattuleruṇṭu ‘from the village’

eñkiṭṭeruṇṭu ‘from me’

avanaṇṭeruṇṭu ‘from him’

avarṭeruṇṭu ‘from him/hon.’

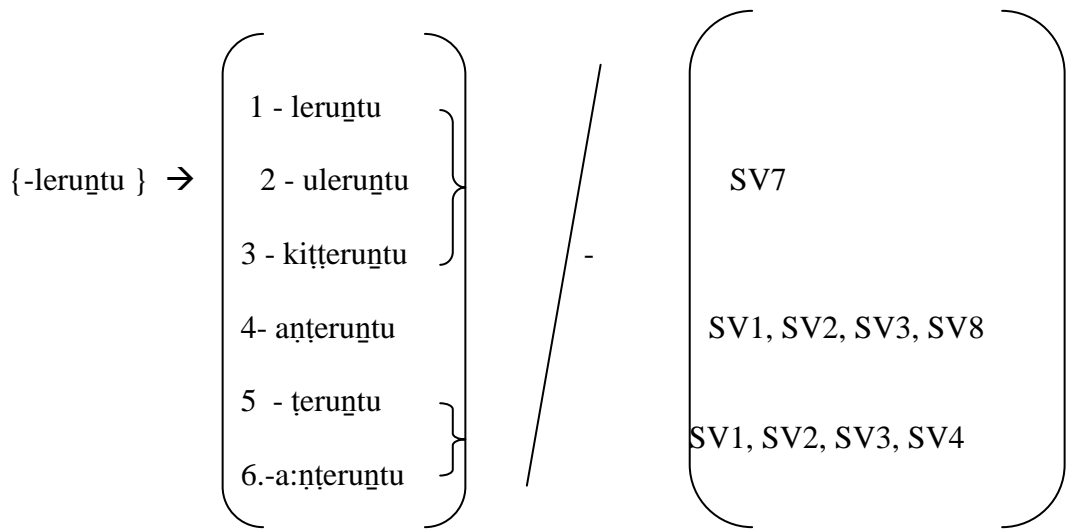
vi:ṭṭa:ṇṭeruṇṭu ‘from the house’

Variable Rule -6

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7. Purposive Case (for, for the sake of)

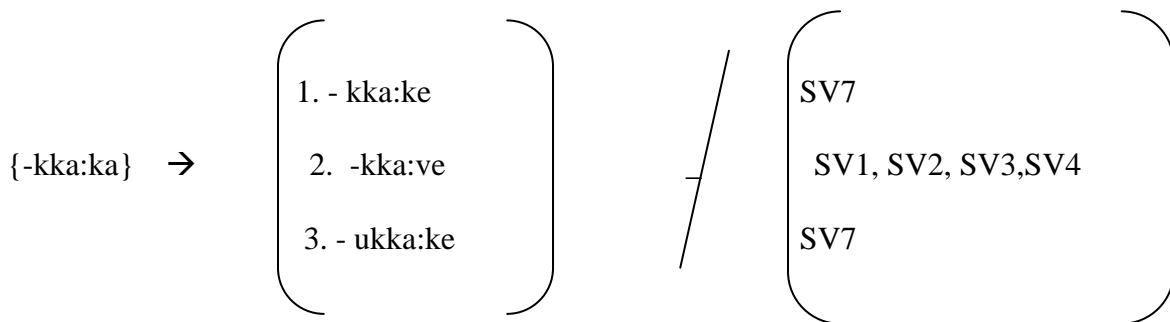
Suffix:

{-kka:ka/e}

Variants: [1. ∞- kka:ke, 2. ∞-kka:ve, 3. ∞- ukka:ke]

- e.g. unakkka:ke ‘for you’
 tampikka:ve ‘for little brother’
 avanukka:ke ‘for his sake’

Variable Rule -7



Conclusion

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The sociolinguistic variation study presented with particular reference to case formation in the spoken Tamil of the younger generation brings out interesting correlations.

- i) The groups which come under SV7 share variations in the formation of most of the Tamil case forms
- ii) Groups SV1, SV2, SV3 share the occurrence of suffixes in 5 of the case formations.
- iii) The group SV8 share features only three of the case formations
- iv) SV7 represents groups SV1 to SV6 and the stratification made shows the following interesting development in language use. That is the educated and young professionals who come under SV5 and SV6 share many features in the formation of case forms. This may be due to the fact that they are exposed to both the varieties namely spoken and written very well.
- v) The stratification also brings out the fact that those who have less fluency in Tamil (SV8) don't share with other groups many of the case formations.
- vi) Both male and female informants of the groups SV1 SV2, SV3 and SV4 share several features in the formation of cases. However, groups SV1, SV2, SV3 share the maximum features. So, a complete sociolinguistic description of morphology when completed would reveal interesting sociolinguistic correlations and characteristic features.

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Pawathy A/P Nalliannan
Faculty of Language and Linguistics
University Of Malaya
Kuala Lumpur
Malaysia
pawathykailasam@yahoo.com

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The Role of Assistive Technologies in Effective Inclusive English Language Teaching for Visually Challenged Students

Dr. A. S. Mohanagiri M.A., M.Phil., Ph.D.

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Problems faced by Visually Challenged Students

Visually challenged students face many problems in receiving effective education in a general educational setup. Accessibility to the course material is one of the major impediments they face under the setup. However, there is a solution for the problem: Visually Challenged students with difficulties in accessing information in print format can use certain technologies to access the same information in the digital format. Such technologies are called assistive technologies.

Assistive Technologies

People with vision problems use technologies such as screen reading applications, text-to-speech applications, magnifiers, Braille viewers etc, to access information. Using assistive technologies, visually challenged persons can access most of the information in the computer and on the internet. In these times, when “the use (ICT) in special needs education (SNE) is very high on the political agendas of countries” (Telecentre), it is important to highlight the potential of using assistive and accessibility technologies in inclusive education, besides creating awareness among the teaching fraternity.

Government Plan

Government of India, Ministry of Human Resource Development, Department of Education (2005) in its ‘Action Plan for Inclusive Education of Children and Youth with Disabilities’ has mentioned its goal as

Recognizing Education for All children as a fundamental right, to ensure the inclusion of children and youth with disabilities in all available mainstream educational settings, by providing them with a learning environment that is available, accessible, affordable and appropriate to help develop their learning and abilities

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Dr. A. S. Mohanagiri M.A., M.Phil., Ph.D.

The Role of Assistive Technologies in Effective Inclusive English Language Teaching for Visually Challenged Students

Focus of This Paper

This paper presents an overview of the available assistive and accessibility technologies to aid differently-abled (visually challenged) students in receiving effective inclusive education in general and in learning English as Second Language in particular. It analyzes the common problems faced by visually challenged students in learning English at the tertiary level (college/university), and presents solutions that are available.

Creating Awareness and Correcting Viewpoints

Creating awareness about the nature of blindness is the most important subject before moving towards analysing problems and solutions in inclusive education. All blind persons are not completely blind. Degrees of blindness vary. There are partially blind people who have some amount of vision, and there are totally blind persons who are completely blind. Among partially blind persons, some can read big print, some cannot read, but they can move around and generally distinguish objects, etc. Treating all blind students as totally blind is the biggest mistake that most people including teachers commit. Based on the degree of vision, learning by visually challenged students varies. However, assistive technologies are designed to suit the needs of all visually challenged persons.

“Assistive technology (AT) is a generic term that includes assistive, adaptive, and rehabilitative devices for people with disabilities and includes the process used in selecting, locating, and using them”, (Assistive Technology). “Accessibility [...] means building a Web [or any application] that everyone is able to access, regardless of their level of physical or mental ability” (The business case for web standards).

Accessibility Features and Devices

Assistive technologies and accessibility features include both hardware and software applications. Most of these technologies provide visually challenged people with auditory access to visual data. They also provide tactile access via brail. Assistive technologies convert text to speech, i.e., read aloud textual information available in the digital format, thereby enabling visually challenged students to access the information.

One of the commonly used assistive technologies is a screen reading software application. A screen reader is “software for the visually impaired that reads the contents of a computer screen, converting the text to speech. Screen readers are designed for specific operating systems and generally work with most applications”, (screen reader). A visually challenged person can navigate through a computer, work with software applications especially text editing software, browse, and communicate through the internet. A screen reader helps a differently-abled person access the computer in the following ways: reads aloud the content of the computer screen / monitor, reads aloud continuously a text in a document such as a web page, reads aloud key strokes as characters/words or both while typing, reads aloud dialogue boxes, menus, and tool bars enabling the user to work with software applications.

There are many freeware and commercial ware screen readers available. Microsoft has the ‘Narrator’, Apple Inc. Mac OS X has ‘VoiceOver’, and Linux OS has more than one screen reader. There are also open source (free) screen readers, such as ‘the Linux Screen Reader for GNOME’ and ‘NonVisual Desktop Access’ for Windows (NVDA). “The most widely used screen readers are separate commercial products: JAWS from Freedom Scientific, Window-Eyes from GW Micro, System Access from Serotek, and ZoomText Magnifier/Reader from Ai Squared” (Theofanos).

The second type of assistive software application that visually challenged persons generally use is a small read aloud application that use text-to-speech engines. “A text-to-speech (TTS) system converts normal language text into speech; other systems render symbolic linguistic representations like phonetic transcriptions into speech” (Jonathan). Such applications are used to read lengthy text documents. Some of these applications have additional features like forward and reverse, etc.

There is another type of software application called the ‘Magnifier’ that, as the name suggests, magnifies the screen, and adjusts colour contrasts to help people with low vision in reading. Microsoft and other Operating systems have inbuilt screen magnifying software. Besides these, there are commercial as well as freeware magnifying applications available.

Braille viewers, screen readers, text aloud applications, and magnifiers are used by visually challenged persons to access almost all information available in the digital format.

The use of these assistive technologies may help a visually challenged student access learning materials easily and quickly alongside other students and which may render inclusive education for visually challenged students effective. The use of this technology can help overcome the learning problems that a visually challenged student face in an inclusive educational environment. “The most important problem that a visually challenged person faces is on account of having to depend on others for even simple tasks. Technology has enabled us [Visually challenged persons] to read the newspaper or a book without having to depend on others”, (IT at Insight).

Inclusive Program and Accessibility Features

The most common problem that a visually challenged student has is the problem in accessing learning materials under the inclusive education system. Usually, the learning materials provided are in the print format, and conventionally, under the special education environment, these learning materials would be provided to visually challenged students in Braille format. But, the use of Braille in an inclusive educational environment can create problems because, firstly the teacher and fellow students do not know Braille, and secondly converting learning materials to Braille is comparatively expensive and time consuming. But, converting these learning materials to digital format, which in many cases are already available, is very easy and cheap. Both the teacher and fellow students can also access these learning materials in the digital format.

Writing Problems

The next problem a visually challenged student face is in writing. Visually challenged students in special education schools, usually perform their writing using Braille. But, using Braille to write in an inclusive educational environment poses problems for the same reason that Braille is inaccessible to regular teachers. Use of assistive technologies removes this problem as well, as a visually challenged student can type out his/her writing assignments using keyboard accessible applications as they guide the student by calling out aloud the key strokes as the student types out. A teacher or a fellow student can read such typed materials. This will enable a visually challenged student to participate and perform in regular classroom activities.

The Teacher’s Role

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Solving the problems of accessing information and expressing ideas with assistive technologies and helping differently-abled students use them will not provide inclusive education effective. “There [is] the need to develop more programmes including Training of Trainers and Teacher Educator Programmes to impart training to more numbers of persons with disability”, (IT at Insight). It involves changing the attitude of teachers and trainers towards differently-abled students, and creating awareness about the needs of the differently-abled students in learning and the ways and means to address those needs.

Problems at the Tertiary Level of Learning English

Learning English at the tertiary level poses fewer challenges to a visually challenged student when compared to that of the primary and the secondary level. The student already possesses a certain level of competence in using English and is to some extent familiar with the aspects of the language, unlike “A [totally] blind child [who] has never seen print, or advertisements, nor do they necessarily understand that stories come from a system of letters and words” (Rao). The major challenge that the student faces is the lack of accessibility to learning materials viz. Text books and work books. S/he would not find any difficulty in following the teacher when the teacher adapts the lecture method. S/he would find it difficult to follow the teacher only when the teacher uses the black board for illustrations especially in teaching grammar. The student would even find a task based learning/teaching activity comfortable. But, s/he would have problems when the teacher supplies hand outs (instructional/practice materials) along with the task. The student would be able to actively participate in group activities and involve himself/herself in community learning activities. S/he would face problems only when the teacher insists that the record of such activities be produced in the written form.

Classroom Accommodations

Allowing a visually challenged student to use assistive technologies in the classroom would remove most of the challenges that the student faces in learning English. The student would be able to convert the learning materials that are in the printed form into the digital form very easily using OCR technology. Once converted the student would be able to access the materials. The student would be able to type out the required reports all by himself/herself using text editing applications which s/he could also use to make notes during a lecture.

Attitudinal Changes Needed

Teaching English as second language at the tertiary level to a visually challenged student involves only a few considerations on the part of the teacher. There should be a change in the teacher's attitude towards a differently-abled student. Treating a visually challenged student on par with other students along with providing the student a conducive atmosphere to learn would go a long way in making inclusive education effective. The student needs motivation and not exemption. S/he needs assistance and not sympathy. S/he needs inclusion and not special treatment. Elsie Rao, TAER Teacher of the Year for 2002, and a teacher of visually challenged students says in her essay, "I try to empower them with a sense of confidence and self-esteem which is critical for all. It is especially hard to do if the people around them do too much for them." A better understanding of the needs of a differently-abled student on the part of the teacher is essential in delivering effective inclusive education.

Some Specific Strategies

Making small changes in the teaching style will take care of most needs of a visually challenged student in a language class. For instance, if the teacher reads out aloud as s/he writes on the black board, it enables a visually challenged student to follow the lecture. Providing an elaborate introduction and clear instructions before asking the students to perform task such as watching an audio-visual material will help a visually challenged student not only follow but take part in the task. In case of video-only materials or while displaying some visual aid, providing a narration or an oral description by a fellow student or by the teacher himself/herself will enable a visually challenged student to access that material.

Choice of Methodology

There is no specific limitation or advantage in terms of adapting a particular methodology or approach in an inclusive classroom. Under the traditional Grammar Translation method, both the teacher and the student will not find any difficulty, as it is primarily text oriented. But, when it comes to the Audio-lingual method', the student will find it difficult to do tasks that demand listening to lessons and answering questions simultaneously.

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In both the Communicative Language Teaching approach and the community learning approach, the teacher should see to that the student has a clear idea about the roles s/he is assigned and that any visual stimulus, if used, is clearly described to the student. In short, allowing visually challenged students to use assistive technologies in a classroom and understanding the needs of a visually challenged student will enable the higher education system to provide effective inclusive education. In the words of Chok Seng,

“The approaches towards teaching English to blind students are the same. When a blind student is out in the sighted world studying side by side with sighted students he or she is usually able to adapt to his or her environment. All the teacher needs to do is talk to the blind student and ask him or her whether there is any special requirement.”

Teachers’ Mastery of Hardware and Software

English language teaching, as it is moving towards utilizing technology (by way of Computer assisted Language Learning/Teaching and Computer Mediated Communication) in delivering the necessary language and communication skills to the students effectively, it facilitates a visually challenged student to have more access to a language course in comparison to other courses. In this scenario, it becomes inevitable that a language teacher is aware of and be competent in using all the technologies that are used in language teaching. And along with this, if an English teacher has a better understanding and awareness about the needs of a visually challenged student, s/he can deliver an effective inclusive English language course in its true sense.

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Dr. A. S. Mohanagiri M.A., M.Phil., Ph.D.
Assistant Professor
PG & Research Department of English
Government Arts College (Autonomous)
Coimbatore 641018
Tamilnadu
India
a.s.mohanagiri@gmail.com

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Dr. A. S. Mohanagiri M.A., M.Phil., Ph.D.

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Role of Syllabus in Creating School & Classroom Culture: A Comparative Study of Public & Private Sectors in Pakistan

Shazma Aslam, M.A., M.Phil. ELT Research Scholar
Sabahat Parveen, M.A., M.Ed., M.Phil., PhD. Applied Linguistics Research Scholar

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Abstract

Every language has its cultural norms, some of which can be completely different and in conflict with other cultures' norms. Conflicts of cultural norms basically create the communication gap among the cultures. Perhaps one solution for such problems is to help language learners to learn the target culture within the syllabus. Syllabus is the most suitable key for promoting any culture either target culture or native culture. Through target culture it is easy to learn target language and we can say that its vice versa. Target language has its own culture so it's best to learn the target language with the all norms of target culture. Raising the learners' cultural awareness in a language course, as Tomlinson and Masuhara (2004) note, can facilitate language acquisition too. The basic purpose of this paper is to present the role of syllabus in language classrooms and promoting the school and classroom through syllabus both public and private sector.

Keywords: Syllabus, culture, ELT, Public & Private Sector.

Introduction

Etymologically syllabus means a 'label or 'table of contents'. Wilkins (1981) pointed out: "syllabuses are specification of the content of language teaching which have been submitted to some degree of structuring or ordering with the aim of making teaching and learning a more effective process". So far, there have been several approaches to syllabus design within literature. In essence, each type of syllabus offers alternative answers to the question: What does a learner of a new language need to know, and what does a learner need to be able to do with this knowledge? (Breen, 1987, p. 85) To design a syllabus is to decide what gets taught and in what order.

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Shazma Aslam, M.A., M.Phil. ELT (Research Scholar)

Sabahat Parveen, M.A., M.Ed., M.Phil., PhD. Applied Linguistics Research Scholar

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Schools themselves have a culture—a set of norms and ways of working, thinking, talking, valuing, and behaving. When the culture of the school reflects the culture of the home or community, the classroom is more familiar to children. When school reflects different ways of thinking, knowing, and valuing, children must cross boundaries, making the learning process more complex. School can be a more foreign experience, and more mysterious or intimidating, for students whose home or community context is substantially different from what they experience in school. If the school does not incorporate aspects of students' home and community life in the learning process, students may feel alienated by the classroom environment. In addition, if teachers do not understand the cultural norms that guide their students' thinking and behaviour, they may misinterpret or miss entirely what students understand, another addition, if classroom syllabus does not structured according to the cultural norms, it creates also misinterpretation.

Every culture has its own cultural norms for communication and these norms differ from one culture to another. The more effectively we observe the norms of other cultures, the better is our communication with people of the target culture. Consequently, to achieve success in second language acquisition, the learners need to learn the target culture, and the teachers have to provide them with materials which focus on both language and socio-cultural components. This would lead to viewing culture as an essential part of a syllabus.

Native language is learned along with the norms and attitudes of the social group which manifested through the words and expressions that are commonly used by members of the group. Therefore, learning to understand a foreign culture should help students of another language to use words and expressions more skilfully and authentically; to act naturally with persons of the other culture; and to recognize their different reactions.

Theoretical Background

Culture is such an everyday experience for us that we often do not notice it—just as a fish does not notice the water it lives in. Over the past 25 years we have begun to understand the important role that culture plays in learning. The relationship between culture and thinking is

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so close that it is often impossible to disentangle one from the other. Our experiences, rooted in our cultures, shape what we perceive and how we make sense of it, as well as how we communicate with others.

Sonia Nieto defines culture in the following way:

Culture consists of the values, traditions, social and political relationships, and worldview created, shared, and transformed by a group of people bound together by a common history, geographic location, language, social class, and/or religion. Culture includes not only tangibles such as foods, holidays, dress, and artistic expression, but also less tangible manifestations such as communication style, attitudes, values, and family relationships. These features of culture are often more difficult to pinpoint, but doing so is necessary if we want to understand how students learning may be effected. (Nieto, 2000, pp. 139-140)

Culture, according to Graves (1996) provides a broader context for how one determines what is valued, appropriate, or even feasible and why. The fact that no society exists without a culture reflects the need for culture to be incorporated in social context within which people communicate. This is why Damen (1986, cited in Graves, 1996) calls culture the fifth dimension of language teaching. Also Kramsch (1993) suggests that culture is not just a fifth skill or an aspect of communicative competence; it is the underlying dimension of all one knows and does.

Cultures of Schooling

The word “culture” describes a wide range of influences on how people behave in organizations, communities and even nations. In general, it refers to a set of common values, attitudes, beliefs and norms, some of which are explicit and some of which are not. People in a particular culture may or may not be conscious of its influence and may or may not be able to articulate its elements. They do what they do and say what they say because that is the way things are commonly done or said. They tell certain kinds of stories and extol certain kinds of behaviour and mythologize certain kinds of events, and the sum total of all these actions and conversations becomes the context they need for finding meaning in their lives and establishing relationships with others. It has long been observed that an organization’s

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success can be attributed stand how student learning may be affected (Nieto, 2000, pp. 139-140).

Ingredients of a School Culture

Studies of effective schools have established a number of cultural elements that seem to have some impact on student achievement. Fyans and Maehr (1990) singled out academic challenges, a sense of community, recognition for achievement and perception of school goals as salient variables. Cheong (1993) related organizational ideology, shared participation, charismatic leadership and intimacy to stronger teacher motivation and satisfaction. Senge (1990), Fullan(1992), and Deal and Peterson (1990) all point to the importance of a shared vision championed by a strong leader with a sense of moral purpose. From the work of these and many other researchers and practitioners of school reform, a few general principles emerge.

Ingredients for High Achievement

If you want a school culture that supports hard work and high achievement, you need the following ingredients:

- An inspiring **vision**, backed by a clear, limited and challenging **mission**
- A curriculum, modes of instruction, assessments and learning opportunities that are clearly **linked** to the vision and mission and **tailored** to the needs and interests of the students
- Sufficient **time** for teachers and students to do their work well
- A pervasive **focus on student and teacher learning**, coupled with a continual, school-wide conversation about the **quality** of everyone's work
- Close, supportive teacher-student, teacher-teacher and student-student **relationships**
- Many opportunities and **venues for creating culture**, discussing fundamental values, taking responsibility, coming together as a community and celebrating individual and group success
- **Leadership** that encourages and protects trust, on-the-job learning ,flexibility, risk-taking, innovation and adaptation to change

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- **Data-driven decision-making systems** that draw on timely, accurate ,qualitative and quantitative information about progress toward the vision and sophisticated knowledge about organizational change
- Unwavering **support** from parents
- **District flexibility and support** for multiple school designs, visions ,missions and innovations.

Culture Education

Education is the medium through which culture can be passed from one generation to the next. Luthuli (1985:23) argues that it is through education where various practices by means of which culture tries to perpetuate, improve and enrich it through acquainting each successive generation with its most important traditions, habits, beliefs and experiences.

Multicultural Education

Inequities in schooling can be addressed in part by taking into account the range of experiences, histories, and cultures that students bring to the classroom.

James Banks describes five ways scholars and teachers have thought about multicultural education, each of which reflects an aspect of educating for and about cultural diversity.

They are: *content integration, knowledge construction, prejudice reduction, equity pedagogy, and empowerment of school culture.*(Banks, 1993).

Content integration is “the extent to which teachers uses examples, data, and information from a variety of cultures and groups to illustrate key concepts, principles, generalizations, and theories in their subject area or discipline” (Banks, 1993, p. 5).

Curriculum materials and textbooks can serve to marginalize students of colour when they fail to represent students’ lives and histories or when they represent them in a superficial manner. Content integration occurs not only in history or literature classes, but also in science classes when scientists and inventors from many cultures are discussed, or in mathematics

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class, when teachers draw on examples from students' experiences outside the classroom. When classroom materials reflect students' own experiences, students feel validated and can better connect to the learning at hand.

Difference between Syllabus and Curriculum

Nunan (1988) believes that curriculum is wider term as compared with syllabus. Curriculum covers all the activities and arrangements made by the institution throughout the academic year to facilitate the learners and the instructors whereas syllabus is limited to particular subject of a particular class.

Types of Syllabi

Scholars have distinguished six different types of syllabi throughout the literature. Almost all the language teaching syllabi are amalgamations of two or more of the types defined below:

Product-oriented versus Process-oriented Syllabuses

Nunan (1988) that product-oriented syllabuses are those in which the focus is on the knowledge and skills which learners should gain as a result of instruction (the product or the end), while process syllabuses are those which focus on the learning experiencing themselves (the processes toward the end).

Product-oriented	Process-oriented
Structural/Formal	Tasked-based
Situational	Procedural
Lexical	Negotiated
Notional-Functional	Proportional
	Content-based

Figure 1. Product/Process-oriented syllabi

Analytic versus Synthetic Syllabuses

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Wilkins (1976) draws a distinction between synthetic and analytic types of syllabuses. A synthetic language teaching strategy is one in which the different parts of language are taught separately and gradually. Here, the acquisition is a process of accumulation of parts until the whole structure of language has been constructed. In contrast, analytic syllabuses are organized in terms of the purposes for which people intend to learn the language and the kinds of language performance that are necessary to fulfill those objectives.

Analytic syllabuses	Synthetic syllabuses
Tasked-based	Structural
Procedural	Situational
Notional-functional [According to Wilkins (1976)]	Notional-functional [(According to Long & Crooks (1992))]
Content-based	
Negotiated	

Figure 2. Analytic/Synthetic-oriented syllabi

Structural/Formal Syllabus

Krahnke (1987) maintains that the structural syllabus is, doubtless, the most familiar of syllabus types. It has a long history, and a major portion of language teaching has been carried out using some form of it. The structural syllabus is based on a theory of language that assumes that the grammatical or structural aspects of language form are the most basic or useful. He further (p. 10) holds that a structural (or formal) syllabus is one in which the content of language teaching is a collection of the forms and structures, usually grammatical, of the language being taught.

Situational Syllabus

Palmer and Horn by believed that a grammatical or structural syllabus was neither efficient, nor effective for language learning since this model offers language samples outside their social and cultural contexts which makes transfer of learning from the classroom to the real

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world quite difficult. The limitations attributed to the structural syllabus led to an alternative approach where the point of departure became situational needs rather than grammatical units.

Notional Functional Syllabus

A functional-notional syllabus is based on learning to recognize and express the communicative functions of language and the concepts and ideas it expresses. In other words, this kind of syllabus is based more on the purposes for which language is used and on the meanings the speaker wanted to express than on the forms used to express them. Hedge (2000, p. 246) highlights how the ‘communicative revolution’ in the 1970s urged educators to go beyond structural analyses of language provided by linguists and start to consider what ‘communicative ability’ in a language entailed. It became apparent that developing such ability required a different view of language.

Proportional Syllabus

The proportional or balanced syllabus, originally proposed by Yalden (1983), is a type of syllabus which offers a close interweaving of structural and non-structural (functional), systematic and non-systematic elements over time (White, 1988). Yalden (1987, pp. 96-97) maintains that, this syllabus “is a model that can be used where neither immersion nor the sheltered classroom format is possible, but where development of overall competence is desirable.” This syllabus comprises a number of elements within the main theme acting as a link between the units. This theme is designated by the learners. The syllabus is designed to be dynamic, not static, with adequate room for feedback and flexibility. Yalden’s fully developed proportional model encompasses an initial phase which focuses mainly on formal meaning. This phase is more appropriate for true beginners and as the proficiency level of the students’ increases, the focus shifts to functional (non-structural) meaning.

Negotiated Syllabus

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Negotiated syllabus is a social and problem-solving model for syllabus design, in which the learner plays the main role and where negotiation is the key concept. This model draws upon general philosophical and educational principles rather than on second language acquisition principles, and its origins can be found in the work of Breen and Candlin (1987), Breen (1984, 1987), and Breen and Littlejohn (2000).

Procedural Syllabus

With the growing dissatisfaction with the Structural and Oral-Situational syllabi, Prabhu who was working at the Regional Institute of English in Bangalore at the time evolved an approach which was called Communicational Teaching Project. Based on this approach, a project named the Bangalore/Madras or the Bangalore Communicational Teaching Project was undertaken in Southern India in the late 1970s and early 1980s. Johnson (1982) defines procedural syllabus as 'a syllabus of tasks which are graded conceptually and grouped by similarity'. Prabhu recognizes that the acquisition of a linguistic structure is not "an instant, one-step procedure, and claims with Krashen that language form is acquired subconsciously through 'the operation of some internal system of abstract rules and principles' (Prabhu, 1987, p. 70) when the learner's attention is focused on meaning, i.e., task-completion, not language". Prabhu (1987) himself mentions that tasks in a procedural syllabus should be intellectually challenging enough to maintain students' interest, for that is what will sustain learners' efforts at task completion, focus them on meaning and, as part of that process, engage them in confronting the task's linguistic demands.

Skill-based Syllabus

The skill-centred approach to course design has been widely been applied in a number of countries, particularly in Latin America. Students in universities and colleges there have the limited, but important need to read subject texts in English, because they are unavailable in their mother-tongue. As Mohsenifar (2008) puts it, in a "skill-based syllabus", the content of the language teaching is a collection of specific abilities that may play a part in using language. Skill-based syllabi group linguistic competencies (pronunciation, vocabulary, grammar, and discourse) together into generalized types of behaviour, such as listening to spoken language for the main idea, writing well-formed paragraphs, giving effective oral

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presentations, and so on. The primary purpose of skill-based instruction is to learn the specific language skill. A possible secondary purpose is to develop more general competence in the language, learning only incidentally any information that may be available while applying the language skills.

Content-based Syllabus

Content-based instruction refers to an approach in which teaching is organized around the content rather than around a linguistic syllabus (Richards & Rodgers, 2001). Krahnke (1987, p. 65) defines content-based syllabus as the teaching of content or information in the language being learned with little or no direct or explicit effort to teach the language itself separately from the content being taught. Content-based syllabus is considered as a sub-category of process-oriented and an analytic syllabus (Nunan, 1988). While Ellis (2003) believes that content-based instruction is a kind of task-based approach, Nunan (1988) maintains that in content-based syllabuses unlike task-based syllabuses which are based on linguistic criteria, the experiential content is derived from subject area.

Task-based Syllabus

According to Krahnke (1987, p. 59) “The primary theory of learning underlying task-based instruction is Krashen’s acquisition theory (Krashen, 1982). Acquisition theory argues that the ability to use a language is through exposure to the language and participation in using it. Nunan (2001) also asserts that task-based syllabuses offer a specific realization of communicative language teaching and differs from the previously proposed syllabuses like structural and functional notional syllabuses on the ground that task-based syllabuses start with needs analysis. This needs analysis results in a list of the target tasks that the learners need to carry out in real-life situations such as going through a job interview, completing a credit card application, and finding one’s way from a hotel to a subway station.

Lexical Syllabus

Emergence of lexical syllabus was a reaction against traditional structural syllabus. The basic concept on which this syllabus rests is that students must be able to understand and use lexical phrases such as chunks, prefabricated patterns, and collocations. In this regard, Lewis (1993, p. 95) says that “an important part of language acquisition is the ability to comprehend and produce lexical phrases as un analysed wholes, or “chunks,” and that these chunks become the raw data by which learners perceive patterns of language traditionally thought of as grammar.”

Cultural Syllabus

Whether culture should be taught as a separate subject is a controversial issue in the field second language education. As Abbaspour et al. (in press) concluded, culture and language are inseparable and culture learning must be an integral part of language learning. Along the same line, Brown (2007, p. 165) maintains that, “A language is part of a culture and culture is part of language; the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture”.

Stern (1983) proposes a four-dimensional model in which he integrates four major areas or “syllabi”, namely, the Language Syllabus, encompassing both structural and functional aspects of the language; the Communicative/Experiential Syllabus, which specifies “fields of experience” for project-based language activities; the Culture Syllabus, containing topics and applications for the development of socio-cultural knowledge and awareness. A cultural syllabus often addresses the non-verbal as well as the verbal components of language and how these may be incorporated into language lessons by teachers.

Multi-dimensional Syllabus

So far we have looked at syllabuses as they are mutually exclusive; that a course designer would base the course on only one parameter (being the structure, the situation, the task, the function etc.) as the unit of organization, and not the amalgamation of all these parameters. However, there are various ways in which different syllabus specifications may be combined to create what is sometimes referred to as the 'multidimensional syllabus' (Johnson 2009). The underlying principle of multi-dimensional syllabus is that, unlike other syllabuses which

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Shazma Aslam, M.A., M.Phil. ELT (Research Scholar)

Sabahat Parveen, M.A., M.Ed., M.Phil., PhD. Applied Linguistics Research Scholar

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solely rely on one specification, there should be flexibility to change the central point of the teaching material as the goes on (Mohsenifar, 2008).

The *What* and the *How*

Two main dimensions of language teaching: the *what* and the *how*. I recognise that a distinction between syllabus ('what') and methodology ('how'), although well established, is by no means an uncontested one, as, for example, the various discussions related to process syllabuses have demonstrated (see, for example, Breen & Littlejohn, 2000). To teach or learn any target language proficiently there is need to be taught or learn that target culture also with the language. This cultural awareness will make the learners proficient in the target language. Tomlinson and Masuhara (2004) introduce an approach that helps in cultural awareness.

Approach Teaching Target Culture

An integrated approach to teaching language and culture will focus additionally on culturally significant areas of language and on the skills required by the learner to make sense of cultural difference (Pulverness, 2003). The principles, objectives, procedures, and materials of such an approach are described by Tomlinson and Masuhara (2004) as follows:

Principles

The main learning principles of a cultural awareness approach involve the encouragement of:

- Learning from experience
- Apprehension before comprehension, in that the learner is helped to become aware of something before trying to achieve conscious understanding of it
- Affective and cognitive engagement with an encounter, text, or task
- Intake responses to an encounter, text, or task in the sense of developing and articulating representations of the experience
- discovering clues to the interpretation of an experience by reflecting on that experience
- Tolerance of ambiguity. That is, not worrying about not being able to interpret an experience, or not fixing an immediate and absolute interpretation.

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These principles, as Tomlinson and Masuhara (2004) believe, are coherent in the sense that they connect with each other and have been developed to facilitate the deep processing of experience which can lead to informed awareness, sensitivity and empathy, and to the acquisition of language too.

Objectives

Tomlinson and Masuhara (2004) also state that the main objectives of a cultural awareness approach are to help the learners to:

- discover assumptions, values, and attitudes that underlie utterances and behaviours in other cultures
- discover assumptions, values, and attitudes that underlie utterances and behaviours in their own cultures
- notice implicit conflicts and analyse the causes
- identify options for conflict solutions
- try out options, observe the consequences, and take necessary measures
- resist falling back on stereotyping and ethnocentrism
- develop sensitivity to cultures
- develop empathy with other cultures
- acquire cross-cultural skills
- develop the ability to use language appropriately and effectively in various cultural contexts

To develop cultural awareness alongside language awareness, the acknowledgement of cultural identity is not sufficient. One way of raising this kind of awareness in learners, as Pulverness (2003) suggests, is through literary texts that more directly represent experiences of cultural engagement. Besides, an enhanced language syllabus that takes account of cultural specificity would be concerned with aspects of language that are often neglected in course materials: connotation, idiom, the construction of style and tone, rhetorical structure, critical language awareness and translation.

In order to teach culture to foreign language teenage students who usually do not have close contact with native speakers of English and have little opportunity to discover how these speakers think, feel, and interact with others in their own peer group and to stimulate their curiosity about the target culture, Tavares and Cavalcanti (1996) developed a set of activities.

The aim of these activities is to increase students' awareness and to develop their curiosity towards the target culture and their own, helping them to make comparisons among cultures. These comparisons are not meant to underestimate any of the cultures being analysed, but to enrich students' experience and to make them aware that although some culture elements are being globalize, there is still diversity among cultures. This diversity should then be understood and respected, and never over or underestimated. This variety of cultures was grouped under predetermined cultural topics. Tavares and Cavalcanti (1996) developed these activities by using authentic materials, their own personal experience as EFL teachers, and contributions from colleagues through ideas that were adapted to their needs.

Methodology

Except for literature studies, our research is based on questionnaires as well as interviews. This study also aimed both the qualitative aspect and quantitative aspect school culture and matters relating to the role of syllabus.

The questionnaire and the interviews were used to obtain data. The teachers were asked questions related to their ideas towards the role of syllabus on culture. The questionnaire and interviewees were asked about: 1) effect of syllabus on culture, 2) the effect of English Language on our culture.

Therefore, the purpose of this study was to investigate the role of syllabus on Pakistani culture with the special reference to the English Language in both public and private sectors. The researchers intended to determine the attitude of teachers towards the role of culture in ELT in general and textbooks and content in particular in improving their English language.

Participants

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Shazma Aslam, M.A., M.Phil. ELT (Research Scholar)

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The study was carried out in two public schools and two private schools while five male and five female teachers were selected.

- Govt. High School for boys, Shadbagh Lahore
- Govt. High School for Girls, Sheikhpura
- National Model School, Sheikhpura
- Dar-e-Arqam, Sheikhpura

Data analysis

DATA ANALYSIS (PRIVATE SCHOOL)

Sr.#	STATEMENT	GENDER		FREQUENCY	PERCENTAGE
01	Do you think that syllabus effect the culture	M	YES	4	40%
			NO	1	10%
		FM	YES	3	30%
			NO	2	20%
02	School is an appropriate place for incorporating new life experiences.	M	YES	4	40%
			NO	1	10%
		FM	YES	5	50%
			NO	0	0
03	Cultural norms & trends are being affected by the materials (syllabus) that is being used in the classroom.	M	YES	3	30%
			NO	2	20%
		FM	YES	3	30%
			NO	2	20%
04	Syllabus must be rooted in culture.	M	YES	2	20%
			NO	3	30%
		FM	YES	4	40%

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Shazma Aslam, M.A., M.Phil. ELT (Research Scholar)

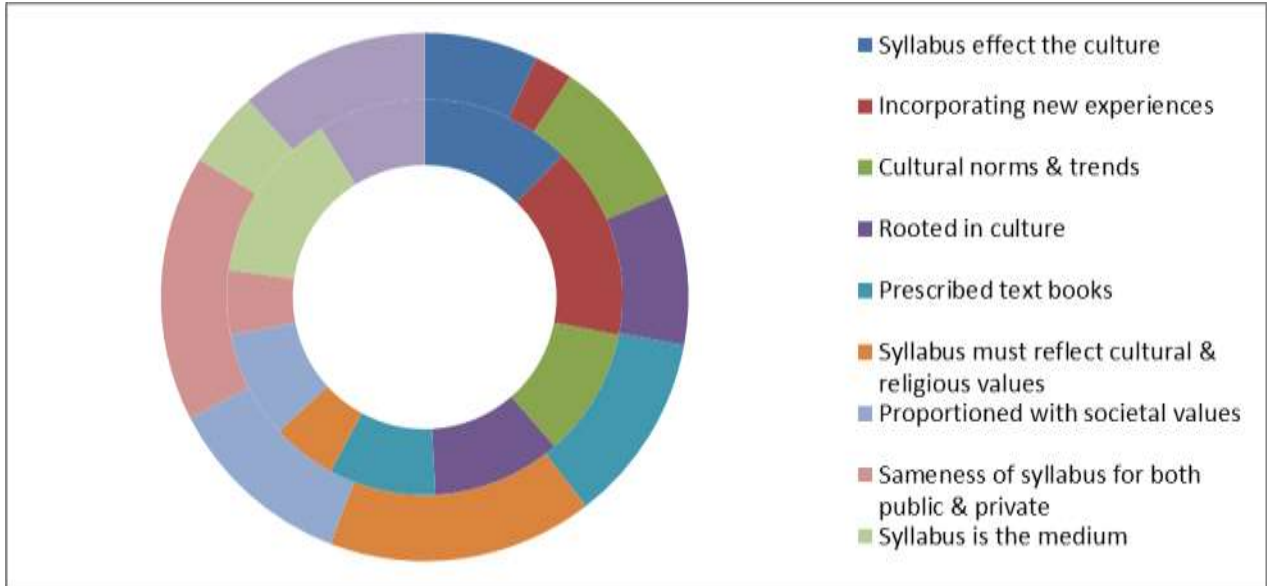
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			NO	1	10%
05	Do you think our prescribed text books are appropriate with our cultural values	M	YES	1	10%
			NO	4	40%
		FM	YES	4	40%
			NO	1	10%
06	Syllabus must reflect our cultural & religious values.	M	YES	3	30%
			NO	2	20%
		FM	YES	0	0
			NO	5	50%
07	Syllabus must be proportioned with the systematic societal values.	M	YES	3	30%
			NO	2	20%
		FM	YES	2	20%
			NO	3	30%
08	Do you favour for sameness of syllabus both for public & private sector	M	YES	2	20%
			NO	3	30%
		FM	YES	1	10%
			NO	4	40%
09	Syllabus is the medium that broadens learners' exposure to the globalized world.	M	YES	5	50%
			NO	0	0
		FM	YES	3	30%
			NO	2	20%
10	Classroom environment is an instructional procedure is	M	YES	1	10%
			NO	4	40%
		FM	YES	4	40%

	depended upon syllabus.		NO	1	10%
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GRAPH



DATA ANALYSIS (PUBLIC SECTOR)

Sr.#	STATEMENT	GENDER		FREQUENCY	PERCENTAGE
01	Do you think that syllabus effect the culture	M	YES	4	40%
			NO	1	10%
		FM	YES	3	30%
			NO	2	20%
02	School is an appropriate place for incorporating new life experiences.	M	YES	3	30%
			NO	2	20%
		FM	YES	2	20%
			NO	3	30%
03	Cultural norms & trends are being affected by the materials (syllabus) that is	M	YES	5	50%
			NO	0	0

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Shazma Aslam, M.A., M.Phil. ELT (Research Scholar)

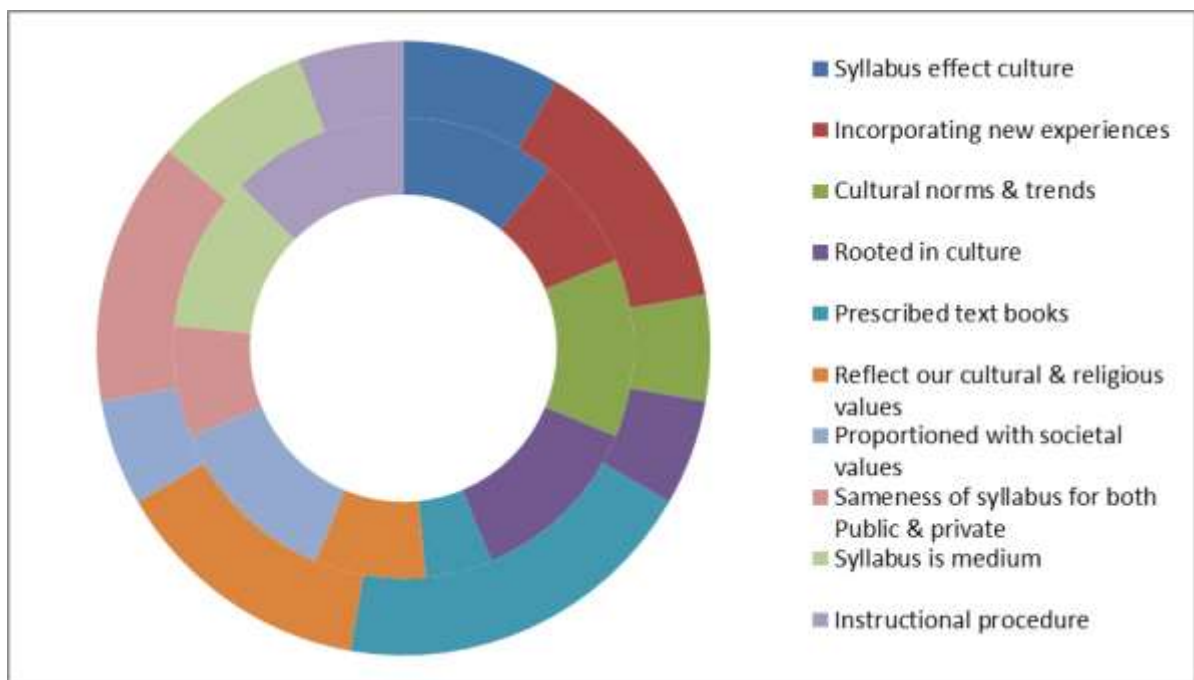
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	being used in the classroom.	FM	YES NO	3 2	30% 20%
04	Syllabus must be rooted in culture.	M	YES NO	4 1	40% 10%
		FM	YES NO	4 1	40% 10%
05	Do you think our prescribed text books are appropriate with our cultural values	M	YES NO	2 3	20% 30%
		FM	YES NO	1 4	10% 40%
06	Syllabus must reflect our cultural & religious values.	M	YES NO	5 0	50% 0
		FM	YES NO	0 5	0 50%
07	Syllabus must be proportioned with the systematic societal values.	M	YES NO	4 1	40% 10%
		FM	YES NO	4 1	40% 10%
08	Do you favour for sameness of syllabus both for public & private sector	M	YES NO	3 2	30% 20%
		FM	YES NO	2 3	20% 30%
09	Syllabus is the medium that broadens learners'	M	YES NO	4 1	40% 10%

	exposure to the globalized world.	FM	YES	3	30%
			NO	2	20%
10	Classroom environment is an instructional procedure is depended upon syllabus.	M	YES	4	40%
			NO	1	10%
		FM	YES	4	40%
			NO	1	10%

GRAPH



Results and Discussion

The data analysis and interpretation lead to the discussion reported in the next and important section which is based on the results of the questionnaire and interviews collected by both public and private schools' teachers.

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Syllabus is the medium through which we indulge our customs, traditions and culture in the next generation. Syllabus is our key that helps to other nations to understand the other cultures. School and classroom is the most appropriate place for incorporating new life experiences. Teachers are not much more satisfied with the prescribed text books. They think that present syllabus is not suitable for our cultural values. Mostly teachers say that there must be homogeneity for both public & private schools syllabus. Syllabus is the medium that broadens learners' exposure towards globalized world.

School and classroom culture depends upon the material that we use in the class. So that must be according to our cultural values because classroom is the platform where people gather to enhance their cultural values.

When we as a researchers asked the teachers, that what they think ENGLISH LANGUAGE TEACHING has a positive effect or negative effect on PAKISTANI CLASSROOM CULTURE. Mostly teachers said that this does not have negative effect, as you know that English Language is the basic necessity of a successful life, so it's the positive effect and at the same time strong socioeconomic factor that can make strong economically. The negative aspect is the methodologies that we use for the improvement of ELT.

ENGLISH LANGUAGE SYLLABUS doesn't affect any religious culture. Teachers said that it's the use of ENGLISH LITERATURE that affects our religious culture. So, we can teach ENGLISH LANGUAGE through our RELIGIOUS LITERATURE.

Teachers said that if they are curriculum designer, generally, they will focus learners' age and mental ability, trainings and seminars for the teachers especially for the English Language Teachers.

Conclusion

The students' awareness about target language and the target culture, and the differences between the target language and their own will help them to succeed in their studies and to join in a real-life language setting as well. Language instructional materials must include socio cultural components, and language teachers have a vital role in providing some of the

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cultural components missing from the textbook. They can provide their own materials to compensate for whatever they think are absent from the textbook.

Another suggestion for teachers is to select topics which focus on both language and content. To do so, as Pulverness (2003, p. 435) states, “the primary objectives can be clearly to develop critical thinking about cultural issues, resisting the tendency of the materials to use content only to contextualize the presentation and practice of language items” (p. 435). However, when the primary focus of language classrooms is language learning, cultural learning is appreciated as an integral part of language education and not restricted to the cultural studies lessons.

Putting into practice the presented suggestions will hopefully help teachers to succeed in combining language learning and cultural learning, so that overall purpose would be to provide units of lessons in which students are able to develop both kinds of knowledge as interrelated parts of language knowledge.

Moreover, all this does not mean that target language learning will change the learner’s identity. Students should be able to discuss their native culture at the same time they are provided with a real- life content of the target culture. Using the target language perfectly does not require the target language users to change their values and beliefs. Their ethnic, religious, and national backgrounds will remain the same even if they will be appreciated as successful target language users.

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Shazma Aslam, M.A., M.Phil. ELT (Research Scholar)

Sabahat Parveen, M.A., M.Ed., M.Phil., PhD. Applied Linguistics Research Scholar

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Shazma Aslam, M.A., M.Phil. ELT Research Scholar
Kinnaird College for Women
Lahore
Pakistan
poma_aslam@hotmail.com

Sabahat Parveen, M.A., M.Ed., M.Phil., Ph.D. Applied Linguistics (Research Scholar)
University of Education
Lahore
Pakistan
sabahatmushtaq@hotmail.com

The Imperial Attempt at Subversion of the Status of Polity, Economy and Religion in Colonial America and the Coming of the Revolution

Mrutyunjaya Mohanty, Ph.D.

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Aspects of American Colonial Life

The three important aspects of American colonial life and society which were threatened by the intervention of Great Britain and helped in precipitating the Revolution and consequently ushering in the independence for the thirteen American colonies were: polity, economy and religion.

The colonists were convinced about their sincerity and loyalty to Great Britain, but were also conscious of their own sense of an emerging American patriotism and nationalism. They were beginning to become aware of the corruption and moral degeneration of England and of their own moral stamina and optimism of future greatness. Just at such a point the British measures gradually made inroads into their political order, economic set-up and religious dispensation.

Focus of This Essay

This essay seeks to present the political, economic and religious status of the American colonies at the beginning of the Revolution, to state the interference of Great Britain into the political, economic and religious life of the American colonists through imposition of various measures and to record the reaction of the colonists to these measures that culminated in their independence from Great Britain.

Polity

The establishment and development of the colonies had generated a sense of self-sufficiency in their inhabitants. They had also made them aware of their self-importance. Warren wrote in 1775: "When the hardy adventurers justly expected that they and their descendants should peaceably have enjoyed the harvest of those fields which they had sown, and the fruit of those vineyards which they had planted; this country was then thought worthy

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the attention of the British ministry; and the only justifiable and only successful means of rendering the colonies serviceable to Britain were adopted” (9).

Miniatures of the British Government? Conflicting Views

With this consciousness, the colonists believed that their governments were miniatures of the British government whose variations from the original “doubtless in time will be rectified” (Douglass 215). But the view that the Imperial government held about the colonial legislatures was more akin to what Bernard wrote in 1764 than to what the colonists believed of their own assemblies. Bernard emphasized on the Parliament’s power to interfere in the matters of dependent governments and held that the existence of the colonial assemblies was justified only on the basis of “their domestic economy, and the support of their Governments” (cited in Greene *Colonies to Nation* 11). Bernard went on to write: “All external Legislatures must be subject to, and dependent on, the Imperial Legislature : otherwise there would be an Empire in an Empire” (cited in Greene *Colonies to Nation* 11).

Goal to Have a Uniform Political System – Defiance in the Offing

The Imperial government, from the last part of the seventeenth century, had been speculating about a uniform political system for all the colonies with its strict supervision over them. But it remained a distant ideal even during the first half of the eighteenth century. The colonial lower houses, as Jack P. Greene aptly argues in *The Quest for Power*, had gradually wielded de facto powers and privileges, nullifying oppositions from London officials and governors and transforming themselves into miniature Houses of Commons. Friction began to appear when the Imperial government, in the 1760’s, made attempts to upset this arrangement.

Suspending States for Non-compliance

In retaliation to the New York Assembly’s defiance to fully comply with the billeting requirements as set down in the Quartering Act of May 15, 1765, Parliament, on July 2, 1767, passed the New York Suspending Act, a part of the Townshend Acts, which instructed the Governor to veto New York Assembly’s every act until it fully complied with the Quartering Act. This was a direct challenge to the legislative rights of the New York Assembly. This action accelerated the apprehension of the colonists that Parliament, to achieve its objectives, could go to any point, even to the point of destroying their legislative assemblies. The

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Imperial government, again acting with vengeance, this time against the Massachusetts Assembly for its Circular Letter of February 11, 1768 which spurred official resistance against the Townshend Acts, gave orders to Governor Bernard to dissolve the Assembly and this was duly executed.

Defiance of Massachusetts and Other States

Though, in case of New York, the ministry decided to drop the matter and not to force for complying with the Quartering Act; and in case of Boston, allowed the Massachusetts Assembly to summon without making any reference to its Circular Letter which was a consequence of North's conciliatory gestures in March 1770, it nevertheless indicated the direction of imperial thought on American polity. Four years later, in 1774, with the passage of the Coercive Acts, the entire province of Massachusetts was permanently deprived of all its coveted democratic rights by the British government.

The Virginia House of Burgesses was likewise dissolved following its resolutions on May 16, 1769 in answer to Parliament's resolve of the previous February which asserted the sole power of the Burgesses to tax the people of Virginia and censured Parliament's contemplation of bringing American patriots to Britain for trial. On December 8, 1769 the South Carolina Commons House of Assembly directed the treasurer to give £1, 500 sterling (£10, 500 South Carolina Currency) to a society for the purpose of paying Wilkes' debts. With the Instruction of April 14, 1770 the Imperial government urged the South Carolina Commons House of Assembly to rescind the grant which was defied by them on September 4, 1770. When the ministry refused to withdraw the instruction, the South Carolina Commons stopped to proceed to any public business which continued till the Declaration of Independence in 1776.

Effort to Strengthen Imperial Control

But these actions, on the part of the British government, were not simply acts of retaliation and vengeance. They were chiefly intended to strengthen the imperial control over the colonies and to curtail the authority of lower houses of colonial assemblies. In case of South Carolina, for instance, its assembly had wielded great powers through the middle decades of the eighteenth century. Though, issuing money from colonial treasuries without the consent of the royal governors had long been prohibited by imperial regulations, the South Carolina Commons had assumed the right of bypassing the Governor and ordering

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money from the treasury on its own and no Governor had ever dared to complain against it and it received the notice of the Imperial government only when news about the grant to Wilkes came out in the London newspapers. The Imperial government and the colonial governors were not oblivious of the assumption and enlargement of powers by the colonial legislatures. The Circular Instruction of September 11, 1767 by the Imperial government gave a general instruction to the royal governors in the colonies not to give assent to any law whereby the lower houses made attempts to change their constitutions or compositions. Governor Hunter of New York, in 1711, informed Bolingbroke, the then Secretary of State that the New York Assembly had already claimed the privileges of a House of Commons, and if the New York Council would successfully claim the rights and privileges of House of Peers, the colony would claim equal powers with and independent of the British Parliament.

Continuing Assaults on Colonial Assemblies

The Imperial government also made other assaults on colonial assemblies and attempted to subvert the colonial polity. Empowered with royal instructions, Hutchinson ignored the repeated protest of the House of Representatives and the Council and removed the place of meeting of the General Court from Boston to Cambridge in 1770 and 1771 with a view to minimize the influence of the Boston patriots on the House and the Council. The transfer of provision of salary to Governor and Judges of the Superior Court of Massachusetts from the Assembly to the King in June 1772 was another attempt to remove both the executive and the judiciary from any financial dependence upon the House of Representatives and to curtail the power of the colonial Assemblies. The Massachusetts Government Act of May 20, 1774, a part of the Coercive Acts, which transferred the power of appointing Governor's Council from the Assembly to the King and the privilege of choosing juries from the Town Meetings to the Sheriffs and forbade town-meetings except for the annual election of town officials had evidently been designed to weaken the political power of the colonies.

Conflicting Visions of the Colonists and of the Englishmen on the Concept of Empire

The contradictions, anomalies, and discrepancies that appeared in the political and constitutional set-up between Great Britain and the colonies in a seemingly and professedly single political and constitutional framework of the Empire owe their genesis to the contradictions, anomalies, and discrepancies that existed between the conception of the colonists and of the Englishmen about the status of the colonists and of the colonies in the

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Empire. The British viewpoint was succinctly described in *Boston Gazette and Country Journal* on May 10, 1756 which stated that a colonial Assembly could never be equal to British Parliament since “the former” had “not power to make laws repugnant or contrary to the laws of the latter”. But the colonists began to contend that they, upon leaving England, had totally disclaimed all “subordination to, and dependence upon, the two inferior estates of their mother country” (Hicks 23-24).

Economy and Its Effect on Growing Political Conflicts

The imperial government realized that the collection of duties from colonial trade and commerce was frustrating. It was also alarmed to notice the clandestine and contraband colonial trade with the enemy countries of England. There was wholesale violation of the Navigation Acts by the colonial merchants with the connivance of the very officers who were appointed for its due enforcement. A number of administrative reforms in the colonial customs service became imperative and they came into effect from October 4, 1763. In view of the proper collection of duties, prohibition of illicit trade, and due enforcement of the Navigation Acts, apart from various other measures, it was decided to appoint more officers where necessary and strict orders were given to all the concerned officers and to governors of all the colonies to cooperate in attaining the above cited objectives.

Control over Economy

Most of the provisions of the Sugar Act of April 5, 1764 too were concerned with further strengthening the enforcement of the customs service. Though this Act lowered the 6d-per-gallon duty on foreign molasses to 3d, it was going to be rigorously enforced in contrast to the preceding times when it had never been strictly done so. And most distressing to the colonists was the overhauling of the system of enforcement. The shippers of every cargo had to fill out an elaborate series of papers. In all cases coming under the Navigation Acts, the burden of proof was to be placed upon the accused. The customs officers were to be exempted from any prosecution if they could show a “probable cause” for a mistaken seizure and in such cases the defendant was to be deprived of any cost of the suit. The seized vessel and cargo, for violating the Sugar Act, were to be sold the proceeds of which were to be equally divided among the English treasury, the governor of the colony, and customs officers responsible for seizure. The act also put restrictions on a number of products to be imported

to and exported from America. And most significant of all, it was stated in the preamble that the raising of revenue from the colonies was the chief purpose of this Act.

The colonial reaction through writings to the reform of the Customs Service and to the Sugar Act through the legislatures, pamphlets, and newspaper articles became widespread. According to Oliver M. Dickerson, the Navigation system was satisfactory to the colonists prior to 1763 and the system was duly enforced without any significant objection from the colonists. Dickerson argues that the colonists viewed the imperial policy to be encouraging and protecting colonial trade, but the substitution of that policy by the system of trade taxation with the Sugar Act in 1764 had upset the balance and drained over £600, 000 from the colonies the bulk of which went from the important commercial towns who were leading the Revolution. He further argues that the colonists opposed the new measures because the Imperial government substituted the former policy of trade regulation by trade taxation.

Relaxed Enforcement and Acceptance of the System

Thomas C. Barrow has convincingly argued that the colonists opposed the philosophy and the operation of the Navigation system between 1660 and 1720, but accepted it between 1720 and 1760, not because it was not objectionable, but because it was loosely administered. Both Lawrence A. Harper and Curtis P. Nettels contend that the colonists' acceptance of the Navigation system before 1763 was not the result of their satisfaction with the system but of its lax enforcement.

Excessive Taxation - Duties

To bring in more revenue from the colonies, the Townshend Revenue Act became law on June 29, 1767 which imposed duties on items imported on glass, lead, paper, paints, and tea. And to strengthen the colonial customs enforcement another Act accompanied it known as the American Board of Customs Act. To ensure collection, the American customs service was reorganized. According to the new arrangement the Customs service which operated from London was transferred to Boston and was to be supervised by a separate Board of Customs Commissioners. Dickerson considers this to be the most fatal event in the imperial-colonial relationship. These Customs Commissioners received their salaries out of collections and began to shatter the colonial commerce, making a huge fortune by plundering large

amounts from colonial merchants through the employment of legal technicalities and unjust methods.

Growing Anger against the British Officers

A large number of writings reflected the aversion and indignation of the colonists toward these officers. Their appointment was considered unconstitutional and they were considered to be dangerous to life, property and liberty. The Boston Town Meeting declared : “These Officers are by their Commissions invested with powers altogether unconstitutional, and entirely destructive to that security which we have a right to enjoy; and to the last degree dangerous, not only to our property, but to our lives” (The Votes and Proceedings 15). A pamphlet entitled *Observations on Several Acts of Parliament* stated that some of “those wretches” were “persons of such infamous characters that the merchants” could not “possibly think their interest safe under their care” (15) and Silas Downer wrote in 1768 that these officers seemed “to be born with long claws, like eagles” and exacted “most exorbitant fees” (Hyneman and Lutz 103). The large number of appointments alarmed the people. Ebenezer Baldwin remarked: “An expensive Board of Commissioners for managing the revenue was constituted with the most extravagant powers ... They have power to constitute as many under officers as they please”(52). And the pamphlet entitled *Observations on Several Acts of Parliament* also wrote about the “appointment of an almost incredible number of inferior officers”(15). All these officers were, as William Gordon wrote, “lazy, proud, worthless pensioners and placemen”(11).

Religion and Politics of the Colonies – Anglican Domination

The Church of England, with patronage of the English State, and through the Society for the Propagation of the Gospel in Foreign Parts had really, by 1763, designed to establish episcopacy in the colonies. The aggressiveness of the Anglicans to secure a complete Episcopal establishment in the middle colonies and in New England and the long and often fierce debate on this issue between 1689 and 1760, as Carl Bridenbaugh convincingly argues, had already generated a disaffection among many American dissenters against England long before any of their political struggles against her began in 1763. The fear of the colonists was aggravated by the construction of large number of Anglican churches in the colonies. Jon Butler writes : “The Anglican campaign of 1680 – 1720 brought one hundred churches to the colonies, and the effort did not stop. Between 1760 and 1776, another one hundred Anglican

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churches were constructed in the colonies” (127). But as the advocates of episcopacy could not influence the British government to achieve their goal and failed to spearhead their movement, their activities did not create serious hostility among the dissenters.

Issue of Episcopacy

The episcopacy issue reached its peak between 1760 and 1765 with the energetic actions of Archbishop Thomas Secker to secure an Anglican episcopate in America. It led the American dissenters to link Grenville’s proposed taxation with the American bishopric and added to the fierce reaction to the Stamp Act in the northern colonies.

The anger and anxiety of the colonists on the episcopacy issue reached the climax in 1763 with the Mayhew-Apthorp controversy. News had reached the Presbyterian and Congregational leaders in the colonies about the meeting of Anglican leaders in New Jersey and New York and their plans to petition England for an American episcopate. Mayhew wrote in 1763 that the Society for the Propagation of the Gospel in Foreign Parts “long had a formal design to root out Presbyterianism, etc., and to establishing both episcopacy and bishops” (quoted in Bailyn *The Ideological Origins of the American Revolution* 96). He further wrote that the activities of the Society had “all the appearance of entering wedges ...carrying on the crusade, or spiritual siege of” their “churches, with the hope that they will one day submit to an Episcopal sovereign” (quoted in Bailyn *The Ideological Origins of the American Revolution* 96-97).

Tyranny Established and Supported by Bishops

Replying to Archbishop of Canterbury he stated that Bishops had commonly been instrumental in “establishing a tyranny over the bodies and souls of men” (quoted in Bailyn *The Ideological Origins of the American Revolution* 97). He expressed the view that their getting upperhand in the colonies would “exclude all but conformists from posts of honor and emolument” and all of them would “be taxed for the support of bishops and their underlings” (quoted in Tyler 134).

Collusion between Magistracy and Priesthood

The dangerous association of magistracy and priesthood, not only for John Adams but also for all eighteenth-century colonists in general, unleashed “temporal and spiritual tyranny” (Adams III. 451) which was “calamitous to human liberty” (Adams III. 450). John

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Adams wrote : “There seems to be a direct and formal design on foot, to enslave all America. This, however, must be done by degrees. The first step that is intended, seems to be an entire subversion of the whole system of our fathers, by the introduction of the canon and feudal law into America” (Adams, C.F. III. 464). And Mayhew voiced the general colonial sentiment during the Stamp Act crisis when he wrote : “the stamping and episcopizing [of] our colonies were ... only different branches of the same plan of power” (Bradford 372).

Demand for an Independent American Episcopate

The issue of the American episcopate continued to stay alive during the course of the Revolution following the Stamp Act, but did no more agitate the minds of the colonists until the passage of the Quebec Act on June 22, 1774. This Act had rekindled the issue by establishing in the conquered Canadian province of Quebec (which was under military rule since 1763) a civil government without a representative assembly and with special privileges for the Catholic Church. This official establishment of Catholicism in French Canada shocked the Calvinists who did not see much difference between the Church of Rome and the Church of England.

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Mrutyunjaya Mohanty, Ph.D.
 Reader in English
 Ravenshaw University
 Cuttack-753003

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Mrutyunjaya Mohanty, Ph.D.

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Odisha
India
mrutyunja@gmail.com

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Mrutyunjaya Mohanty, Ph.D.

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Implicit Grammar Teaching Activities

Vairamuthu Suntharesan, M.Phil., Ph.D. Scholar

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Abstract

As teaching of English as a Second language is concerned, Communicative Language Teaching (CLT) is currently popular and in practice in most of the educational institutions. Though CLT emphasizes meaning than form, it never fails to recognize both aspects of accuracy and fluency to the same extent. It's a well known fact that so far no method or approach has suggested that the rules governing the structure of the language can be deviated or violated. In fact, perfection of meaning inevitably depends on the perfection of meaning. There have been instances in the day-to-day social interactions where meaning gets distorted because of the flaw in structuring the language. This article focuses on how suitable language activities can be taught to enable students to recognize grammar patterns within the sphere of language use in real life situations. The activities introduced in the article are expected to help students to use the language in authentic circumstances in the proper form.

Key Words: Implicit Grammar Teaching, Explicit Grammar Teaching, Motivation, Real Life Situation

Introduction

Teaching of any language neglecting to focus on its grammar patterns may be unsuccessful, as grammar is well recognized as the set of rules governing the proper functioning of language. But what passes under criticism is the notion that students master the grammar rules without achieving the ability to function in the language using such grammar knowledge. In other words students learn about the language but not to use the language to fulfill their needs.

The very question whether one should learn the grammar of language in order to be proficient in that language is commonly asked often. There have been various responses to this question. So far no consensus has been reached between those who advocate the necessity of learning grammar in isolation and those who contradict the idea of mastering the grammar rules. Anyhow one ought to bear in mind that grammar is the byproduct of the invention of language. In other words, the fixed, definite form (rules governing the structure of language) is derived from the language. It is true that it is the structural rules that provide regular features and shape to a language. But it doesn't imply that form is primary and meaning secondary. While recognizing these facts, one should not ignore the phenomenon that a child gradually acquires its mother tongue unconsciously with no focus on grammar.

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Nevertheless, in case of second language learning, a good extent of grammar knowledge will be beneficial for the learner. In the initial stage, through repeated practices such as drills and language activities grammar rules can be instilled in the mind of learners. In compliance with grammar rules the learner may attempt to make short utterances in the beginning and long utterances later. Once the learner has familiarized with the language patterns with grammatical clues, in course of time the learner will be able to make utterances spontaneously with no reliance on grammar rules.

Bright (1970:p.236) commented, “Nobody disputes that the foreign student must learn the grammar of English in the sense that the sentences he produces must conform to English patterns in the accepted model. We cannot be content with communication, however clear the plain sense, if it carries also such depressing messages to the reader about the writer’s level of literacy. The learner has got to master the conventional use of the grammatical signals of the language.”

Bright (1970:p.237) further went on commenting, “We would all accept that an accurate description of the grammar of the model we wish to present is a necessary and useful piece of equipment. Most people would be prepared to agree that a comparative grammar of the first and second languages would also be useful although few such studies have so far been made.”

Bezrukuva (1996:p.89) remarked, “Grammar is always looked upon as a necessary but a very boring part of any foreign language study and it is especially challenging”.

Two Distinct Approaches to Second Language Learning

Grammar teaching can be conducted in two distinct ways, i.e. 1.Implicit Grammar Teaching and 2. Explicit Grammar Teaching.

Implicit Grammar Teaching

In this type of approach, activities enabling students to recognize and acquire grammar patterns in real life situations simulated in the classroom are introduced. The following benefits have been realized in this approach.

- There is high level of motivation among students.
- The sessions are more enjoyable and students show greater keenness on lessons.
- Students are prompted to focus more on meaning than on form, in an implicit manner.
- There is restriction on the use of grammatical terms of which students are generally “allergic”.
- The approach appropriately guides students to correct errors.

- It eliminates boredom which is usually associated with explicit grammar teaching approach and builds up confidence in students to use the language for communicative purposes.
- Students unconsciously imbibe the inherent grammar rules for using the language authentically.

Steps to be followed in Implicit Grammar Teaching Approach

Teachers are expected to follow the steps outlined below when adopting the implicit grammar teaching approach.

1. The teacher should be thoroughly conscious of the grammar point with the knowledge of where and when such grammar point is used in day-to-day life. In plain terms, context in which the grammar point applies is to be given more importance.

For example, when teaching Present Simple Tense, real examples of when it is used like an Officer's daily routine duties can be dealt with. Or else each student in the class may be asked to narrate his/her usual daily activities.

2. Particular grammar point in authentic use should be made to be grasped by students. For example, when dealing with Present Simple, questions like, "When do you get up in the morning?", "What do you have for your breakfast usually?", "What is your favourite subject?" etc. can be asked and answers elicited from students can be written on the board.
3. First give adequate oral practices and then written practices. For example, Rajan usually speaks fast, Mohan speaks slowly, Mala speaks distinctively, etc.
4. Give practice in all forms at syntax level.

Present Simple Tense

(a) Question – Affirmative - Negative

Gopal learns English hard

Does he learn English hard?

Yes, he learns English hard.

Yes, he does.

Does he learn French hard?

No, he does not learn French hard.

No, he doesn't

The children play cricket in the evening.
Do the children play cricket in the evening?
Yes, they play cricket in the evening.
Yes, they do.

Do they play volleyball in the evening?
No, they do not play volleyball in the evening.
No, they don't.

(b) Active – Passive

Mother cooks rice.
Rice is cooked by mother.

Ranjan collects old coins.
Old coins are collected by Ranjan.

Mohan eats an apple daily.
An apple is eaten by Mohan daily.

Rany draws nice pictures.
Nice pictures are drawn by Rany.

Further Advice on Implicit Grammar Teaching Activities

See to it that the examples you select to be taught in the class are real and context – based. Deal with the real life experiences of students so that their experience within the classroom will be similar to their experience outside the classroom. Students' real food habits, real hobbies, real entertainment activities, real likes and dislikes, real sports involvements etc. can be discussed.

Avoid explaining grammar rules specifically and laying greater emphasis on grammar terms like adjectives, adverbs, conjunctions etc. in isolation of the context in which they occur.

Acknowledge what is communicated by them is more important than the form being discussed. At the same time, let them realize that grammar is an effective device for real communication.

In case of errors, in order to avoid individual embarrassment gather the entire errors at a final stage and allow the class as a whole to correct them.

Allow students ample opportunities for interactive practices.

Some Implicit Grammar Teaching Activities

Teaching Adjectives

In this type of activity, incomplete sentences are given and students are asked to complete the sentences by finding a suitable adjective from the clue within brackets. The first letter of the adjective is given to induce the process of thinking. This kind of activity creates thrill, eagerness, curiosity and a sense of discovery among students and prompts them to work out with greater interest.

1. Owls are n----- birds. (Active in the night)
2. Elephants are h----- (Food habit)
3. Lions are c----- (Food habit)
4. Frogs are a----- (Living medium)
5. Men are m----- (Can not live forever)
6. Foxes are c----- (Characteristic)
7. He is an i----- liar (Can't be corrected)
8. Some types of cancer are i----- (Can't be healed)
9. The e----- part inside a nut is called kernel. (Fit to be eaten)
10. Some stars in the sky are not v----- to the naked eye. (Can't be seen)
11. His handwriting is quite i----- (Can't be read)
12. The man spoke in an i----- voice. (Can't be heard)
13. Her articles are v----- (Using more words)
14. Mohan is the l----- heir to the property. (In accordance with law)
15. Citizens hate a----- rulers. (Haughty)

Teaching Present Simple Tense

- A) The teacher may ask the following questions and guide the students to answer them properly. Then the teacher may explain the context\situation when such actions represented by the answers take place. The action to be discussed should relate to students' own experience.

How do you come to school?

I come to school by bus.

What does Rany bring for lunch?
She brings rice and curry for lunch.

Does Balan score the highest marks for Maths at the term test usually?

No, Balan does not score the highest marks for Maths at the term test usually.
No, he doesn't.

Then who scores the highest marks for Maths at the term test usually?
Thuva scores the highest marks for Maths at the term test usually.

Do you watch films often?
No, we do not watch films often.
No, we don't.

After this activity, the teacher may point out to the students that these actions discussed here are regular actions.

B) Next the teacher may introduce a set of some other examples as found below.

Water freezes at 0C or 32F .
Cats love warmth.
Mosquitoes breed fast in winter.
Mr. Ramesh works in a Government Department.

Now the teacher makes the students understand that the above expressions speak about facts.

C) Here the teacher provides a different set of examples.

Lal leaves for England next month.
The New Year Day falls on a Sunday this year.
Our Geography teacher does not take the class this week.
We go on a tour next month.

Once the students finish going through these sentences, the teacher may enable them to realize that these expressions denote fixed events in the future.

D) As for the Present Simple tense, the teacher can say and write examples which are real experiences within the class itself.

I think Uma writes legibly.
I want you to write down what I dictate now.
Do you understand what Raja says?

With similar examples, students can be made to deduct that the above expressions represent our thoughts and feelings at the time of speaking and such feelings last for a short span of time.

Teaching Adverbs

The teacher can appropriately arrange for creating real examples within the class itself by involving students in some meaningful activities, to teach the function of adverbs.

For example, after allowing some students to read a piece of text, following expressions can be made, according to the observation.

Ramesh reads slowly.
Ratha reads fast.

After letting some students write a few sentences on the board, following expressions can be made.

Rany writes legibly.
Raja writes illegibly.

Similarly the following examples can be constructed.

Mano speaks audibly.
Mala speaks inaudibly.

Sita pronounces the word correctly.
Sirani pronounces the word incorrectly.

After dealing with classroom examples, home front experiences, leisure time activities may be included to make the students familiarize with the use of adverbs.

Rathees receives friends charmingly who visit him.
Mother cooks meals tastefully.
The cat slyly got into the kitchen.
Manon bowled very fast.

Conclusion

Through implicit grammar teaching activities, boredom and a feeling of hatred which students generally experience when they are taught grammar explicitly can be eliminated. The implicit grammar teaching approach motivates students and they instantly find applicability. This approach tactfully leads them to identify errors and self correct them. Also students are able to acquire the patterns unconsciously and relate them meaningfully to their real life experiences. Unlike the monotony caused when the abstract

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rules are merely explained in isolation of context, students are keener to use them for communicative purposes. Further, students are guided to focus more on meaning than on form.

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Vairamuthu Suntharesan, M.Phil., Ph.D. Scholar
Senior Lecturer
English Language Teaching Center
University of Jaffna
Jaffna
Sri Lanka
suntharesan@yahoo.com

Challenges in Translating Abdul Rahman's *Urankum Alaki* from Tamil into English

Dr. A. Mohamed Mohideen
M.A. (English), M.A. (Tamil), M.Phil., PGCTE., Ph.D.

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Abdul Rahman

Courtesy: <http://www.asiantribune.com/news/2009/12/20/sunday-celebrity-%E2%80%98kaviko%E2%80%99-abdul-rahman-literary-sphere-community-development>

Abstract

Abdul Rahman, a great modern Tamil poet, is greatly admired among the Tamils all over the world, but his works are not yet available to the literary world of the different countries. His major work poses great challenge to the translator in terms of linguistic, cultural, social, religious and racial ethos. His provocative and thought-provoking literary creation, *urankum alaki* is tough to translate. The translator would succeed only by invoking and utilizing his own literary and aesthetic sense to rise to the level and expectations of literary demands of Abdul Rahman's literary output.

This paper, while outlining some of the translation difficulties currently encountered in Abdul Rahman's work *urankum alaki*, presents a summary of the book as prelude to detailed translation.

Defining Translation

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Translation is a phenomenon that has a huge effect on everyday life. The Dictionary of Translation Studies of Shuttleworth and Cowie 1997: 181 describes that Translation is an incredible work of art which can be understood in many different ways. Translation is one of the means to trace the essential human spirit that underlies all literatures. In a land of linguistic and cultural diversity, translation plays the role of a unifier. Though translation is very difficult, it is not quite impossible. What is not possible is accurate translation.

Abdul Rahman: Mystic-cum-Symbolist Poet

Translating a mystic cum symbolist cum Haiku modern poet requires extraordinary skill and a versatile knowledge. In order to understand Abdul Rahman, one must have a comprehensive idea about various fields. In fact, he led a band of modern Tamil poets and revolutionized Tamil poetry with symbolism, mysticism and surrealism. He perceived beauty and abundant treasure even in common things which are unnoticed by others. Though his ideas are very deep and philosophical, encompassing all living religions, he garbed them in a very simple day to day language. For an ordinary reader, it is very difficult to understand what actually he says through his simple language.

A Profile of the Poet

In order to understand the great poet Abdul Rahman's poems and his philosophical treatises, a biographical approach will help us a great deal. Rahman was born on 9th November 1937 in Madurai. After completing his school final in 1954, he studied Tamil Literature in Thiagarajar College, Madurai for six years. After his post graduation, he had registered as a Ph.D. research scholar in the Madras University on the topic *putukkavitaivil kuriyitu* (Symbolism in Modern Poetry) and got his doctorate in 1985. He worked as a Lecturer in Islamiya College, Vaniyambadi and became the Head of the Department of Tamil in course of time. To listen to his awe-inspiring lectures, the students from other branches of studies flooded into his classrooms with great admiration and observed the poetic terminology administered ingeniously by the poet.

urankum alaki

Abdul Rahman's *urankum alaki* is widely read and appreciated. It has the tone and tenor of a philosophical treatise, with pieces of advice for a righteous and dynamic life in this modern world. It is the second part of *itu cirakukalin neram* which was published in the

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Tamil periodical 'Junior Vikatan' for about 10 months from 16.04.2000 to 21.02.2001. This work/series highlighted the revolutionary ideas projected by the poet in his poems which create social changes in the society.



In order to unravel Rahman's wonderful ideas of humanism, egalitarianism, fraternal feeling among all communities, a translator's work becomes indispensable. His way of telling things will make one not only wonder at his communicative skill, but also will make his ideas work in day to day life. The poet succeeds in his attempts to communicate his ideas of reform of the society at the grass root level through his poems. His works, if translated and interpreted properly, would also educate the future generation to live in peace and amity.

Kavikko – King of Poets and His Message

Fondly called by one and all as 'kavikko', Abdul Rahman writes poems and articles in an inimitable style which looks both very simple and at the same time thought provoking. His way of looking at things is completely different from others. What is not important or less important becomes a wonderful thing by the masterly strokes of Abdul Rahman. After reading his poems one cannot simply forget them; his images and symbols penetrate our hearts and keep reverberating in our ear drums for a long time.

Unbiased Poet

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Abdul Rahman never feels satisfied with one simile or one metaphor or one figure of speech. His poems contain a chain of thought bedecked in beautiful jewel-like form. The unbiased handling of religious, spiritual, social, political, ethical, virtuous and secular topics by Abdul Rahman attracts one and all very much and persuades them to analyze a thread-bare critical analysis of his works. Even after a reading of the artistic beauty and craftsmanship, one is tempted to read the same work again and again and wonder at the creator. Translation is therefore indispensable for the benefit of mankind.

Translation of *urankum alaki*

Abdul Rahman's *urankum alaki* has been translated from Tamil into English. The cultural and linguistic problems have been meticulously classified separately. The problems in finding equivalents for the Source Language (SL) words and the basic principles applicable to the adjustments required to produce equivalent expressions are dealt with for ecological culture, religious culture, spiritual culture, social culture, historical culture and material culture.

Source Language to Target Language

Abdul Rahman's philosophical treatises pose a very big linguistic challenge to the translator because some usages, syntax, semantics and style differ vastly from SL (Source Language) to TL (Target Language). Under such circumstances the translator feels helpless and tries to be creative as far as possible. This is because the work abounds in figure of speech such as similes, metaphors, irony, paradox etc. and unprecedented phonological, syntactic and semantic patterns such as rhyming alliteration, versification, morphological parallelism, syntactic parallelism and above all syntagmatic and paradigmatic relations between words. The translator sincerely traces the problems in translating grammatical items such as lexical, syntactical, semantics and stylistics by analyzing the words in both the SL and the TL.

***Urankum Alaki* – A View**

Though *urankum alaki* is a prose work, the style is poetic because the author is a poet. Abdul Rahman's poetry is marked by its highly individualistic style. His style is unambiguously his own. This is in keeping with his peerless style which lays great emphasis on individuality and creativity.

According to Abdul Rahman ‘differences in creations’ may persist in the world. As far as the creator is concerned, they are not actual differences. Sources of light may be different but the light sheds only brightness all around it. Wise people enjoy the light whereas the ordinary man discriminates between them and unreasonably claims one source is superior to the other. The world governed by the ignoramus and unreasonable people becomes a hell. Even though the world has hundreds and thousands of invaluable philosophical books, their main source of wisdom is God and Truth.

A Critical Analysis of *Urankum Alaki*

Abdul Rahman is a multifaceted modern poet who adopts symbolism, surrealism, mysticism and realism in his creations. As a voracious reader he assimilated many theories, myths, legends. Many of his contributions to literature have resulted from the author's reaction to social conditions. The writings of Abdul Rahman influenced so many young budding modern Tamil writers.

In some countries, writers have been imprisoned, tortured, and killed for daring to express their beliefs and speak out against oppression. But in India, poets like Abdul Rahman audaciously express their social, moral and reformative views to enlighten their fellow beings through his incomparable poetic genre.

Search for Identity and Communion with God

Abdul Rahman reveals his poetic genius, his vast and extensive range of erudition through the pages of the philosophical treatises he has written under varied titles in the book entitled *urankum alaki*. The core theme that lies at the bottom of his literary creation, or the thread of argument that runs through the entire body of the feat is search for identity and communion with God, the infinite, the Eternal and the Almighty.

First Half of *Urankum Alaki*

The poet calls the first chapter or treatise *marma elu* (*The Mysterious Seven*) that has religious significance as it symbolizes seven stages of man in his continuous and consistent search for attainment of salvation and also discusses with so many sevens which are

fundamental to human life. He lists out the seven days of the week, holy saints, mountains, seas, races, pyramids and the rainbow that bear the number.

In the second treatise entitled *alukku cumappavarkal (Dirt Bearers)* the poet chastises parochial, divisive tendencies that discriminate men on the basis of caste, colour, birth, untouchability and soiled and blurred thinking of man.

The third treatise *ankankalin cankam (The Parts of the Whole)* focuses on man as being a part of the social and collective living. He asserts that man cannot live alone completely cut off from the main stream of social life. In the fourth treatise *cettup pirakkinra teyvam (The Death and Rebirth of Deity)*, the poet distinguishes between the words 'iraivan' and 'teyvam' which people take to mean one and the same. However, the poet with his profound sense of clarity establishes that 'iraivan' certainly refers to the Almighty and the term 'teyvam' almost always refers to those people who have been honest, righteous in their life. The fifth treatise *mekattaip pola (As Uncertain as a Cloud)* portrays that like the drifting cloud which is being led by the violent wind on its chosen and charted route, man's life is determined and driven by the uncanny and mysterious destiny as it pleases. Man's aim of life should be subservient to the larger aim of life.

Abdul Rahman universalizes the theory of creation. Though the religions propound various theories and dogmas regarding the origin of the universe, science exemplifies a different theory of evolution. The poet tenaciously explains the functioning of the natural objects which perform automatically without any human control.

In the sixth treatise *untum illaiyum (Ayes and Nays)* the poet states that the continuity of life on earth consists in the combination and use of the simple, but powerful words 'Yes' or 'No'. For instance, a shirt, he argues, is made of both cloth used and the cloth cut and thrown off. Abdul Rahman meticulously consecrates a wonderful theme in the seventh treatise *arputa nilal (The Darker side of Miracle/Wondrous Shadow)*. Any occurrence/event that defies the normal law of nature is considered a phenomenon or a miracle. Anything that is performed by a holy man and creates awe and surprise is called a miracle. The natural tendency witnessed in the people is that they tend to forget the doer of the miracle and they start worshipping his creations.

The universal outlook of the poet is visualized in the eighth treatise *ulakam parvaiyal anatu* (*Perspectives Be, the World Be*). The mental outlook both positive and negative together makes up the world of an individual. If a person inclines to look at the world with a positive attitude, his world becomes positive and cheerful. On the contrary, if he looks at the world with a negative attitude, his world becomes negative in everything. So it is the mind that makes a hell of a heaven, heaven of a hell.

The ninth treatise *iraivan tarakana?* (*Prayers, Offerings, Bribes?*) vividly exhibits the deceptive devotees who try to deceive God by presenting offerings and bribes. Most devotees look upon God as a broker whom, they think, can be bribed, to be pleased with the offerings they promise to make for the fulfillment of their avaricious needs and greed. The truly god fearing, or the true devotees never aspire for riches that come their way without their self-effort.

The poet elucidates the philosophy of life in the tenth treatise *katikara manam* (*The Ticking Mind*). The poetic sensibility of the poet is further enlarged and enhanced to encompass and visualize and compare the tick, tick of the clock to the sound of the advancing feet of death.

Second Half of *Urakum Alaki*

An analysis of the ancient religious beliefs which mortify the worshipper even by chiding or beating the so called figures of gods in various races have been thoroughly scrutinized by the poet in the eleventh treatise *pavam iraivan* (*Pity Him! Fix Him Not!*) Moreover the poet is enraged at the portrayal of God as someone endowed with the negative attributes of hatred, treachery and vengeance.

The poet with his wide knowledge of the world religions energetically investigates the origin of beliefs and its growth and its deviation in the twelfth treatise *arrup patai* (*Wills and Ways*). Every religion is based on the concept of inner self (*akam*) and outer self (*puram*). The inner self concurs with the philosophy of a religion whereas the outer self dwells on the varied forms of worship. The true nature of every religion is marred and soiled by the unfounded, irrational and superstitious beliefs of the people just as the sewage comes and mixes with the pure free flowing river water and dirties it.

Abdul Rahman expects that the human beings must have ego which has been perceptibly determined in the thirteenth treatise *manitan oru rakkat (Human Being: A Rocket)*. Although all the books of wisdom stress the need for suppressing and quelling the evil of ego in a person, it is again this rare sense of individuality that helps and guides man to achieve things in life.

In the fourteenth treatise *avataramum parinamamum (Avatar and its Dimensions)* the poet elaborately discusses the origin of creation in two different dimensions, one is scientific and the other is religious. He quotes examples from the theory of evolution and from the *tacavatara* myth. The poet also explains the origin of universe and its recent changes.

Having acquired varied practical experiences, the poet strongly emphasizes that none in the world has owned a house permanently and also establishes the philosophy how human beings who aspire to build a house in which they can't survive is elucidated in the fifteenth treatise *etu nam mukavari (Own a Home? Where?)*

The philosopher poet asserts and affirms in the sixteenth treatise *cuntara cattiyam (Beauty of Truth)* that the Indian Books of Wisdom lay stress on three highest values of life - *catyam* - embodiment and personification of Truth, *civam* - that symbolizes the good and *cuntaram* - that represents the beauty - that help and guide man to realize God.

The seventeenth treatise *urankum alaki (The Beautiful Damsel Who Sleeps)* has the honour of having the title of this book. The poet has cited a story from the western fairy tales. He sturdily confirms that love is the only way to achieve anything and it's like a key to open all closed doors. He makes an appeal to all to love. The unequal treatment of women, irrespective of religions, has been daringly discussed in the eighteenth treatise *pen nanam (Feminine Par Excellence)* by the unbiased poet. The spiritual attainment of seeing a vision of God can be attained and achieved even by women devotees although male chauvinists create obstacles and bar women from the bliss of salvation. The steps that the women spiritualists undertake to overcome all the trials and tribulations have been expounded by the poet.

In the nineteenth treatise *poy vilacam (Fake Identity)*, Abdul Rahman wonders how the people of our country discriminate between one section and another even during the twenty first century and that too in the computer era of scientific and technological advancement. He also points out the discriminatory attitude of those who divide the society on the basis of some people being the highest and some others the lowest in the caste hierarchy in the society.

In the twentieth treatise *muti turappu (Renouncing the Samsonian Crown)*, Abdul Rahman placidly focuses on the custom of Hindus in tonsuring their heads. He also points out that most of the religions in the world have this ritual. While Muslims perform hajj pilgrimage, it is a ritual to shave their head. Some Christians tonsure their head for priesthood. The poet touches upon the noteworthy subject of giving punishment to the culprits even now in Indian villages. He sensitizes the readers with things which signify the outstanding upright postures.

Last Part of *Urankum Alaki*

In the twenty-first treatise *akak kuliyal (Cleansing the Self)*, the poet tidily exhilarates the momentous subject matter by facilitating the readers to resuscitate the custom of cleansing the self. The striking idea encodes the righteous sovereignty of genuine human beings to move forward to embrace new thoughts. Here the poet has given a very appealing as well as thought provoking thematic expression.

In the twenty-second treatise *katalai ariyumo muttu? (Can the Pearl name its Ocean?)*, the poet ascertains that the purity of thought in the heart is fundamental to the real worship of God. As long as man who is like a pearl remains hidden in the shell, he is deprived of the purity of the vision of God. His ego remains as the real barrier that stands in the way of his attaining spiritual salvation.

In the twenty-third treatise *aatiyum antamum (The Beginning and the End)*, Abdul Rahman expressively reports an incidence which forms the subsidiary fuzzy experience understood to be inexplicable but predictable. The dubious germination of a novel accomplishment emerges to be unpredictable resulting in genuine culmination. The poet calls upon the general public repetitively to refurbish their image by relegating the old depleted

foolish customs and by embarking upon the cogent modern social mores. He cherishes the rare books and their significance.

Further Areas for Study

When we translate Abdul Rahman's other works, rich treasures will be unearthed. If other works of Abdul Rahman are translated into English, there will be an opportunity for the international community to know about the modern Tamil universal poet Abdul Rahman who is a visionary. Translation field has an abundant scope now. The analysis of problems in translating linguistic aspects will have to be widened adopting various translation theories that enhance future researchers to probe more linguistic problems to be solved through further research.

Regarding cultural problems, the researcher has attempted to locate many problems and has successfully solved and furnished proper solutions enabling future researchers to identify the problems in translating cultural aspects. In a country like India translation promotes national integration which is the need of the hour.

As a modern poet, Abdul Rahman has added a new vigour to Tamil Literature. All the new experiments made by western writers have been understood and beautifully made use of by the poet in his writings. Thus we get not only old and traditional themes but also new thoughts and style in his verses.

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Dr. A. Mohamed Mohideen, M.A. (English), M.A. (Tamil), M.Phil., PGCTE., Ph.D.
Head, Research Advisor & Associate Professor
PG & Research Department of English
Khadir Mohideen College
Adirampattinam – 614701
Tamil Nadu
India
prof.mohideen@gmail.com