

---

---

# LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 19:6 June 2019

ISSN 1930-2940

Editors

Sam Mohanlal, Ph.D.

A. R. Fathi, Ph.D.

G. Baskaran, Ph.D.

Dr. S. Chelliah, Ph.D.

T. Deivasigamani, Ph.D.

Pammi Pavan Kumar, Ph.D.

Soibam Rebika Devi, M.Sc., Ph.D.

Publisher: M. S. Thirumalai, Ph.D.

---

---

## Contents

### Part I

IDEH Amaka Edith, Ph.D. Name and Politeness: Multiple Address Term among the Igbo	1-18
P. Sasikumar, M.A., M.Phil., Ph.D. Research Scholar Dr. K. Nagarathinam, M.A., M.Phil., Ph.D. The Paradox of Motherhood in Buchi Emecheta's <i>The Joys of Motherhood</i>	19-25
Dr. Beulah Gideon W.B. Yeats – The Master Craftsman of the Art of Symbolism	26-32
Dr. Binda Sah, M.A., PGCTE, Ph.D. Identity Crisis vis-à-vis Acculturation: Migration in Postcolonial Era – A Case Study of Bhojpuriya in Assam	33-41
Caterine Ann Michael Language Choice and Use of Delhi Malayalees in Multilingual Settings	42-55

Dr. Charanjit Singh, M.A., M.Phil., Ph.D. Modality and Ideology - A Systemic Functional Linguistics Study	56-65
Faisal Pandikasala, M.A., M.Phil. Narrating Resistance: The Backdrop of Arab Spring in Mansour Bushnaf's <i>Chewing Gum</i>	66-71
Faryal Sultan and Dr. Sajjad Hayat Akhtar Impact of Work Family Conflicts on Employee Performance with Moderating Role of Supervisor Support in Banking Sector of KPK, Pakistan	72-79
Girisha D. and Dr. C. Shanmugasundaram Psychohistorical Inferences Isaac Asimov's <i>Prelude to Foundation</i>	80-84
C. Gopal Reddy and Dr. R. Vijaya Myth and History in R. K. Narayan's Fiction	85-90
P. Gopikrishna, Research Scholar and Dr. J. Anil Premraj An Expectation for a Good Life of Women Characters in Chitra Banerjee's Short Stories 'The Bats' and 'Clothes'	91-95
Dr. Gurleen Ahluwalia The Role of Correcting Errors and Giving Feedback in Teaching of English as a Second Language	96-102
M Hemminlal Haokip, Ph.D. Scholar Word Order in Biate	103-113
Himanshu Parmar Literature and the Contemporaneity of Multi-disciplinary Domain: A Critique	114-119
Dr S. Joseph Arul Jayraj A Critique on the Views of Plato, Aristotle, Stephen Gosson and Sir Philip Sidney on the Art of Poetry -Rendered in the Light of T. S. Eliot and I. A. Richards	120-135
Dr Jitender Singh Reconstructing Masculinity and Femininity in Amin Maalouf's <i>The First Century After Beatrice</i>	136-143
Juned Ahmed and Dr. A. Glory Zora Neale Hurston's <i>Their Eyes Were Watching God</i> :	

A Quest for Love and Independence Kajal N. Dangar, M.A., GSET	144-150
Life Skill Learning Through Symbols in Robin Sharma's <i>The Monk Who Sold His Ferrari</i>	151-154
Kavipriya. S, M.Phil. Research Scholar and Mrs. A. Jayasree, Asst. Professor Caught in the Cacophony of Colliding Cultures: Vignettes of Leela in Anita Rau Badami's <i>Can You Hear the Nightbird Call?</i>	155-159
Dr. S. Chelliah, M.A., Ph.D., D.Litt. and J. Kavithanjali, MBA, M.Lib Sci., PGDCA "The Internet" -- Computer-Mediated Communication for English Language Learners and Teachers	160-173
Krishna R Nair M.A., NET The Rebirth of Past through Reminiscence in Malayatoor Ramakrishnan's <i>Roots</i>	174-177

## Part II

Lakshmi. S. Mohan, Ph.D. Candidate and Dr. Jayashree. C. Shanbal, Ph.D. Play Behaviours of Children With ASD: A Comparison Between Direct Observation And Informant Rating Scale	178-187
Linju. M., M.Phil. Research Scholar and Dr. Sreeja Balakrishnan, M.A., M.Phil., Ph.D. Boundaries of Human and Conservancy of Nature in <i>The Hungry Tide</i> and <i>Gift in Green</i>	188-191
P. Manimaran, Research Scholar (Ph.D.) and Dr. M. Kasirajan Sports as a Bifurcating Aspect of Two Nations – A General View on George Orwell's <i>The Sporting Spirit</i>	192-196
Dr. C. Muralidara Kannan The Importance of Listening Skills in Language Teaching: An Observation	197-202
K. Muruganandan, Ph.D. Birth of the Tragedy in Tamil: Colonial Compulsions and Cultural Negotiations	203-211

Nureen Mahajan, M.Phil. (English) Mood and Comment Adjuncts: A Study of Persuasion in Written Tourism Discourse	212-224
Padmaja, Kilambi, M.Phil. Deviation of English in Modern Usage	225-230
Dr. S. Chelliah, M.A., Ph.D., D.Litt. Clifford Odets' Social Criticism and Economic Determinism	231-238
Dr. Jagdish Batra Ecological Consciousness in Recent Indian English Fiction	239-251
Dr. T. Priya, M.A., Ph.D. Reducing the Female Body to Ashes: Domestic Violence in Ananda Devi's <i>Le Sari Vert</i>	252-260
Dr. Rahul Kamble Brechtian Reading of Usha Ganguli's Play <i>The Journey Within</i>	261-269
Dr. S. Karthik Kumar and A. Raja The Cynical Attitude of Dimple in Bharati Mukherjee's <i>Wife</i>	270-273
Dr. M N Rajesh, M.A., M.Phil., Ph.D. Extinct Languages and the Reconstruction of Ancient Indian History with Special Reference to the Bon Religion	274-281
Ms. Sufia Sultana, Ms. Rakhshinda Jabeen, Ms. Mariuam Jamal and Ms. Shaista Hassan Humour: A Tool to Enhance EFL Learning	282-288
Dr. C. Ramya, M.B.A, M.A., M.Phil., Ph.D. Claude McKay and Black Diaspora	289-295
Ravali P. Mathur, MASLP, Ph.D. Scholar Phonological Processes in Children with Hearing Impairment Using Hearing Aids and Cochlear Implant	296-307

### Part III

Raveena Neeraj Kumar Intersectionality in Rupa Bajwa's <i>The Sari Shop</i>	308-317
--	---------

Rownak Jahan, M.A. in English Literature Transformation from Man to Superman: A Study of John Steinbeck's <i>The Moon is Down</i> and <i>Of Mice and Men</i>	318-326
Dr. Ch. Sarajubala Devi Mother Tongue Education: Aspirations and Responses in Manipur	327-339
Satish Grover, M.A., M.Phil., Research Scholar and Dr. Vijay Prasad, Research Guide Displacement and Rootlessness in <i>A House For Mr. Biswas</i> by V. S. Naipaul	340-345
Dr. Satya Paul, M.Phil., Ph.D. Intricate Human Relationships in Mahesh Dattani's Plays: A Study of <i>Dance like a Man</i> and <i>Final Solutions</i>	346-353
Khalid Ahmad Siddiq, M.A. Linguistics, Mir Abdullah Miri, M.A. TESOL and Toufiq Sarwarzada, M.A. Lit. Afghan Students' Attitudes and Motivations Toward ESP and EGP Courses	354-374
Dr. Sneh Lata Sharma Revisiting Cleopatra through Feminist Lens	375-385
Sukdeb Goswami, M.A. (English & ELT) Nature of Intertextuality in the Poems of Jibanananda Das: A Cognitive Poetics Approach	386-395
Dr. Syam SK., M.A., M.Phil., Ph.D. Phonology of the Language of Uraly Tribes	396-410
S. Tamilarasi, M.A., M.Phil., (Ph.D.) Postmodern Techniques in the Select Plays of Badal Sircar	411-412
Dr. R. Udhayakumar, M.A., M.A., M.B.A., Ph.D. Interactive Classroom Enhances English Communicative Competence	413-417
Dr. Vaishnavi. P. Veracity of Gender Power with Reference to Devdutt Pattanaik's <i>The Pregnant King</i>	418-423
Mahendran Maniam, Ph.D. and S. Vijayalachemy Subramaniam Improving ESL Students' Essay Writing in Malaysia	424-434

Vinothini S., II M.A. English Literature Proficiency in Reading and Writing through ESP for General English Students	435-443
T. Vinu, M.A., M.Phil., (M.Sc. Psychology) An Inquisition into the Stratagem for Employing Gender Neutral Lexicons in Corporate Communication	444-448
Yantsubeni Ngullie, Ph.D. Scholar Negation in Lotha	449-455
Dr. B. A. A. Ramtally Applying Communication Accommodation Theory to <i>Mughal-E-Azam</i>	456-468
John Odo Onu Ethnopoetic Study of Igbo Oral Funeral Poetry in Elugwu Ezike, Enugu State, Nigeria	469-490
Kekai Celestina Predia Tense and Aspect in Izón Negation Marker	491-503
Prof. B. Mallikarjun Linguistic Ecology of India (1971 to 2011)	504-516
Dr. Parvathi Vudumula and Ms. Anitha Tangellamudi From Acquiescence to Assertion: Reinventing Gender Identities in Anita Nair's <i>Ladies Coupé</i>	517-523

---

**AVVK Chaitanya**

***A Study of Idioms and Proverbs Translation in Kanyasulkam Drama***  
(From English and Hindi Translations) – M.Phil. Dissertation in Telugu

**Prof. Rajendran Sankaravelayuthan**

**Dr. Dr. K. Bakkiyaraj**

***Semantic Change and Semantic Extension of Tamil Verbs***

A Research Monograph in Tamil

## Name and Politeness: Multiple Address Term among the Igbo

**IDEH Amaka Edith, Ph.D.**

Department of Linguistics Studies

University of Benin

Benin city, Nigeria

[amakaide4j@yahoo.com](mailto:amakaide4j@yahoo.com)

+234 81 651 600 98

### Abstract

This paper investigates and discusses the aspects of language use among the Igbo as reflected in their name calling practice, which the paper terms name avoidance cum alternative names in term of their classification. The study also assesses who uses the name and to whom. The socio-cultural factors affecting the usage of these alternative names or the euphemistic terms are discussed with the intention of highlighting their pragmatic and cultural importance to the people. The primary data for the study were collected through interview, focus group discussion and observation, while secondary sources of data collection included published materials such as books and journal articles, as well as through intuitive knowledge as native speaker of Igbo. The theoretical framework adopted for the analysis of the study is politeness and face approach as proposed by Brown and Levinson (1987). Politeness is seen as been respectful and considerate of other people, and which is culture base. Findings show that the avoidance of the personal names is conditioned by Igbo cultural and religious norms; and that the alternatives names or euphemistic terms are mostly used as replacements for the avoided lexemes in different contexts by different individuals. The paper argues that name avoidance are common sociolinguistic phenomena among the Igbo people. The use of personal names is being restricted by some people in certain contexts.

**Keywords:** Name avoidance, politeness, kinship terms, name restriction, and euphemism.

### 1. Introduction

A name is what is been used in reference to someone or something, it is a source of identity. For the Igbo<sup>1</sup>, human names are loaded with sufficient information; historical and cultural, aspirations, desires, achievement, and circumstances surrounding the birth of the child as well as the challenges facing the family. Naming is a significant aspect of human life in general and an essential aspect of people's cultural identity with varied practices. Name provides a window that mirrors the people's socio-cultural assumptions, attitudes, beliefs and worldview (Mensah and Mekamgoun, 2017:2). Names play a significant role in the definition of who the person is. Every individual (young, old, male

<sup>1</sup> Igbo language is one of the major Nigerian languages and a dominant language in the South Eastern part of Nigeria which comprises five states: Abia, Anambra, Ebonyi, Enugu and Imo, some Igbo people also dwell in the neighbouring states of Delta, Rivers, and Edo.

and female) has a name given to him at infancy. However, the way the names are been used is of a great important to an average Igbo person. The names are often avoided, especially when one is in face-to-face with the elderly bearer. There is often alternative name(s) used which is based on cultural norms of the people involve. Without the full knowledge of the required or acceptable mode of address, one might commit what we call, “linguistic taboo”.

Linguistic taboos are words that many people consider offensive and can mar interpersonal relationship. According to Chunming (2013), taboo subjects include: body functions about sex and excretion, private parts of the body, illness and death; words believed to be blasphemy; income, salary, age of ladies, etc. Chunming’s list did not include names. However, name in general is not taboo but there is restriction on the use of personal names. That is, not everyone is allowed to call everybody by their first name in all contexts. Taboo items are cultural bound. Ogunwale (2015) opines that naming practices in Africa specifically articulate the preceding aspects of language as they reflect the particular information on the people’s culture. Culture imposes restriction on who call the other by their personal names and who avoids the name but use alternative terms. Name avoidance and replacement is a kind of been polite in addressing people who are older than we are. It is addressing an older person in a way that he will not feel disrespect, belittle or insulted. According to Fakuade at el (2014), people are meant to give respect to a certain class of people: kings, title holders, married and unmarried grown-ups, relations and the elderly. The Igbo people respect the elders, and this is so because it is their belief that the higher one’s status, the higher the honour and respect given to such a person. Just as the elderly and important people are venerated, they can be vilified if they are people of questionable characters. Thus witches, wizards, thieves, kidnappers, ritualists and wicked people are not respected, regardless of their age, they are not honoured with any title or allowed to take titles on their own. Respect they say is reciprocal. In as much as the younger ones are bound by culture to respect their elders, the elders as well show a kind of respect to the younger one. The most obvious way of showing respect among the Igbo is through name avoidance and the use of alternative form of address. The degree of avoidance of certain words in language and by certain people is culture specific. In some western culture, certain words we might consider offensive when used in some contexts may not be so in their culture. In other words, what is offensive among Igbo people may be the norm elsewhere.

Igbo like many other African cultures show respect to elders and using someone’s personal name may be part of being (im)polite and (dis)respectful. To call certain people by their personal names in Igbo culture is not only disrespectful but also a sign that the person has no honour to merit the respect that goes with the alternative names. Name avoidance, and replacement of personal names to euphemistic one is to make the hearer less embarrassed or uncomfortable. In doing so, the people employ politeness strategy. The positive politeness strategy shows you recognize that your hearer has a desire to be respected. It also confirms that the relationship is friendly and expresses group reciprocity. According to Anchimbe (2011:1474), the ways people address one another at first meetings, at work, at home, in informal settings, when angry, when in need, when happy, or when in control, have to do with the “representational” and “social” functions of language.



The main objective of the study is to investigate the politeness terms which are used in place of people's personal names among the Igbo people and to what extent these terms are used for multiple relationship and reference.

## 2. Previous Studies

There is rich body of literature on names, naming practices and address form in Africa. The investigation on the topic has covered a wide range of disciplines. The studies on this topic include; Obeng (1998), Afful (2006), Agyekum (2006), Adjah (2011), (for naming system in Ghana), Suzman (1994), De Klerk & Bosch (1996), Herbert (1997), Koopman (2002), Moyo (2002), Mashiri (2004), Ngubane & Thabethe (2013), Makondo (2013), and Chauke (2015) (for South African names), Katakami (1997), Olenyo (2011), Marjie-Okyere (2015) (for Kenya), Saarelma-Maunumaa (1996) (for Namibia), and Anchimbe (2011) discusses name-avoidance by Cameroonians.

Coming to Nigeria, there are wide studies on names with varied focus. The works on Ibibio include, Essien (1986), Mensah and Offiong (2013), and Mensah (2015). Yoruba works include, Odudoye (1982), Ogunwale and Bamigbade (2014), and Oyetade (1995). Studies on Igbo names include, Oha (2009), Oyeka (2015), Fakuade et al (2014), Agbo (2014), Onukawa (1998, 1999, 1999b), Mmadike (2014), Asadu and Samson (2014), Emeka-Nwobia (2016), Nwoye (2014), Onumajuru (2016), and host of others.

Oyetade (1995) and Afful (2006) examine address form in Yoruba and Ghana respectively. Afful (2006) describes different address terms used among undergraduates in an English-medium university in Ghana. The study explored the link between address forms and variation in respect of an interlocutor. The data for the study was collected from observation of both spontaneous and deliberative spoken discourse as well as interviews of the university students. The conceptual framework adopted for the study was interactional sociolinguistics and an ethnographic research. The study shows that the key naming practices among students at the University of Cape Coast (Ghana) comprised personal name, descriptive phrase, title and catch phrases which reflect vivacious and warm culture in the academic environment. The study also reveals that socio-cultural factors such as gender, mood, domain, purpose of discourse, presence or absence of a third person (usually a lecturer), and relationship of interactants influence the use of varied address forms for an addressee.

Zipporah (2014) investigated how the social variables such as age, education, and social context influence the use of honorifics among Gikuyu speakers of Kenya. The data for the study was purposefully collected from twenty-four (24) Kasarani constituency native of Nairobi. The data was obtained from participant observation, interview, and tape recording of spontaneous speech, and were categorised into three; borrowed honorifics, the use of honorifics, and the functions of borrowed honorifics in different contexts. Zipporah further classifies borrowed honorifics into seven: the kin terms used as social honorifics, the religious, academic, military, political honorifics, affectionate and social titles. The functions of borrowed honorifics in Gikuyu include; persuasion, attention getting device, sarcastically, use of honorific with intention of showing love, closeness, intimacy to the addressee and to convey respect to dignify the addressee.

In another study, Salihu (2014) assessed the choice, the shifts and the gender differential linguistics style of the use of names in an Hausa community. The study revealed that the employment of a proper address term is affected by factors such as age, gender, personality, social status, religious orientation, and family relationship, degree of respect, familiarity, formality, and intimacy between the interlocutors. The frequency of the application of honorifics and titles in Hausa language revealed the importance of superiority and courtesy among the people. According to Salihu (ibid), Hausa address terms are gender sensitive, relatively formal, culturally, socially, and politically loaded.

Ogunwale and Bamigbade (2014) investigated the factors that are responsible for name dropping and change among the Yoruba elites. The factors according to the findings include, lack of cultural understanding, incorporation of western culture on the part of the young elites, and religious bigotry. The study demonstrates how the factors affect the way Yoruba names are conceived, used, changed and dropped in preference to English, religious and social names. The authors argued that name dropping, and change are common sociolinguistic phenomena among the Yoruba elites and the situation should be stemmed or at least be sanitized, as it strongly portends strong linguistic alienation and culture subversion which are deemed to be devastating to sustainable developments. Ogunwale and Bamigbade (2014) work relates to the present study as they both deal with avoiding a name and using another in its place.

Anchimbe (2011) discusses name-avoidance by Cameroonians, and some of the socio-pragmatic impacts it creates. Focus is on five items that are often used in place of personal names—manyi (mother of twins), tanyi (father of twins), moyo (in-law, especially male), mbanya (co-wife in a polygamous marriage), and mbombo (namesake). The paper identifies some of the contexts in, and the purposes for, which these terms are used. Cameroon, like many other postcolonial contexts, is acutely different from certain English-based Western cultures in which using someone's personal name may be part of a positive politeness strategy and not disrespect or impoliteness as it is the case in the Cameroonian and some other African cultures. To call certain people by their personal names is disrespectful and a sign that they have no honour among the people. The terms (name-avoidance) studied here are also often used strategically on the people who are not, for instance, mothers/fathers of twins or who may just well be strangers or first-time acquaintances.

On address terms in Mbeere (Kenya), Katakami (1997) explores explains how the members in the adjacent generation-sets supposedly have great respect for one another, especially the in-laws. He examines three modes of address for daughter-in-laws. The first is “the same and Alternate Generation-Sets”, where the people of the exactly the same generation are close and friendly, as well as calling one another by one's personal name. They sometimes call each other by a word or phrase which is chosen as an expression of friendliness. The second is “the adjacent Generation”, where the relationship requires great respect. According to Katakami (ibid), the members of the older set can call those of the younger set by their names, but the members of the younger set is expected to use the kinship terms such as father and mother. The last mode of address for daughter-in-laws is the “clan exogamy and address to women”. Here, a woman who married into a homestead is called not by her

personal name but by the title of the ‘daughter of her own father’ by her parents’ in-law. The principle also applies to any person who is at least in the same generation-set as her father-in-law in lineage.

Similar to Katakami (1997) work is a traditional language of respect, which is used by women in Nguni and Sotho cultures, known as *hlonipha*. This traditional language of respect is known among Nguni as *ukuhlonipha* (literally “to respect”) and known among the Sesotho as *Hlompha*, while in isiZulu, it is *isiHlonipho*. These words (*ukuhlonipha*, *Hlompha*, and *isiHlonipho*) describe a relationship between the couple (mostly on the part of wives) and their in-laws. According to Thetela (2002: 177), *hlonipha* is realized through politeness encodings, such as euphemism, avoidance and profanities. Women who are married in these cultures (Nguni and Sotho) are not allowed to pronounce or use words which have for their principle syllable any part or syllable of the names occurring among her husband’s relatives (Finlayson, 2002: 282). In other words, the wife is expected to avoid certain words (based on her marital position) and replaced by another. Finlayson (2002) argues that *hlonipha* linguistic custom of syllable avoidance is applied to the names of the father-in-law, mother-in-law’s brothers and their wives and the mother-in-law’s sisters and their husbands. His study focuses on a language variety associated with respect in Nguni language. Finlayson in his study, interviewed nineteen (19) women to ascertain the extent to which women in urban areas uphold the tradition of respect for their in-laws through *hlonipha*. Twelve (12) respondents claimed that they had retained this custom and knew how to *hlonipha*. However, from Finlayson’s interaction with these respondents, he discovered that some words of *hlonipha* origin were used by them (the respondents), but the consciousness of syllables occurring in the family names of their husbands was not followed as expected in their culture. According to Finlayson, only a core vocabulary which consists of words that were generally known and accepted as *hlonipha* words were used. His study revealed that the decreased use of *isiHlonipho* in urban settings is indicative, among other things, of the broader trend towards a less “traditional” and a more “Westernised” lifestyle among urban residents. It also suggests that South African female youth question traditional patriarchal customs and legacies which position women in a submissive role.

Fakuade, Kemdirim, Nnaji, and Nwosu (2014) investigate linguistic taboos in the Igbo society in terms of their classification and socio-cultural factors affecting their usage. Two principal methods were used to collect data for the study: questionnaire and oral interview. The data collected were presented in tabular form, using descriptive statistics. The study classifies linguistic taboos in Igbo society into five categories: morality-related linguistic taboos, veneration-related linguistic taboos, decorum-related linguistic taboos, religion-related linguistic taboos and fear-related linguistic taboos. The study argues that while religion and decorum-related linguistic taboos are unmentioned and have no permissible alternatives because they are closely tied to different Igbo deities, morality, veneration and fear-related ones have euphemisms. Veneration-related linguistic taboos category is much related to the present study as it touches on some of the terms which the present study sets to explore. However, the study by Fakuade et al (2014) focuses on the taboo terms, their classifications, their euphemisms, the glosses and the English translations, as well as when and who use them; while the present study focus is on personal names one needs to avoid and their alternative terms, which also serve as politeness form of address.

Oyeka (2015), similar to Chunming (2013) studied euphemisms as substitutes for verbal taboos in Igbo language dynamics. The study examined and described the various categories of such words. Data comprised one hundred and fifty (150) of the taboo words/expressions which were elicited through oral interviews from two hundred (200) Igbo native speakers representing various individuals without recourse to age, sex, educational background, occupation and location. The respondents were randomly selected based on convenience random sampling. The theoretical framework adopted for the analysis was the politeness and face approach as proposed in Brown and Levinson (1987). The study indicated that euphemisms were employed to avoid mentioning certain issues directly. According to Oyeka (Ibid), practitioners of certain professions (the police, mobile tailor, prostitution, diviner, thieves, etc) feel ashamed as regards their reputation in identifying with their means of livelihood, and resorts to euphemism for occupational prestige.

From literature, studies of African names and naming practices have been more on personal names, focusing on the meanings and etymology of these names and details about the circumstances surrounding how such names came to be. The studies that get close to the present study however focused on taboo items. The research has not examined much on names and politeness, and its importance to the society. This is the gap the present study sets out to fill, focusing on euphemistic terms in place of personal names.

### **3. Theoretical Framework**

The theoretical framework adopted for the analysis of this study is politeness and face approach as proposed by Brown and Levinson (1987). Politeness according to Brown and Levinson is the practical application of good manners or etiquette. It means showing regards for others in manners, speech and behaviour. Following Brown and Levinson's politeness theory, politeness is to cater to the positive "face-wants" of interlocutors and to show them that one intends to cooperate (and assume their cooperation) in "maintaining face in interaction" (Brown and Levinson, 1987:61).

Brown and Levinson introduce the notion of 'face' in order to illustrate 'politeness'. According to them, all interactants have an interest in maintaining two types of 'face' during interaction: 'positive and negative face'. Brown and Levinson define 'positive face' as the positive and consistent image people have of themselves, and their desire for approval, while 'negative face' is "the basic claim to territories, personal preserves, and rights to non-distraction". Utilising this notion of 'face', 'politeness' is regarded as having a dual nature: 'positive and 'negative politeness'. While 'positive politeness' is expressed by satisfying 'positive face' in two ways: indicating similarities amongst interactants; or expressing an appreciation of the interlocutor's self-image, 'negative politeness' saves the interlocutor's 'face' (by mitigating face threatening acts), or satisfying 'negative face' (by indicating respect for the addressee's right not to be imposed on). Brown and Levinson argue further that every member of a society has 'face', which is defines as one's public self-image. When a speaker decides to commit an act which potentially causes a hearer to lose face, the speaker tends to use a politeness strategy in order to minimize the risk.

Although Brown and Levinson's politeness theory allows for some cultural variability, they contend that the use of politeness strategies in the management of face is universal. Four strategies (bald on record, off-record hints, positive politeness, negative politeness) can be used by speakers whose utterance involves a face-threatening act. In Igbo culture generally, one needs to strive to know when to use person's first name and when the use brought about negative face that can mar good interpersonal relationship. Igbo culture demands the younger ones to use polite address form (alternative name) to the use of first name in addressing their elders especially in face to face interaction. In other words, personal names are used in restricted contexts by the people.

#### **4. Methodology**

The data for the study were collected from primary and secondary sources. The primary sources of data collection involved the researcher's oral interview, focus group discussion and self observation approach in which she closely observed how people address others and how they themselves were addressed. The respondents interviewed were both adults and children of Igbo origin, regardless of where they live (urban or rural areas). The respondents were randomly selected and interviewed based on convenience random sampling. In-depth interviews were employed with the aim of exploring in detail the address terms among the young and old, and the main purpose of name dropping/avoidance and the use of alternative names. The researcher asked the respondents to mention the terms which they use to address their close relations. Also, focus group discussions were used in this study to unveil the politeness terms used among the Igbo for different people at varied contexts.

This provided for further cross-checking of the address terms gotten from interview and observation. The researcher guided group discussions for children and youths in the selected communities. In each community, two groups were organised (one group for children and another for youths) and the number of the participants varies from five to seven people in a group for the discussion. The group members were encouraged to talk freely about the polite way(s) they use in addressing their elders. Metadata on each respondent such as age, sex, education, social status, occupation, location and marital status were noted, given that these social variables could influence the use of alternative names or name avoidance. The ages of the respondents interviewed range from eleven to seven-eight (11 to 78) years. One hundred and seventy-one (171: 78 males and 93 females) respondents constitutes the population of the study. The number of adults were eighty-three while eighty-eight respondents were below 18 years old. However, fifty-three respondents were married, one hundred and sixty-two (162) were Christians while nine respondents were traditional religion practitioners. Sixty percent (60%) of the respondents lives in the selected four communities<sup>2</sup>, while the rest live in different part of the country. The majority of the respondents (89%) were either students or teachers, farmers or traders. The researcher who is native speaker of Igbo through her intuitive knowledge was able to identify some avoided names and their alternative terms. The secondary source of data collection involves published materials such as textbooks and journals.

#### **5. Data Presentation and Analysis**

---

<sup>2</sup> The four communities studied were Awgbu, Agulu, Nanka and Umuawulu, all in Anambra state, Nigeria.



The data collected for this study were categorised into three: Igbo kin terms, *aha otutu* (a kind of praise name), and the borrowed honorific terms. The analysis follows this categorization.

### The kin's terms used to show politeness

1. **Mama/nne** (mother): Tradition requires that one calls the mother, “nne”, or “mama”. Children are not allowed to call their parents by name, it is totally forbidden. In other words, tradition placed restriction on them on the use of their mother’s personal name to address her, whether in face-to-face interaction or in her absence. The use of Mama/nne as polite address form also extends to another woman who is old enough to be one’s mother. Also, once a woman begins to have children, people often avoid addressing her with her personal names, especially the in-laws. Rather, they call her by her child’s name preceded with mama/nne. Example, if the first child is Udoka or Afam, she can be addressed as, mama/nne Udoka, mama Afam (Udoka’s mother, or Afam’s mother).
2. **Papa/nna/ nnaa** (father): Father’s personal name is also avoided. According to one of our respondents, the polite way of addressing ones’ father is nna, papa, or nnaa. He states however that older children can as well address their father with his praise name. In similar way, a woman may in place of appreciating the husband, call him his praise name. These names are all mark of respect. A personal name of a man who has children are often avoided and the alternative is either the person’s aha otutu (a kind of praise name) or the name of the man’s child preceded with papa/nna/nnaa. Example, papa/nna Okechukwu and papa/nna Azubuike (Okechukwu’s father and Azubuike’s father).
3. **Mama/Papa Nnukwu**: The terms are used to address one’s grandparents, either in their presence or in their absence. The study also revealed that the term is also extended to first wife in a polygamous family. One of our respondents stated that they call their father’s first wife, “mama nnukwu” (big mother), and his own mother (the second wife), “mama obere” (small mother).
4. **Ochie**: This is a short form for either *nne m ochie* (my grandmother), or *nna m ochie* (my grandfather): Culturally, it is disrespectful to address one’s parents with their personal names, the same also applied to the grandparents. These terms are often used in the absence of the grandparents, or when one is introducing the grandparents to someone. The use of **Ochie** is also extends to any of the mother’s kinsmen (both male and female) in place of their personal name. It is a polite way of addressing someone and at the same time avoiding the person’s personal name.
5. **Ogọ** (in-law): The term is used to address any of the in-laws (mother in-law, father in-law, daughter in-law, son in-law, brother in-law, sister in-law). So, instead of using the personal name of the person, **Ogọ** (or sometimes the person’s praise name) is used. The personal

names of the in-laws are often not used (especially in face-to-face interaction with the bearer) except for the younger children.

6. **Ọga/Onye-isi/Nna m ukwu** (master): The terms are used to address one's master. That is, anyone in a superior position. **Ọga** and **Nna m ukwu** are also used by some women to address their husband, while some use **Ọkpataku** to address some of the husband's male relatives. According to one of our respondents, people use these terms in place of people's personal names as a mark of respect. In addition, a person learning work (apprentice) shows respect to his master by addressing him with the term (**Ọga/Onye-isi/Nna m ukwu**), while the apprentice's friends and relatives address the man with **Ọga** preceded with the name of the apprentice. Example, Ọga Ndubuisi (Ndubuisi's master).
7. **Nne m Ukwu**: The term is often used in the absence of the addressee. It literal means my big mother. It is used by housemaid to address his female boss in her absence. **Nne gi Ukwu** (your big mother) is also used by other women in addressing another woman's mother-in-law.
8. **Oriaku/Odoziaku/Nwunye** (wife): It is impolite to call a married woman by her personal name, especially the woman's in-laws. Even people who are older than the woman use any alternative or euphemistic term in place of the woman's personal names. **Oriaku/Odoziaku** are used by relatives of the husband, especially in face-to-face interaction. Also, the in-laws can also address the wife with, "**nwunye m**" (my wife). However, **nwunye** preceded with the personal name (or aha otutu) of the woman's husband is often used by the woman's in-law especially in her absence or when introducing her to somebody. For example, nwunye Ifeanyi (Ifeanyi's wife) or nwunye Akwabata (Akwabata's wife).
9. **Nwunye-di**: This is a term used to address a co-wife in a polygamous family. The term also extends to wives in one kindred.
10. **Maazi** (Mr): This is a term used generally to refer to adult male. **Maazi** is often preceded by the person's personal name. For example, Maazi Uchenna (Mr Uchenna). It can be used in face-to-face interaction with the person or in his absence.
11. **Nwaada** (Miss/Mrs): This term is used to address adult female either married or unmarried by their mates, younger or even their elder. It can be used on face-to-face interaction or during the absence of the addressee. It is the direct opposite of **Maazi**.
12. **Di/Ọkpataku** (husband): The two terms are used to address a married man. In Igbo culture, once a man gets married, he is often not addressed with his personal names by some people (especially the wife, wife's relatives and friends). His personal name is often replaced with his wife's name preceded with "di", e.g. di Eberé (Eberé's husband). The term is not restricted to a person that marries the woman alone; the woman (the wife) extends the terms

to the husband's siblings and kinsmen. In other words, a wife can refer to all the husband's male relatives as **di m** (my husband) or **Ọkpatakụ** (wealth accumulator).

13. **Ada** (First daughter): The term is not restricted only to first daughter according to one of our respondents but extends to any female child regardless of her position in the family. **Ada** is also used to address all female born from the same kindred (Ụmụada<sup>3</sup>), whether married or unmarried. The Ụmụada use the term, "Ada" to refer to one another, especially in face-to-face interaction (instead of the person's personal name) regardless of the person's ages, social and marital status, as a mark of respect to one another. In addition, the personal name or praise name preceded with Ada is used when introducing the child to the person who knows the father. Example, Ada Ejiofo, or Ada Omemgbeoji (Ejiofo's daughter, or Omemgbeoji's daughter).
14. **Nwa nnaa**: This is a polite term used to address any man who comes from the same kindred with the addresser instead of the person's personal name. The addresser can either be male or female.
15. Names preceded with **Ọkpara/ Diọkpara** (first son of a person): Instead of calling the person's name as in the case of **Ada**, one can simple say, "Ọkpara/Diọkpara Ogbuagu" (Ogbuagu's first son), which is often in the absence of the person, not when addressing the person face-to-face.
16. **Nwadiala**: This is the term used by a person (the addresser) to address another person (addressee) whose mother related to the speaker by blood. In other words, **nwadiala**'s mother is a relative to the addresser. **Nwadiala** can extend to anybody from that clan or community, especially when a woman marries outside the community. **Nwadiala** is opposite of **Ochie** which was explained earlier.
17. **Amụkọrọ**: The term is used to address a person whose mother and the mother of the addresser comes from the same kindred, clan, village, or town. In other words, their relationship is based on common maternal home.
18. **Ichie**: This is the term used as a marker of respect by a person to another who is an elder and has taken a title. **Ichie** is often used in place of the person's personal name. According to one of our respondents, it is polite for anyone to address him (the respondent) as **Ichie**, or **Omenyiri** (his *aha otutu*), but not his personal name. The study also revealed that some people are currently addressed as **Ichie** but not by merit, either because they just acquire wealth or the role they perform in the community, or their age.

---

<sup>3</sup> Ụmụada is an association of all the females born in the same kindred, who often gather to discuss about their welfare, also the welfare of their brothers and their families. Umuada settles even the most difficult cases, and no sane person disobeys them.



19. Personal names preceded with **Nwa** (child): Personal names are often preceded with **nwa**, especially when one is describing someone. For example, Nwa Udoka, nwa Uchenna (Udoka's child, Uchenna's child). One of our respondents stated that in their community (Awgbu – Abo-anị clan) that **nwa** preceded with personal name was also used to address a child, but in this case, the personal name is not only for the parent of the child but also for the child that baby-sits the child in question. For example, when they say. “nwa Ebere”, it means that Ebere in this context baby-sits the child.
20. The couple that have twins are often addressed as Papa/nna Ejima, Mama/nne Ejima.
21. **Eze/Igwe** (King): Each community has a king that leads them and represents them outside the community. The king is never addressed by his personal name. Rather, the people address him, **Eze** or **Igwe**, or his title name. For example, “Igwe Ahụbaraezeama”.
22. **Onye-nkuzi** (Teacher): Primary and secondary school learners use the term to address their teachers both in face-to-face interaction and at the absence of the teacher.
23. **Ezenwanwaanyi** (Queen): This term is often used to address a woman who is a native doctor/traditional healer.
24. **Dibia**: The term is used to address a man who is a native doctor/ traditional healer. It is opposite of *Ezenwanwaanyi*.
25. **Ụkọchukwu**: This is the term used to address a minister in charge of a Christian church or congregation (see pastor/priest/father).
26. **Onye-amụma**: This is the term used to address a diviner. It is also used to address some minister in charge of some new generational churches, especially in rural area where there is a dominant of Igbo language.

### **Aha Otutu**

*Aha otutu* is a common culture among the Igbo. It is a kind of name taken by Igbo people, and specifically the adults. People are required at certain stage in their life to take up a name that reflects their achievements, personality, character, attitude, ideology, and aspirations. However, some people are “given” the name which they endorse or change to the one they prefer. *Aha otutu* leads to avoidance of personal name. It is an alternative name, which is a polite way of addressing the elderly ones. *Aha otutu* is a choice name by the bearer, and when used, it is a better form of address from younger person to adult, among age mates, from older person to young adults who has taken names. It also extends from wives to their husbands in some special social context. This is because addressing another by his personal name may amount to disrespect, especially younger person to older ones. In other words, once a person takes *aha otutu*, many people stop calling him his personal name but *aha otutu*. It saves the face of the caller and bearer of the name. That is why one often hear, *Gini ka a na-*

*etu gi?* (Meaning, “what is your *aha otutu*”?). This usually comes from someone who does not know the other person’s *aha otutu*. The bearers often feel honoured and happy when people address them with *aha otutu*. It is a name that reflects who the person has grown to be.

The *aha otutu* as gathered for the study were divided into male and female. The male *aha otutu* include the following;

- i. Akụdo (Wealth of peace)
- ii. Akunne (Mother’s wealth)
- iii. Oḡobūchionye (In-law is one’s destiny)
- iv. Nwachinaemere (A child that is guided by his personal god)
- v. Ohamadike (The people knows great person)
- vi. Ugobūeze (The eagle is the king)
- vii. Ezihakaego (A good name is supreme to money)
- viii. Nwajiugonnaya (The pride of the father)
- ix. Umunnakwe (If the kinsmen consents)
- x. Akaekpuchiōwa (Hand does not cover the moon)

Some of the female *Aha Otutu* as gathered for the study includes:

- i. Uemma (Good pear)
- ii. Unọenu (Upstair)
- iii. Uḡbọakwa (The box of cloth)
- iv. Ojūugo (The eagle kolanut)
- v. Ochiōra (A leader)

From the study, any of the names above serve as a mark of person’s identity as well as a polite way of addressing either an age mate, elder or a friend. One of our respondents stated that he often call his father his *Aha otutu*, “*Agbanwodiikeizu,agbaghariaya*” (When a great one is excluded in consultations, such consultations must be remade). According to him, he cannot address his father with his first name, “*Izundu*” (counsel for life) which is not only an impolite address form but also a great disrespect to the father’s personality.

For the women, is like abomination for a woman to address her husband with his first name, even in his absence. The study revealed that women can address her husband with his *Aha otutu*, or with phrases such as, *Di m, Nke m, Obi m, Onye nwe m, Nna m Ukwu* or *Oga m*. Not only these, they can also address their husband with the name of their child (especially the first child) preceded with *papa*. For example, if the couple’s first child’s name is *Uchenna*, the woman can address him as *Papa Uchenna*.

Furthermore, there are other alternative names in use when personal names are avoided as shown from the following.

- i. *Aha otutu* preceded with *nwunye/Oriaku* (wife): For example, *Nwunye Ogbuagu* (Ogbuagu's wife), *Oriaku Abubaugo* (Abubaugo's wife)
- ii. *Aha otutu* preceded with *di* (husband): Example, *Di Arude* (Arude's husband), *di Achalaugo* (Achalaugo's husband).
- iii. *Aha otutu* preceded with *Nwanne* (sibling): For example, *Nwanne Akwabata* (Akwabata's brother).

### **Borrowed Terms Used as Polite Form of Address**

Incorporation of borrowed items on the part of the Igbo, especially the young ones are on the high. The following terms were identified as borrowed terms from our respondents;

1. **Mum/mummy**: The term is used by child/children to address their mother, and sometimes used in addressing other people's mother. Also, church members often use the term to address their female pastor, as well as the pastor's wife.
2. **Dad/daddy**: Child/children to their father, and anyone who is old enough to be their father. Also, church members to their male pastor.
3. **Granma** (grandmother): Child/children to their grandmother.
4. **Granpa** (grandfather): Child/children to their grandfather.
5. **Father**: The term is mostly used to address priest of Roman Catholic Church. That is, the church members to the Roman Catholic priest
6. **Mother**: The term is used to address Roman Catholic elderly nun. However, some continue addressing them as, "sister".
7. **Sister**: Younger siblings to their older sister, it also includes female church member, and can extend to any female older person. It is also used to address the Roman Catholic nuns in general.
8. **Madam**: A polite way of addressing woman in general, also house-help to his female boss in her absence.
9. **Landlord/landlady**: The term is used to address the owner of a house where a person is a tenant.
10. **Brother**: Younger siblings to their older brother, it also includes male church member, and can extend to any male older person. It is also used to address the Roman Catholic monks. One of

our respondents also stated that she calls her husband 'brother' but couldn't give any reason why she addresses the husband with the term.

11. **Auntie:** Younger siblings generally to their older female, it also includes female teacher/non-teaching female staff in most private schools.
12. **Uncle:** Younger siblings generally to their older male, it also includes male teacher/non-teaching male staff in most private schools.
13. **Chief:** This is a term used to address a title holder, a respected older male person.
14. **Chairman:** This is a term used to address a local government chairman,
15. **Headmaster:** Primary school learners to the male head of primary school. Also anybody can address the male head of primary school, even the retired ones.
16. **Headmiss (Headmistress):** Primary school learners to the female head of primary school. Also, anybody can address the female head of primary school, even the retired ones.
17. **Teacher:** Primary and secondary school learners to their teachers, especially learners in government own established schools.
18. **Professor:** The term is often used by people to address a person teaching in university regardless of the person's position/rank.
19. **Doctor:** It is used to address a medical practitioner, as well as traditional healers.
20. **Lawyer/Barrister:** The term is used by people to address a person that studied law at university whether practising or not. It is used in the presence of the person. In his absence, the term will be preceded with the person's personal name. For example, Barrister Uzochukwu.
21. **Engineer:** The term is used by a people to address a person that does electrical works for them, in place of his personal names, especially in face-to-face interaction with the person. However, Engineer with the personal name of the person is often used in his absence to specify the particular engineer the person is referring to. For instance, Engineer Dozie.
22. **Customer:** The term is often used by traders to address the people that often buy things from them even the person that comes to their shop for the first time.
23. **Driver:** Driver is often used in the absence of the person, while Oga Driver is used in the presence of the person as a polite address term.

24. **Oga-Conductor:** The term is used to address a person who collects fare in a public transport. Many of the people according to our respondents are not
25. **Pastor/Reverend/Evangelist/Man of God:** These terms are used to address the man of God in place of their personal names. However, the terms can be preceded with their personal names. Example, Pastor Jacob, Reverend Isaiah, Evangelist Thomas, etc. Meanwhile, Man of God is not used with the person's personal name.

This study reveals that the borrowed honorific terms as mentioned above are more in use nowadays. According to one of our respondents, "one person can be addressed in different ways by different people in different contexts. In other words, there is multiple address term for one person. For example, a friend is called *Pastor* by his church members and *Lecturer/Daddy/Sir* by his students in the university, *Teacher* by people that knew him when he was teaching in secondary school, and among his town's people, he is addressed as *Nnanyereugo*", while in the family, he is called *Papa, Papa Nkechi, Di Ifeoma, Ogo* by the in-laws etc.

## 6. Findings and Conclusions

The study explores the personal names of the adult respondents and their alternative names they are called by different people. Children were asked what they called their elderly ones through interviews. The meaning attached to alternative names can be teased out by understanding the context in which conversations occur, and that the alternative names are rendered intelligible by revealing their internal rationality, which is embedded in the culture of the Igbo in general and the selected communities in particular. The study reveals that an average Igbo man has many terms used in addressing him by different people in varied contexts. These terms are socially inclined and mostly preferred by the addresser as one gets older to save the face. For example, a man is addressed as "*di m, nna m ukwu, Oga*" (by his wife), *papa, nnaa*, dad/daddy (by his children), *Ogo* (by his in-laws), *papa/nna/daddy Uche* (by his neighbours or younger ones), *Ononenyi* (by his mates and older persons). These various terms are used even by a non-relative as a mark of respect. In other words, an individual has multiple address terms as alternative to personal names which serve as a politeness marker.

The use of personal names is socially restricted among the Igbo. The younger people do not address the elderly ones by their personal names, but the elderly people can address the younger ones by their names. Also, people of the same age can address one another by their personal names. However, in the case of men, they usually use their praise names among one another. Igbo culture requires that men are free to address women directly by name, while women are not expected to do the same. Women are traditionally expected to show respect to men when addressing them. The study supports Zipporah (2014), "that in social interactions, respect and deference must be shown to those who are older than oneself.

In this study, attention is paid to the use of certain terms as substitutions for real or personal names, references are also made to the strategic use of these terms for pragmatic gains. The study reveals that it is not always a biological mother that one calls "mama/mum/mummy". The terms

(mama/mum/mummy) also extend to any woman who is old enough to be one's mother; this also applied to other kinship terms. So, these kinship terms are often used as a kind of respect from the addresser to the addressee. Also the terms can as well be used to flatter the addressee, even into giving the addresser whatever he wants. The major pragmatic motivations for the use of alternative terms (and avoidance of personal names) are politeness and respect.

Cultures attribute different levels of importance to the patterns used in addressing people. These patterns differ from the use of people's personal names to the use of other terms in place of personal names. The pragmatic roles of the use of alternative terms include; (im)politeness, closeness, (dis)respect, and deference, which depend on the name one used (or avoided). The use of personal names or the alternative terms for (im)politeness (respect) are culture bound. The social variables identified from this studies (which affect the use of the terms) among the Igbo with regards to politeness are age and gender.

Igbo tradition place restriction on the use of personal names when addressing a person of a higher status (e.g. familial, professional or age), especially when the person is within ear-shot, or in face-to-face interactions. To save the face of both the addressee and addresser, the interlocutor use "honorifics" or "polite terms".

According to Yang (2010), there are three reasons to the use of address terms. They are to:

- i. attract people's attention, to remind the hearer one's professional status or the relationship between the speaker and the hearer.
- ii. show politeness and the difference in social class and the degree of respect in certain occasions.
- iii. reflect social information about identity, gender, age, status and the complex social relationships of interlocutors in a speech community.

---

### References

- Adjah, O. (2011). What is in a Name? Ghanaian Personal Names as Information Sources. *African Research & Documentation*, 11, 3-17.
- Afful, J. (2006). Address Terms among University Students in Ghana: A Case Study. *Language and Intercultural Communication*, 6(1), 76-91.
- Agbo, M. (2014). Causativity in Igbo Personal Names. *Journal of Universal Language*, 15(2), 1-33.
- Agyekum, K. (2006). The Sociolinguistic of Akan Personal Names. *Nordic Journal of African Studies*, 15(2), 206-235.
- Anchimbe, E. (2011). On Not Calling People by Their Names: Pragmatic Undertones of Sociocultural Relationships in a Postcolony. *Journal of Pragmatics*, 43(2011), 1472-1483.
- Asadu, F. & Samson, F. (2014). Onomastics and Translation: The Case of Igbo-English Translation of *Chi* Names. Available at: <https://www.researchgate.net/publication/302589121> (Retrieved on 18th December 2017).



- Brown, P. & Levinson, S. (1987). *Politeness: Some Universals in Language Usage*. Cambridge: Cambridge University Press.
- Chauke, M. T. (2015). Personal Names and Naming Practices among the Vatsonga; *Anthropologist*, 19(1), 303-312.
- Chunming, G. (2013). A Sociolinguistic Study of English Taboo. *Language Theory and Practice in Language Studies*, 3(12), 2310-2314.
- De Klerk, V. & Bosch, B. (1996). *Nicknames as Sex-Role Stereotypes*. *Sex Roles*, 35(9/10), 525-541.
- Emeka-Nwobia, N. (2016). Dynamics of Onomastics in Afikpo Igbo Society. *Research on Humanities and Social Sciences*, 6(12), 95-103.
- Essien, O. (1986). *Ibibio Names: Their Structure and Their Meanings*. Ibadan: Daystar Press.
- Fakuade, G., Kемdirim, N., Nnaji, I. & Nwosu, F. (2014). Linguistic Taboos in the Igbo Society: A Sociolinguistic Investigation. 117-133.
- Finlayson, R. (2002). Women's Language of Respect: Isihlonipho Sabazi. In R. Mesthrie (ed.), *Language in South Africa* 279-295. Cambridge: Cambridge University Press.
- Herbert, R. (1997). The Politics of Personal Naming in South Africa. *Names*, 45(1), 3-17.
- Katakami, H. (1997). Personal Names and Modes of Address among the Mbeere. *African Study Monographs*, 18(3/4), 203-212.
- Koopman, A. (2002). *Zulu Names*. Scottsville: University Of Natal Press.
- Makondo, L. (2013). The Most Popular Shona Female Anthroponyms. *Studies in Tribes and Tribals*, 11(2), 113-120.
- Marjie-Okyere, S. (2015). A linguistic survey of types of names among the Babukusu of Kenya: *Global Journal of Human Social Science: Linguistics & Education*, 15(3), 34-42.
- Mashiri, P. (2004). More Than Mere Linguistic Tricks: The Sociopragmatic Functions of Some Nicknames Used By Shona Speaking People in Harare. *Zambezia*, 31(1/2), 22-45.
- Mensah, E. & Offiong, I. (2013). The Structure of Ibibio Death Prevention Names. *Anthropological Notebooks*, 19(3), 41-59.
- Mensah, E. & Mekamgoum, S. (2017). The communicative significance of Ngômbà personal Names. *African Identities*, 15(4), 398-413.
- Mensah, E. (2015). Frog, Where Are You? The Ethnopragsmatics of Ibibio Death Prevention Names. *Journal of African Cultural Studies*, 27(2), 115-132.
- Mmadike, B. (2014). Anthropolinguistic study of Àlà names in Igbo, *Journal of Humanities and Social Science*, 19(10), 11-19.
- Moyo, T. (2002). Aspects of Nicknames among the Tumbuka. *Names*, 50(3), 191-200.
- Ngubane, S. & Thabethe, N. (2013). 'Shifts And Continuities in Zulu Personal Naming Practices', *Literator* 34.1, (Available at: <http://dx.doi.org/10.4102/lit.v34i.431>).
- Nwoye, C. (2014). An Ethnographic Study of Igbo Naming Ceremony (Iba Nwa Afa). *International Journal of Sociology and Anthropology*, 6(10), 276-295.
- Obeng, S. (1998). Akan Death-Prevention Names: A Pragmatic and Structural Analysis, *Names*, 46(3), 163-187.
- Odudoye, M. (1982). *Yoruba Names: Their Structure and Meaning*. London: Karnak House.

- Ogunwale, J. & Bamigbade, O. (2014). Linguistic Alienation and Culture Subversion as Sociolinguistic Factors for Name Dropping and Change among the So-Called Yoruba Elites. *Journal of Humanities and Social Science*, 19(11), 42-53.
- Ogunwale, J.A. (2015). Paradigm Shifts in the Yoruba Anthroponyms: A Critical Discourse Analysis on Yoruba Reincarnated-child's Names. *International Journal of African Society, Cultures and Traditions*, 3(4), 32-48.
- Oha, O. (2009). Praise Names and Power De/constructions in Contemporary Igbo Chiefship, *Cultural Studies Journal of Universitat Jaume Vii*, 101-116.
- Olenyo, M. (2011). "What's in a Name? An Analysis of the Semantics of Lulogooli Personal Names." *International Journal of Humanities and Social Science*, 1(20), 211-218.
- Onukawa, M. (1998). An Anthropological Study of Igbo Market-Day Names. *Journal of Cultural Studies II*, 73-83.
- Onukawa, M. (1999). The Significance of the Verb *Kwe* in Igbo Personal Names. *Anthropological Linguistics*, 41, 107-119.
- Onukawa, M. (1999b). Anthropological Evidence of the Evolution of Chi Names in Igbo. *Journal of Asian and African Studies*, 58, 383-395.
- Onumajuru, V. 2016. A Semantic and Pragmatic Analyses of Igbo Names. *African Research Review: An International Multi-disciplinary Journal, Ethiopia*, 10(2), 307-324.
- Oyeka, C. 2015. Euphemisms as Substitutes for Verbal Taboos in Igbo Language Dynamics. *Ihafa: A Journal of African Studies*, 7(1), 117-138.
- Oyetade, S. (1995). A Sociolinguistic Analysis of Address Forms in Yoruba. *Language in Society*, 24, 515-535.
- Saarelma-Maunumaa, M. (1996). The Influence of Westernization on Ovambo Personal Names in Namibia. *Nomina Africana*, 10(1/2), 274-282.
- Salihu, H. (2014). The Sociolinguistics Study of Gender Address Patterns in the Hausa Society. *International Journal of Social Science and Humanity*, 4(1), 48-53.
- Suzman, S. (1994). Names as Pointers: Zulu Personal Naming Practices. *Language in Society*, 23(2), 253-272.
- Thetela, P. (2002). Sex Discourse and Gender Constructions in Southern Sotho: A Case Study of Police Interviews of Rape/Sexual Assault Victims. *Southern African Linguistics and Applied Language Studies*, 20(3), 177-189.
- Yang, C. (2010). Translation of English and Chinese Addressing Terms from the Cultural Aspect. *Journal of Language Teaching and Research*, 1(5), 738-742.
- Zipporah, N. 2014. Forms and Functions of Borrowed Honorifics among Gikuyu Speakers of Nairobi County. A Research Proposal Submitted to The School of Humanities And Social Sciences In Partial Fulfilment of The Requirements for The Award of The Degree of Master of Arts, Kenyatta University.



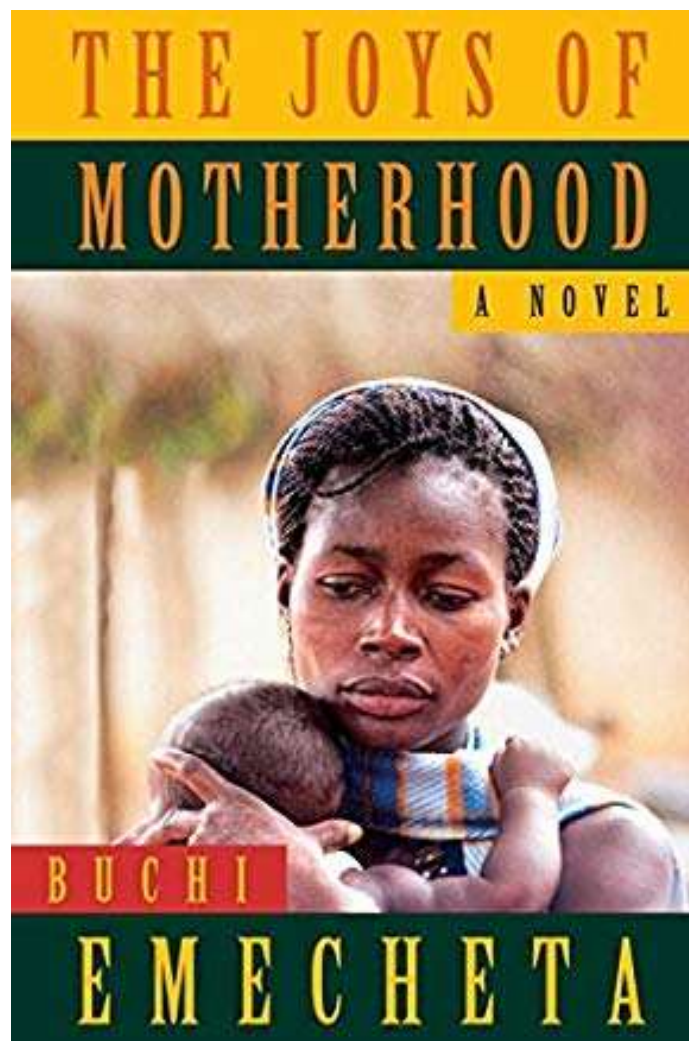
**The Paradox of Motherhood in Buchi Emecheta's**  
*The Joys of Motherhood*

**P.Sasikumar, M.A., M.Phil., Ph.D. Research Scholar**

**Dr.K. Nagarathinam, M.A., M.Phil.,Ph.D.**

---

---



Courtesy:

[https://www.amazon.com/s?k=The+Joys+of+Motherhood&i=stripbooks&ref=nb\\_s\\_b\\_noss\\_2](https://www.amazon.com/s?k=The+Joys+of+Motherhood&i=stripbooks&ref=nb_s_b_noss_2)

## Abstract

The present paper aims to discuss *womenism* which plays significant feature because of its substitute principle system. Women become the essential element of society, because they run their life by depending on the others, they are fictional worlds and hence the women writers make him to enter into “real” world. Buchi Emecheta was one among the familiar writers. It is said that the child labour and female domination happens, as a simple, everyday occurrence. Emecheta attempts to make an ironic point with the title of her novel. She points out that there is no joy to life or motherhood for a woman who chooses to live an isolated, anachronistic life in a changing world. Even unemployment leads to poverty of nation, people begging for food and shelter, and wandering without it, but still surviving as a vagabond.

**Keywords:** Buchi Emecheta, *The Joys of Motherhood*, Paradox, Motherhood, womenism, marriage and sufferings.

## Introduction

The title of the novel *The Joys of Motherhood* is taken from Flora Nwapa's pioneering novel *Efuru* (1966). The closing sentences of Nwapa's book raise a paradox about the much-consulted childless river goddess, Uhamiri: “She had never experienced the joy of motherhood. Why then did the women worship her?” (*Efuru* , 221). *The Joys of Motherhood* is Emecheta's hauntingly ironic elaboration on those venerated, so-called joys.

Nwapa's tribute to women's independence notwithstanding, the narrative manifests a blind spot about the ideology of motherhood. Although the novel moves towards a celebration of *Efuru* 's independence, economic success and goodness, there is a constant undercurrent of doubt about the ability of a childless woman to be happy. Nwapa through the life of an individual woman shows, how sublimation of natural instincts take place and how ancient pre-colonial African society uses religion to reconcile her to which she cannot fulfill the conventional one. Literary critic Susan Andrade understands “Emecheta's explicit link between the novels as an effort to forge

and join a canon of Nigerian - and, more broadly, African-women writers” (JM 6).

Nnu Ego, protagonist of *The Joys of Motherhood*, is a quintessential African woman whose experiences and responses are perceived as ideal representations of African women's existence and as an indictment of a culture in which women have little control over their lives. The African practices of polygamy and bride price degrade women to the status of goods and chattel and husbands dominate their wives and fathers dominate their daughters. The system ensures perpetual subjugation of women, and do not let them have same opportunities as men because they are valued solely for the money that they bring to their fathers through their bride price. The girls have no choice to marry because fathers sell daughters to the highest bidder. Emecheta introduces the issue of women's double colonization here in a conversation with her neighbor Cordelia.

In their conversation, between Nnu Ego and Cordelia restate the condition of double oppression of women of Africa. Their men are ruled over by the whites and the men rule over their women. Emecheta illustrates the tribal condition, the extent to which women co-operate in and encourage their own subordination, and the enslavement and domination which come to their lives as a brutal continuation of white slave-making from other periods of history.

Lagos has its own set of corrupting influence and the city corrupts Nnu Ego's marital life in a number of ways. Her marriage becomes fragmented as the old tribal rituals give way to day-to-day exigencies in Lagos. The Lagos' wife had to provide for the family unlike the traditional wife. Nnu Ego found some help from other Ibuza wives whom she met at monthly meetings. These women lent money to start own market business selling tins of cigarettes and packets of matches, so that they would have money to buy more than one outfit and save a few shillings for the coming child. Nnu Ego even learns to tolerate her husband:

Nnaife as the father of her child, and the fact that this child was a son gave her a sense of fulfillment for the first time in her life. She was now sure, as she bathed her baby son and cooked for her husband, that her old

age would be happy, that when she died there would be somebody left behind to refer to her as “mother”. (JM, 54)

Coming back to the present, Nnu Ego finds her son Ngozi, dead and does not have another option but suicide. She decides to throw herself over a bridge because the death of her child has robbed her of the only title that legitimizes her motherhood. Nnu Ego is saved by her childhood friend, Ato. Contemplating Nnu Ego's surroundings, untidy and disorderly, Ato asks, “Nnu Ego, the daughter of Agbadi, what has gone wrong with you? All because you lost a child?”(JM 74) Ato rescues her, claiming that her life is not her own to take, and it belongs to the community “a thing like that is not permitted in Nigeria; you are simply not allowed to commit suicide in peace, because everyone is responsible for the other person... He must interfere, he must stop it happening” (JM, 60). The first born, a clean-looking boy, suddenly dies. Then Nnu Ego gets another, accompanied by a strange dream. She picks up a baby boy left by a stream. She sees the slave woman her CHI (personal god), who says to her: Yes, take the dirty, chubby babies. She can have as many of those as she wants take them. The rather indiscriminate reference by the slave woman to the dirty, chubby babies could be significant in view of the further development.

Nnu Ego becomes pregnant after returning home and again rather quickly with Oshia. The happiness of Nnu Ego's and Nnaife was interfered by the World War II. The Meers return to Europe, and Nnaife is out of work for months while Nnu Ego chains the family in the course of little trade. Nnaife ultimately gets work on a ship, which means he is disappeared for months at a time. Nnu Ego resists making ends meet while he's disappeared. When he finally returns, it's only to be greeted by the news that his elder brother has died and Nnaife has inherited all his brother's wives and children.

Meanwhile Nnu Ego continues to dream of the joys of motherhood, even in the midst of abject poverty and Nnaife's unemployment. In an ironic twist, this woman whose first husband found her “barren as a desert” (Chand, 122) begins a phase of perpetual fecundity and gives birth to a second son, Adim meaning ‘now I am two,’ then

the twin daughters, Taiwo and Kehinde, followed by a third son, Nnamdio; and second set of twin daughters, Obiageli and Malchi, making seven children in all.

Nnaife inherits Adaku after his brother's death, willingly comes to Lagos to be his wife. Adaku joins the family in Lagos and soon starts a thriving and lucrative business in the marketplace. "Adaku turned out to be one of those shameless modern women whom Nnu Ego did not like" (JM, 124). Nnu Ego sees Adaku as a woman who is independent in her way of thinking, something she is not ready to appreciate. When Nnu Ego brings forth twin girls and Adaku, by way of congratulating her says, "Your first set of twin girls, senior wife," Nnu Ego says, "Hm, I know, but I doubt if our husband will like them very much. One can hardly afford to have one girl in a town like this, to say nothing of two." To this, Adaku replies: "Oh, senior wife, I think you are sometimes more traditional than people at home in Ibuza. You worry too much to please our husband." To this, Nnu Ego laughs and says: "I think it's due to my father's influence. I can see him in my mind's eye weighing it up and down, then chuckling over it, and asking his friend Idayi whether it's right for my CHI to send me two girls instead of just one." Adaku tries to convince Nnu Ego that though they are girls they have a role to play, which is captured in these words: "It's a man's world this. Still, senior wife, these girls when they grow up will be great helpers to you in looking after the boys.

Emecheta attempts to make an ironic point with the title of the novel. She points out that there is no joy in the life or motherhood for a woman who chooses to live an isolated, anachronistic life in the changing world. What is finally at stake is the very meaning of the joys of motherhood and more specifically the equation between joy and motherhood and the unthinking identification that the community makes between the two.

The paradoxical end to the novel is the traditional belief that 'a decent burial' is the joy of motherhood. Perhaps this is "why Nnu Ego chose to be silent after her death", (Hunter, 219) refusing to answer the prayers of women who ask her for children. Obviously, the women asking for her children do not realize the consequences of their prayers. Having lived through such a life, Nnu Ego knows that motherhood does not

always bring happiness and that, ultimately, women have the right to choose their own destiny. A woman must learn to be fulfilled in herself.

---

---

### References

Agarwalla, Shyam S. *Commonwealth Writing: The African Fiction*. New Delhi: PrestigeBooks, 2000. Print.

Chand, Neerja. *Beyond Feminism Gender Perspectives on Buchi Emecheta*. New Delhi: Books Plus, 2005. Print.

Dhawan, R.K. *African Literature Today*. New Delhi: Prestige Books, 1994. Print.  
---. *Commonwealth Fiction*. New Delhi: Classical Printers, 1998. Print.

Draper, James P., ed. *Black Literature Criticism*. Gale Research Inc 2 (1992): 707-18. Print.

Emecheta, Buchi. *The Joys of Motherhood*. New York: George Braziller, 1979. Print.

Hunter, Jeffrey W., ed. *Contemporary Literary Criticism*. Gale Group, Inc 128 (2000): 52-87. Print.

Iwuchukwu, Onyeka. *Gender Equality for Sustainable Development in Nigeria*. *Journal of Sustainable Development of Africa* 15.3 (2013): 79-90. Print.

Owomoyela, Oyekan, ed. *A History of Twentieth Century African Literatures*. N.p.: U of Nebraska, 1993. Print.

Palmer, Eustace. *A Powerful Female Voice in the African Novel: Introducing the Novels of Buchi Emecheta*. *New Literature Review* Nov 11 (1982): 21-33. Print.

---

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

P. Sasikumar, M.A., M.Phil., Ph.D. Research Scholar

Dr. K. Nagarathinam, M.A., M.Phil., Ph.D.

The Paradox of Motherhood in Buchi Emecheta's *The Joys of Motherhood*



**P. Sasikumar, M.A., M.Phil.**

Ph.D. Research Scholar in English

Rathnavel Subramaniam College of Arts and Science

Sulur, Coimbatore – 641 402

Tamilnadu

India

[sasiteach89@gmail.com](mailto:sasiteach89@gmail.com)



**Dr. K. Nagarathinam, M.A., M.Phil., Ph.D.**

Associate Professor and Head

Department of English

Rathnavel Subramaniam College of Arts and Science

Sulur, Coimbatore – 641 402

Tamilnadu

India [nagarathianam@rvsgroup.com](mailto:nagarathianam@rvsgroup.com)

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

P. Sasikumar, M.A., M.Phil., Ph.D. Research Scholar

Dr. K. Nagarathinam, M.A., M.Phil., Ph.D.

The Paradox of Motherhood in Buchi Emecheta's *The Joys of Motherhood*

25



## W.B. Yeats – The Master Craftsman of the Art of Symbolism

**Dr. Beulah Gideon**  
Asst. Prof. in English  
Department of English  
Providence College for Women  
Coonoor – The Nilgiris  
[beulahgideon65@gmail.com](mailto:beulahgideon65@gmail.com)

---

---

W.B. Yeats was an important figure of the modernist movement of the second half of the nineteenth century to the beginning of the twentieth century. Born in Dublin and raised in Ireland and London and the memorable days of his childhood spent in the scenic surroundings of County Sligo bred in him a deep love and admiration of his country's traditions and Celtic Myth that made him refer to his homeland as, 'the land of heart's desire'. As an innate literary artist, he not adopted the ancient Greek myth but also the Celtic legends into works to rekindle the Irish tradition which he felt was decreasing over the years. Yeats was regarded as one of the best symbolist poet that Arthur Simmons dedicated his work, *Symbolism in Literature* to the poet. It is to be noted that throughout his life mysticism and nationality brought infinite inspiration to the poet, realizing his poetry with beauty and strength with the use of symbols. Symbols add a special vitality and life to his works that even serious nationalistic poems like Easter 1916 which is powerfully ambivalent and antithetical becomes a beautiful creation of colourful artistry through the use of symbols.

The famous psychoanalyst Carl G. Jung has analysed in detail about signs, symbols and images in his last piece of work, *Man and His Symbols*, and has also given specific definition, and explanation, on the difference between signs, symbols and their importance and the role they play in human culture and society. The significance of eternal symbols, myths, dream analysis, its influence over human psycho and the role of psychology in understanding and unraveling the deep-seated mysteries of human mind, Jung has presented in a non-technical style with clarity to the general common public.

Carl Jung opines, that man uses the spoken or written word to express the meaning of what he wants to convey. Man's language is full of symbols, but he also employs signs and images that are not strictly descriptive in that sense. Signs are also familiar trademarks, the names of patent medicines, badges or insignia which are commonly used and these things are not symbols, they are signs. They do no more than denote the objects to which they are attached.



Jung continues saying as what we call a symbol, is a term, a name or even a picture that maybe familiar in daily life, yet that which possesses specific connotations in addition to conventional and obvious meaning. Jung goes on to explain through a humorous example of how an Indian who after a visit to England, told his friends at home that the English worship animals because he had found eagles, lions and oxen images or symbols in old churches. He was unaware of the fact that these animals are symbols taken from the vision of prophet Ezekiel and they represent the first gospel writers and pioneer evangelists. This is how we may not know the symbolic implications of a symbol even though we may know the object that represents the symbol.

Therefore, a symbol may carry a particular meaning connected to a specific context or situation which we may not know or understand. Thus, a word or imagery symbolic when it implies something more than its obvious and immediate meaning, according to Jung.

So as Jung puts it, “As the mind explores a symbol, it leads to ideas that lay in the grasp of reason”. As there are innumerable things which are beyond the range of human understanding, we use symbolic terms and images to represent contexts and explain ideas and truths that one cannot completely define or even make it comprehensible to others verbally. This is also one of the reasons why religions employ symbolic language and images.

According to Jung, the difference between a ‘sign’ and a ‘symbol’ is; “The sign is always less than the concept it represents while a symbol always stands for something more than its obvious and immediate meaning. Symbols are also natural and spontaneous products. No one will sit down and invent a symbol with deliberate intention and then name it and give it a symbolic form. A deliberately formulated invented idea with a conscious effort and thought will always remain a sign however one tries to colour it or adorn it with fantastic trappings because it is only a sign, for a symbol has to occur spontaneously. A symbol manifests profusely symbolic thoughts and feelings which may not be connected to the image but to imply or point towards some intense thought or idea in the context, and for which symbolism is employed.

### **The Role of Symbols**

There are ‘natural symbols’ and ‘cultural symbols.’ Natural symbols are derived from the unconscious realm of the mind and therefore they represent a number of variations on the essential archetypes, which can be traced back to their archaic roots which we can know from ancient records and primitive societies. W.B. Yeats uses Irish cultural symbols as he is an expert in the knowledge of Celtic myth and Irish folk lore and uses them in all his poetic creations to enhance the subtle yet powerful mode of what these symbols implies contextually, thereby the effect of using these symbols in the message communicated to reach the listeners or the readers. The cultural symbols are those that have been used to express “eternal truths”, and that are still

used in many religions. These have gone through many transformations says Carl Jung and even a long process of conscious development has happened making them as collective images accepted by civilized society.

Cultural symbols are vital in the preservation of a community or society. Cultural symbols retain their original awe or can affect individuals in a sensational manner, evoking deep emotional response in them.

### **The Eternal Symbols**

The ancient history of man is understood and appreciated in a meaningful way through the symbolic images they had. As archeology exposes the buried past, more than the events and the incidents of history, we treasure the statues, designs, temples and languages that speak of ancient beliefs, rituals and systems. Other symbols are revealed to our understanding through the work of the philologists and religious historians too, who can translate these beliefs and relics and into modern concepts intelligible to us. Cultural anthropologists bring these symbols back to life that we can comprehend. Anthropology shows that the symbolic patterns still exist in certain small tribal societies even today.

To modern man symbols are apparently meaningless and irrelevant. Whereas to primitive man, we understand, that symbols seem to be a natural part of everyday life. People were able to consciously interpret and understand symbolic images and what they carry along with what they represent in the immediate context. Symbolism in poetry is often used as a way to convey a deeper meaning than what the words, when taken in their literal form, can do. The reader is able to pick upon the association presented based on his or her experiences. This makes a literary work more meaningful and delightful too, than it would be, by just using basic descriptive prose about one's experience or observation.

### **The Origins**

The origin of symbolism can be traced back to the Haiko poetry of Japan and by the French poets alike. Haiko poetry is a poem of three lines where one image is given, and it is not interrupted by interpretation but left to the reader to understand and interpret. It becomes a symbol for a mood or a philosophical thought. Interestingly Rabindranath Tagore when he visited Japan was impressed by the Haiko poetry of Japan, and compiled a collection of Haiko and sent it to W.B Yeats who in his turn was equally fascinated by the Japanese literary work, and took up from it and developed the literary device of symbolism in his poetic creations which is to have an arresting, permanent impact on English poetry ever since.

### **Yeats and the Art of Symbolism**

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

Dr. Beulah Gideon

W.B. Yeats – The Master Craftsman of the Art of Symbolism

28

W.B. Yeats' influential essay on, *The Symbolism of Poetry* may help one understand what a master craftsman the poet is in his use of this tool of symbolism to fashion and chisel out his artistic creations.

Yeats begins by quoting Mr. Arthur Simmons, "Symbolism, as seen in the writers of our day, would have no value if it was not seen also, under one disguise or another, in every great imaginative writer". Many profound writers have in the last few years sought for a philosophy of poetry in the doctrine of symbolism and new writers are following them in their search.

Goethe has said, "A poet needs all philosophy, but he must keep it out of his work," though that is not always necessary. All writers, all artists of any kind, in so far as they have had any philosophical or critical power, as they have been deliberate artists, have had some philosophy, some criticism of their art; and it has often been this philosophy, or this criticism, that has evoked their most startling inspiration, calling into outer life some portion of the divine life, of the buried reality, which could alone extinguish in the emotions what their philosophy or their criticism would extinguish in the intellect because the divine life wars upon our outer life and inspiration has come to them in beautiful startling shapes. The movement brought with it a literature, which was always tending to lose itself in externalities of all kinds, in opinion, in declamation, in picturesque writing, in word painting, or in what Mr. Symons has called an attempt "to build in brick and mortar inside the covers of a book"; and now writers have begun to dwell upon the element of evocation, of suggestion, upon what we call, the symbolism in great writers.

In the second section Yeats tries to describe the element of symbolism that is in pictures and sculpture, describes a little symbolism in poetry, but did not describe all the continuous indefinable symbolism, which is the substance of all style. To substantiate this, he gives a few examples. "There are no lines with more melancholic beauty than these by Burns –

"The white moon is setting behind the white wave,  
And Time is setting with me, O!"

And these lines are perfectly symbolical. Take from them the whiteness of the moon and of the wave, whose relation to the setting of time is too subtle for the intellect, and you take from them their beauty and we call it symbolical writing because symbols are profound and most perfect enough to be moving. If one begins a reverie, with any beautiful lines that one can remember, one finds they are all like those by Burns. Begin with this line by Blake - "The gay fishes on the wave when the moon sucks up the dew;"

Or these lines by Thomas Nash –

“Brightness falls from the air,  
Queens have died young and fair,  
Dust hath closed Helen’s eye;”

Or these lines by William Shakespeare –

“Timon hath made his everlasting mansion  
Upon the beached verge of the salt flood;  
Who once a day with his embossed froth  
The turbulent surge shall cover;”

Take some line that gets its beauty from its place in a story and see how it flickers with the light of the many symbols that have given the story its beauty, as a sword blade may flicker with the light of burning towers.

All sounds, all colours, all forms, either because of their pre-ordained energies or because of long association, evoke indefinable and yet precise emotions, or, as Yeats prefers, to call down among us certain disembodied powers, whose footsteps over our hearts we call emotions; and when sound, and colour, and form are in a musical relation, a beautiful relation to one another, they become as it were one sound, one colour, one form, and evoke an emotion that is made out of their distinct evocations and yet is one emotion. The same relation exists between all portions of every work of art, whether it be an epic or a song, and the more perfect it is, the more various and numerous the elements have flowed into its perfection, then more powerful will be the emotion and the power of it. Because an emotion does not exist, or does not become perceptible and active among us, till it has found its expression, in colour or in sound or in form, or in all of these, and because no two modulations or arrangements of these, evoke the same emotion. Poets and painters and musicians, and in a lesser degree, even day and night and cloud and shadow, are continually making and unmaking mankind. A little lyric evokes an emotion; and this emotion gathers others about it and melts into their being in the making by some great epic; and at last, needful of an always less delicate body, or symbol, as the emotion grows more powerful, it flows out, with all it has gathered among the blind instincts of daily life, where it moves a power within powers, as one sees ring within ring in the trunk of an old tree.

This maybe what Arthur O’Shaughnessy meant when he made his poets say they had built Nineveh with their sighing.

Yeats doubts that if the crude circumstance of the world, which seems to create all our emotions, does more than reflect, as in multiplying mirrors, the emotions that have come to solitary men in moments of poetical contemplation; or that love itself would be more than an animal hunger, but for the poet and his shadow the priest. Solitary men in moments of contemplation receive, as Yeats suggests the creative impulse from the lowest of the Nine Hierarchies, and so make and un-make mankind, and even the world itself.

“Our towns are copied fragments from our breast;  
And all man’s Babylons strive but to impart  
The grandeurs of his Babylonian heart.”

In the third section Yeats encapsulates how rhythm pattern and symbols help experience the work of art far beyond in the realm of consciousness. Meditation leads to a trance like experience that evolves into inspiration. The purpose of rhythm, in symbolism has always seemed to Yeats, as something that prolong the moment of contemplation, the moment when we are both asleep and awake, which is the moment of creation, by hushing us with an alluring monotony, while it holds us waking by variety, to keep us in that state of perhaps real trance, in which the mind liberated from the pressure of the will is unfolded in symbols. If certain sensitive persons listen persistently to the ticking of a watch, or gaze persistently on the monotonous flashing of a light, they fall into the hypnotic trance; and rhythm is but the ticking of a watch made softer, that one must listen, one may not be swept beyond memory or grow weary of listening.

Yeats shares his own personal experience here, as, “I was writing once at a very symbolical and abstract poem, when my pen fell on the ground; and as I stooped to pick up, I remembered some fantastic adventure that yet did not seem fantastic, and then another similar adventure, and when I asked myself when these things had happened, I found that I was remembering my dreams for many nights. I tried to remember what I had done the day before, and then what I had done that morning; but all my waking life had perished from me, and it was only after a struggle that I came to remember it again, and as I did so, that more powerful and startling life perished in its turn. Had my pen not fallen on the ground and so made me turn from the images that I was weaving into verse, I would never have known that meditation had become trance, for I would have been like one who does not know that he is passing through a wood because his eyes are on the pathway”. So Yeats says, that in the making and in the understanding of a work of art, and the more easily if it is full of patterns and symbols and music, we are lured to the threshold of sleep, and it may be far beyond it, without knowing that we have ever set our feet upon the steps of horn or of ivory.

=====

## References

- Yeats, William Butler, *The Symbolism of Poetry*, The Dome. An Illustrated Magazine and Review of Literary works.
  - Yeats, W.B. ----- *Select English Poets*, Macmillan Annotated Classics, 1978.
  - Yeats, W.B. ----- *Explorations*, The Macmillan Company, New York, 1993.
  - Jung G. Carl, *Man and His Symbols*, Published by Dell Publishing, A Division of Random House, Inc.
- 
-

**Identity Crisis vis-à-vis Acculturation:  
Migration in Postcolonial Era -  
A Case Study of Bhojpuriya in Assam**

**Dr. Binda Sah, M.A., PGCTE, Ph.D.**  
Assistant Professor, Department of English  
North Lakhimpur College (Autonomous)  
North Lakhimpur, Assam – 787031(India)  
[sahbinda@gmail.com](mailto:sahbinda@gmail.com)  
Phone: 9435520742

=====  
**Abstract**

Migration is a quintessential phenomenon in the development of human civilization. There is scarcely any state which has not experienced any migration. During the colonial era, migration was a source of men power needed for the establishment of industries, plantation and farmhouses. India, being a populous and poor state, has been the reservoir of workers since colonial era. Today, in countries like Trinidad, Mauritius, Fiji, etc. we find people of Indian origin in majority; they are the descendants of *Girmitiyas* who were bondage workers from Bihar and UP taken to work in coffee and sugarcane plantations in British colonies of Fiji, Mauritius, South Africa, East Africa and the Caribbean islands. The movement of population from Bihar and UP is also witnessed in different constituent states of India particularly after independence. The movement of post-independent/colonial Indian population is both within India and outside India, motivated by a desire to seek better life and opportunities to excel in life. The paper aims to deal with the migration of Bhojpuriya population from Bihar and UP to the State of Assam and find out the extent of their acculturation and experience of identity crisis, if any.

**Keywords:** Migration from Other States to Assam, Intra-state Migration, Postcolonial Era, acculturation, identity, Bhojpuriya

**1. i. Introduction**

Migration is a quintessential phenomenon in the development of human civilization. There is scarcely any state which has not experienced any migration. During the colonial era, migration was a source of men power needed for the establishment of industries, plantation and farmhouses. India, being a populous and poor state, has been the reservoir of workers since colonial era. Today, in states like Trinidad, Mauritius, Fiji, etc. we find people of Indian origin in majority; they are the descendants of *Girmitiyas* who were bondage workers from Bihar and UP taken to work in coffee and sugarcane plantation in British colonies of Fiji, Mauritius, South Africa, East Africa and the Caribbean islands. The movement of population from Bihar and UP is also witnessed in different constituent states of India particularly after independence. The movement of post-



independent/colonial Indian population is both within India and outside India which is motivated by a desire to seek better life and opportunities to excel in life. The paper aims to deal with the migration of Bhojpuriya population from Bihar and UP to the State of Assam (particularly in Tezpur) and find out the extent of their acculturation and experience of identity crisis, if any.

### **1. ii. Objectives**

- i. To find out the process of acculturation by the Bhojpuri migrants.
- ii. To find out identity crisis (if any) among the Bhojpuri migrants.

### **1. iii. Methodology**

The research is based on the data collection through questionnaire and personal interview of selected informants along with library works.

### **2. i. Acculturation of Bhojpuri Speech Community**

Most migrants are faced with the requirement of adopting the host culture, language or integrating with it to facilitate their socially, mentally healthy life in the new land. This endeavor of the migrants is termed as acculturation in the contemporary social discourses. “Acculturation explains the process of cultural and psychological change that results following meeting between cultures. The effects of acculturation can be seen at manifold levels in both interacting cultures. At the group level, acculturation often results in changes to culture, customs, and social institutions. Perceptible group level effects of acculturation often consist of changes in food, clothing, and language. At the individual level, differences in the way individuals acculturate have been shown to be connected not just with changes in daily behavior, but with several measures of psychological and physical well-being” (<https://www.definitions.net/definition/acculturation>). According to John W. Berry, acculturation has been taking place for millennia, but contemporary interest in research on acculturation grew out of a concern for the effects of European domination of indigenous peoples. Later, it focused on how immigrants changed following their entry and settlement into receiving societies. More recently, much of the work has been involved with how ethno-cultural groups relate to each other and change as a result of their attempts to live together in culturally plural societies (2005, p 700). Assam is highly pluralistic in language and culture, and is an apt site for the research in acculturation. To find out the acculturation of the Bhojpuri Speech Community of Tezpur, Assam, the following questions are asked in the questionnaire:

1. Do you celebrate Bihu?
2. Do you invite your friends and neighbours on the day of Bihu?
3. Are you invited by your friends and neighbours on the day of Bihu?
4. What dress do you wear on the day of Bihu?

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

Dr. Binda Sah, M.A., PGCTE, Ph.D.

Identity Crisis vis-à-vis Acculturation: Migration in Postcolonial Era - A Case Study of Bhojpuriya in Assam



5. What dress do the female members of your family usually wear?
6. Do the female members of your family wear 'Mekhola- Chador'?
7. What food is served on the day of Bihu?

## 2. ii. Responses

The responses to the above questions are analysed according to the age, education, residence and birthplace of the respondents.

**Table No. 1:**

Question Nos.	Age		Education		Residence		Place of Birth		
	30 and below	Above 30	10 +	Above 10 +	Urban	Rural	In Assam	Outside Assam	
1	88.2%	90%	93.7%	84.6%	85.1%	95%	84.2%	83.3%	
2	88.2%	80%	87.5%	69.2%	77.7%	90%	78.9%	75%	
3	94.1%	86.6%	87.5%	92.3%	85.1%	90%	76.3%	75%	
4	Casual	41.1%	46.6%	34.7%	53.8%	48.1%	25%	31.5%	50%
	Traditional	52.9%	43.3%	53.1%	46.1%	40.7%	70%	57.8%	33.3%
5	Sari	41.7%	83.3%	90%	92.3%	88.8%	95%	86.8%	83.3%
	Assamese	1.17%	3.3%	0%	7.6%	3.7%	0%	2.6%	0%
6	41.7%	56.6%	56.2%	38.4%	29.6%	90%	57.8%	33.3%	
7 (Traditional)	94.1%	90%	90%	84.6%	92.5%	95%	84.2%	83.3%	

Question Nos. 1 to 3 deal with celebration of Bihu by the Bhojpuri speakers, their inviting friends and neighbours on the day of Bihu and being invited by friends and neighbours. Bihu is the national festival of Assam and is inherently connected to social, cultural life and racial memory of the indigenous residents of Assam. To what extent Bihu plays role in the social life of the Bhojpuri speakers determines their level of acculturation. 88.2% of respondents in the age group of 30 and below celebrate Bihu while it is 90% in the category of Above 30, 93.7% in the category of 10+ Education, 84.6% in Above 10+ Education, 85.1% in the category of Urban residents, 95% in the category of Rural residents. In the category of those born in Assam and outside Assam it is 84.2% and 83.3% respectively. 88.2% of respondents in the age group of 30 and below opine that they invite their friends and neighbours on the day of Bihu while it is 80% in the category of Above 30, 87.5% in the category of 10+ Education, 69.2% in Above 10+ Education, 77.7% in the category of Urban residents, 90% in the category of Rural residents. In the category of those born in Assam and outside Assam it is 78.9% and 75% respectively. 94.1% of respondents in the age group of 30 and below opines that they are invited by their friends and neighbours on the day of Bihu while it is 86.6% in the category of Above 30, 87.5% in the category of 10+ Education, 92.3% in Above 10+ Education, 85.1% in the category of Urban residents, 90% in the category of Rural residents. In the category of those born in Assam and outside Assam it is 76.3% and 75% respectively.

The question no. 4 deals with wearing of dresses on the day of Bihu by the Bhojpuri speakers. The responses to this question are presented in two categories: casual and Traditional. 41.1% of respondents in the age group of 30 and below opine that they wear casual dresses on the day of Bihu while 52.9% wears traditional dresses, in the category of Above 30, 46.6% wears casual dresses and 43.3% wears traditional, in the category of 10+ Education 34.7% wears casual and 53.1% wears traditional, in Above 10+ Education 53.8% wears casual and 46.1% traditional, in the category of Urban residents, 48.1% wears casual and 40.7% traditional, in the category of Rural residents 25% wears casual and 70% traditional. In the category of those born in Assam, 31.5% of respondents wears casual dresses while 57.8% wears traditional and in the category of those born outside Assam it is 50% and 33.3% respectively.

Question Nos. 5 and 6 deal with the dresses worn by women of the Bhojpuri speech community of Tezpur in Assam. Dresses are the symbol of the type of life one lives, and women are the symbol of tradition. Interestingly, women are also known for their prompt adaptation in new circumstances. To what extent Bhojpuri women are acculturated into Assamese society is revealed in responses to the question nos. 5 and 6. 41.1% of respondents in the age group of 30 and below opine that their women wear sari and 1.17% opines that their women wear Assamese dresses, in the category of Above 30, 83.3% opine in favour of sari and 3.35 in favour of Assamese, in the category of 10+ Education 90% sari and 0% Assamese, in Above 10+ Education 92.3% sari and 7.6% Assamese, in the category of Urban residents, 88.8% sari and 3.7% Assamese, in the category of Rural residents 95% sari and 0% Assamese. In the category of those born in Assam, 86.8% of respondents opine that their women wear sari while 2.6% responds in favour of Assamese and in the category of those born outside Assam it is 83.3% and 0% respectively.

The question no. 6 asks whether the women of Bhojpuri community wear 'Mekhola Chador' a traditional Assamese dress for women, and most of the respondents have responded affirmatively. 41.7% of respondents in the age group of 30 and below opine that their women wear 'Mekhola Chador' while it is 56.6% in the category of Above 30, 56.2% in the category of 10+ Education, 38.4% in Above 10+ Education, 29.6% in the category of Urban residents, 90% in the category of Rural residents. In the category of those born in Assam and outside Assam it is 57.8% and 33.3% respectively.

The question no. 7 deals with the serving of food on the day of Bihu and responses in favour of traditional food are given in the Table No. 8. 94.1% of respondents in the age group of 30 and below opines that traditional food is served on the day of Bihu while it is 90% in the category of Above 30, 90% in the category of 10+ Education, 84.6% in Above 10+ Education, 92.5% in the category of Urban residents, 95% in the category of Rural residents. In the category of those born in Assam and outside Assam it is 84.2% and 83.3% respectively.

## 2. iii. Findings

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

Dr. Binda Sah, M.A., PGCTE, Ph.D.

Identity Crisis vis-à-vis Acculturation: Migration in Postcolonial Era - A Case Study of Bhojpuriya in Assam

Q.1, 2.&3. Most of the informants respond that they celebrate Bihu, and they are invited by their friends and neighbours, and they also invite their friends and neighbours.

Q4. There are two categories of responses for this question. The rural informants wear traditional Assamese costumes while the urban informants wear regular formal dress.

Q.5 & 6. For these questions also there are two categories of responses. The rural informants opine that their women wear ‘mekhola chador’ along with ‘sarees’ whereas only ‘sarees’ and other non- traditional costumes are used by the women of urban informants.

Q7. Most the informants respond that the Assamese food is prepared and served on the day of Bihu. However, from their personal interview, it has been seen that they prefer to carry on their Bhojpuriya Spice and Cuisine.

From the above responses, it appears that the acculturation is found more in rural informants than the urban ones. This is because of more interaction by the rural Bhojpuri speakers with their neighbouring Assamese speakers. The urban Tezpur has the nature of a city and the people prefer non-traditional costumes and cuisines than the traditional ones. And so is in case of the Bhojpuri speakers. However, on occasions like Bihu, they are one with the Assamese speakers.

### 3. i. Identity Crisis

An individual’s adaptation of the new culture and society results in change of his language and identity as well. However, this change is not simple. The process of change or acculturation puts the migrants often in an awkward situation as the two or more cultures or languages pervade in their behaviour whereby problematizing their sense of identity. To find out the sense of identity among the Bhojpuri speech community of Tezpur, Assam, the following questions are asked:

1. Do you feel comfortable in the company of other community?
2. Do the guests of other community feel comfortable when you invite them?
3. Do you feel unwanted while participating in Bihu celebration?
4. Do you think your life would be better if you return to the place of your ancestors?

### 3. ii. Responses

The data concerning the responses to the above questions are presented in the following Table:

Table No. 2

Question Nos.	Age		Education		Residence		Place of Birth	
	30 and below	Above 30	10 +	Above 10 +	Urban	Rural	In Assam	Outside Assam

1	Yes	100%	96.7%	96.8%	100%	96.3%	100%	97.3%	100%
	No	0%	3.3%	3.2%	0%	3.7%	0%	2.7%	0%
2	Yes	100%	100%	100%	100%	100%	100%	100%	100%
	No	0%	0%	0%	0%	0%	0%	0%	0%
3	Yes	23.5%	3.4%	12.5%	7.6%	18.5%	0%	11%	10%
	No	76.5%	96.6%	87.5%	92.4%	81.5%	100%	89%	90%
4	Yes	29.5%	16.6%	31.5%	15.3%	48.5%	100%	24.5%	30%
	No	70.5%	83.4%	68.5%	84.7%	51.5%	0%	75.5%	70%

The question no. 1 deals with the comfort level of the Bhojpuri speakers in the company of other community. 100% respondents in the category of age 30 and below say that they feel comfortable while in the age group above 30, 96.7% feels comfortable and 3.3% uncomfortable. In the category of 10+ education, 96.8% respondents feel comfortable and 3.3% uncomfortable, in above 10+ category all the respondents feel comfortable in the company of other community. In the category of Urban respondents 96.3% feels comfortable and 3.7% uncomfortable while all the Rural respondents feel comfortable in the company of other community. In the category of the respondents born in Assam 97.3% feels comfortable and 2.7% uncomfortable while all the respondents born outside Assam feel comfortable in the company of other community.

The question no. 2 deals with the comfort level of the guests of other community with the Bhojpuri speakers. All the respondents irrespective of age, education, residence and birthplace opine that their guests from other community feel comfortable when they invite them.

The question no. 3 deals with the feeling of being unwanted by the Bhojpuri speakers while participating in Bihu celebration. 23.5% respondents in the category of age 30 and below say that they feel unwanted while participating in Bihu celebration and 76.5 feel wanted while in the age group Above 30, 3.4% feels unwanted and 96.6% feels wanted. In the category of 10+ educations, 12.5% respondents feel unwanted and 87.5% do not feel unwanted, while in Above 10+ category it is 7.6% and 92.4% respectively. In the category of Urban respondents 18.5% feels unwanted and 81.5% feels wanted while all the Rural respondents do not feel unwanted while participating in Bihu celebration. In the category of the respondents born in Assam 11% feels unwanted and 89% feels wanted while 10% of respondents born outside Assam feel unwanted and 90% do not feel so while participating in Bihu celebration.

The question no. 4 asks the Bhojpuri speakers whether their life would be better on returning to the place of their ancestors. 29.5% respondents in the category of age 30 and below say that their life would be better if they return to the place of their ancestors and 70.5% respondents do not think so while in the age group of Above 30, 16.6% of respondents reply positively and 83.4% negatively. In the category of 10+ educations, 31.5% respondents opine positively and 68.5% negatively while in Above 10+ category it is 15.3% and 84.7% respectively. In the category of Urban respondents 48.5% responds positively and 51.5% negatively while all the Rural respondents opine that their life

would not be happy or better if they return to the place of their ancestors. In the category of the respondents born in Assam 24.5% feels that their life would be better and 75.5% does not feel so while 30% of respondents born outside Assam feel positively and 70% do not feel that their life will be better if they return to the land of their ancestors.

### 3. iii. Findings

Q1 &2. Most of the Bhojpuri speakers feel comfortable in the company of their nearby other communities, and also the members of other community feel comfortable in the company of the Bhojpuri speakers when they are invited as guests.

Q3. Mixed responses have been found to this question in the questionnaire. All the rural respondents opine that they do not feel unwanted in Bihu celebration, but some of the respondents have given contrary opinions without proper reasons. However, the personal interview reveals that the informants prefer to maintain a safe distance to avoid any kind of cultural misunderstanding or confusion.

Q4. Most of the informants feel that their life is better in Assam and returning to the land of their ancestors will not make their life better or happy. Yet there are a few informants who have responded negatively without giving valid reasons. From the interview, it is found that the social structure of the place of their ancestors is not suitable for them. However, they also state that fear and insecurity has become the part of their life due to the changing socio-political structure of Assam

Thus, from the above responses, it has been found that the members of the Bhojpuri speech community of Tezpur, Assam do not like to return to their ancestor's land. However, their life is not socially, emotionally and psychologically balanced as it should be in the land of one's own thanks to the existing political crisis of Assam which has led to their own identity crisis.

### 4. Conclusion

Language, acculturation and identity are closely interwoven in the life of a migrant. A migrant undergoes a process of shift from his language to the language of the host land in which he may keep his language, lose his language or arrive at a completely different language of a hotchpotch. This process is highly emotional and psychological as well as tormenting for fear of a humiliating outcome. The language adaptation leads to cultural adaptation in which a migrant can choose to be assimilated with the host culture by losing one's own or to be integrated with the host one by maintaining one's own. Most of the Bhojpuri speakers of Tezpur, Assam have preferred to be integrated as they want to keep their own culture as well as the Assamese culture. This has resulted in their dual life: personal life and public life. The personal life of the Bhojpuri speakers is like their compatriots in the land of their origin. They religiously maintain their rites and rituals, festivals, language and food habits. But the impact of Assamese culture is quite visible in their rituals. For example, the Assamese 'gamocha' has replaced the biharigamochha (towel) as in wedding or religious rituals Assamese gamochas are seen in the neck or on the head of the Bhojpuri speakers. The Bhojpuriya migrants living in Assam reveal true postcolonial predicament where "private and

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

Dr. Binda Sah, M.A., PGCTE, Ph.D.

Identity Crisis vis-à-vis Acculturation: Migration in Postcolonial Era - A Case Study of Bhojpuriya in Assam

public, past and present, the psyche and the social develop an interstitial intimacy” (Bhabha, 2009, p 19).

Similarly, Holi, Deepavali, and Chhat Puja are also celebrated with much fanfare. These festivals have also influenced the local people, particularly the Chhat Puja. The local people participate in Chhat Puja celebration in great number and assist the devotees in every possible way. This indicates a co-operation among the local and the migrants.

As regard to food habit, the local food stuffs and cuisines have immensely influenced the Bhojpuri speech community of Tezpur in Assam. The popular ‘mach-tenga’, ‘bamboo-shoot chatoni’, ‘chungapitha’ etc. are much relished by these people. The edible names and the words connected to preparation of edibles have entered into the Bhojpuri spoken by the Bhojpuri speakers of Tezpur, Assam, for example, ‘pakghor’ for ‘rasoi’ (kitchen), ‘khor’ for ‘jalawan’ (firewood), ‘gakhir’ for ‘dudh’ (milk), ‘mach’ for ‘machhari’ (fish), ‘jhal’ or ‘jala’ for ‘tikha’(too much chili), etc.

Thus, it is found that the Bhojpuri speech community of Tezpur, Assam, has undergone a process of acculturation, and their level of acculturation is that of integration into the local social fabric. Integration is highly supported in the contemporary social discourses or migrant studies as it gives scope for the parallel growth of the host culture and the migrant’s culture. And this is very much found in case of the Bhojpuri speech community of Tezpur in Assam, India. However, this community is not without a sense of identity crisis for various reasons. First, the rigid social structure of the land of their origin, which they have more or less continued, is not in conformity with the broader Assamese culture, and, hence, a line of gap remains between them and the Assamese culture.

Second, they have deep-rooted love for the place of their origin and a latent desire to return, but they cannot do it because they are used to the liberal social system of Assam and, hence, they are unable to fit in the land they have left. Third, the contemporary socio-political situation of Assam has turned the Bhojpuri speech community into a citizen of no man’s land due to the ruthless violence perpetrated by different militant groups of Assam, particularly by ULFA as a war against the Indian Union. Consequently, they feel insecure in the land they are accustomed to and keep on shuttling between two cultural spaces leading them to a ‘hyphenated identity’ which is the outcome of a person’s oscillating between two cultures. Since India is a union of constituent states, each having its own unique linguistic and cultural traits, every Indian moving out of his/her own cultural location experiences hyphenated identity within India. India is that postcolonial state which defies the presence of a homogenous cultural space within its territory. According to Bhabha, “the ‘locality’ of national culture is neither unified nor unitary in relation to itself, nor must it be seen simply as ‘other’ in relation to what is outside and beyond it. The boundary is Janus- faced and the problem of outside/inside must always itself be a process of hybridity, incorporating new ‘people’ in relation to the body politic, generating other sites of meaning ...” (2008, 4). It is the cultural heterogeneity of India that an Indian suffers from hyphenated identity within Indian Territory and the Bhojpuris are not exceptional to it in Assam. Despite centuries of cultural contact and subsequent assimilation, they

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

Dr. Binda Sah, M.A., PGCTE, Ph.D.

Identity Crisis vis-à-vis Acculturation: Migration in Postcolonial Era - A Case Study of Bhojpuris in Assam



are easily distinguished as ‘other’ in terms of physical features, linguistic idiosyncrasies and cultural traits. This otherization problematizes their sense of identity leading to identity crisis; a recurring issue in postcolonial context.

---

---

### References

1. Berry, John W. “Acculturation: Living Successfully in Two Cultures.” *International Journal of Intercultural Relations* 29 (2005), pp. 697 – 712.
  2. Bhabha, Homi K. Nation and Narration. Routledge; New Delhi. 2008.
  3. Bhabha, Homi K. The Location of Culture. Routledge; New Delhi. 2009.
  4. <https://www.definitions.net/definition/acculturation>
- 
- 



**Dr. Binda Sah, M.A., PGCTE, Ph.D.**  
Assistant Professor, Department of English  
North Lakhimpur College (Autonomous)  
North Lakhimpur, Assam – 787031(India)  
[sahbinda@gmail.com](mailto:sahbinda@gmail.com)  
Phone: 9435520742

---

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

Dr. Binda Sah, M.A., PGCTE, Ph.D.

Identity Crisis vis-à-vis Acculturation: Migration in Postcolonial Era - A Case Study of Bhojpuriya in Assam



## **Language Choice and Use of Delhi Malayalees in Multilingual Settings**

**Caterine Ann Michael, M.A., M.Phil.,**

**Lecturer**

**Department of English**

**Malabar Christian College (CCSS)**

**Calicut-673004**

**Kerala State**

**[catherineannmichael@gmail.com](mailto:catherineannmichael@gmail.com)**

**Mob: 9901190811**

=====  
**Abstract**

Transnational migration generally results in multilingualism. The migrant families have a minimum of two languages at their disposal. In addition, the language policies of each families differ. The families along with other domains determine the language use choice of an individual. Apart from the familial background, the generation that the migrant belongs to also determines the language use and choice of a multilingual.

Three Delhi based Malayalee migrant families formed the data for this study. The three families vary in terms of the combination of different migrant generations. The patterns of language use among the Malayalee migrants in different domains and across different interlocutors is the focus of this study.

**Keywords:** Delhi Malayalees, Multilingual Settings, Multilingualism, Migrant generations, Patterns of language Choice and Use

### **1. Introduction and Background**

How do multilinguals use their two or more languages that they have at their disposal? The simple answer would be- multilinguals use their two languages alternatively to communicate with people belonging to different language backgrounds. Needless to say, when a multilingual meets a monolingual, they may choose to speak the language of the monolingual speaker. However, if a multilingual meets another multilingual, the answer may not be that apparent. The choice and use of the language would depend on various factors such as the domain and more importantly the interlocutors (Meyerhoff, 2006; Fishman, 1972; Weinrich, 1968; Schmidt-Rohr, 1932).

The interlocutors play an important role in determining the language choice and use of the multilingual (Meyerhoff, 2006). The language choice and use does not solely depend on the speaker, in case both are multilingual, but it also depends on the interlocutors' degree of multilingualism as well. While operating on a scale of language mode, the multilingual speakers can activate their language mode depending on the interlocutor. If the interlocutor is a monolingual, the monolingual mode is activated and if the interlocutor is multilingual, the multilingual mode is activated. The language modes operate on a continuum and are not dichotomous (Grosjean, 2001).

In addition to the interlocutors, the domains have an important role in determining language choice and use of a multilingual speaker. Domain based analyses of language use first proposed by Schmidt-Rohr (1932). He proposed as many as nine domains of language use to account for the language use of expatriate Germans in multilingual environments. These include: (1) family (2) playground (3) School, including (a) language of instruction, (b) language taught, (c) language used between classes, (4) Church (5) Literature (6) Newspapers (7) Army (8) Courts (9) Administration. Following Schmidt-Rohr, Fishman (1972) proposed five important domains to judge the patterns of language use across a variety of multilingual settings. These include family, friendship, religion, education and employment.

There are also factors that influence the concept of domain- topic, role relation and locale (Fishman, 1972). Topic acts as a regulator for language use; the topic of conversation influences the language choice with an interlocutor. The role relation is also determined by the interlocutors. For instance, while speaking with the father, language X may be used and with the mother language Y. Similarly, different languages may possibly be used with siblings and peers. The locale is the place where the conversation happens.

With regard to various domains, it is reported that 'family' tops the list (Fishman, 1972; Weinrich, 1968; Schmidt-Rohr, 1932). Family is the first domain in which an individual is exposed to (Hazen, 2002). The social attitudes of the parents (along with other members) and the language policies implemented in the family are considered an important factor in determining the language use (Curd-Christiansen, 2013; De Houwer, 1999; Harding & Riley, 1986; Lanza, 1997; Lyon, 1996). If parents have a negative attitude towards a language, it is highly likely that the language would not be used (De Houwer, 1999). Apart from the parental attitudes, the existence of siblings (especially elder ones) increases the opportunity for the younger one to get exposed to the language of the host community (Hoffman, 1985). However, if the parental attitude is positive, the individual could end up with a strong linguistic skill-set (King & Lanza, 2018; Pauwels, 2005).

In addition, the nature of exposure in a familial background influences the individual's multilingual ability. The more the individual is exposed to a language as a child, the more they use it. Thus the individual becomes more proficient in the language (Harding & Riley, 1986). This study focuses on three Malayalee families who have migrated to Delhi. Almost all the members of these three families are multilingual in Malayalam (native language), Hindi (language of the host community) as well as English. Malayalam is the native language that the migrants carried with them.

Hindi is the super-stratum language of the speech community. It is also the official language of India. Hindi is used by a major part of the Indian population for socialization. In addition, Hindi is also taught in all the states as compulsory curricula across India. English is widely used for socialization, especially among the youth. It is also used in professional and educational domains as the medium of instruction.

The language choice and use of these families in various domains and across different interlocutors is the main focus of this study.

## **2. Migrant Families from Kerala to Delhi**

People migrate from one country to the other, one state to the other, or one city to the other. Inter-state mobility is very common in India. One such mobile community in India is that of the Malayalam speakers (Malayalees) from Kerala (the southern state of India). Migrants from Kerala have established settlements across the globe and in various cities within India. The cosmopolitan Union Territory of Delhi is one such hub for many migrants including Malayalees. In Delhi, the Malayalees have a strong well knit community. To add to their bondage, there are many associations such as the Delhi Malayalee Association and for the youths in the Delhi University, the Mythree association which ensures the social welfare of Malayalees in Delhi. These social organizations also celebrate the Kerala festivals (Onam and Vishu) and host monthly/annual get-togethers.

The Malayalee migrants have also ensured that the religious institutions, consisting of the Malayalee population, are established. There is a temple in East Delhi which is a Malayalee temple (Guruvayurappan Temple). Close to the temple area, there is an auditorium which showcases the latest Malayalam movies. In addition, there are weekly feasts which include the traditional Kerala meal, *sadya*, which is eaten on a banana leaf. There are also many churches spread over Delhi where the services are conducted in Malayalam.

Most of the Malayalee families ensure proper Malayalam spoken at home. The Malayalees in Delhi thus have strong social networks not only in Delhi but continues to be an integral part of the family networks in Kerala.

Three Malayalee families, belonging to three migrant generations settled in Delhi form the data of this study. The three families have comparative socio-economic backgrounds and belong to the same residential area, Mayur Vihar Phase-1, of East Delhi.

### 3. Methodology and Participants

The data-set consists of voice specimens of oral interaction of the participants among themselves and also in different domains. The language domains included the home environment (family), local community (peers/friends) and social environment (churches/temples). Within these domains, the interlocutor formed an integral part of the study. The language choice of each participant in various domains was observed. This formed the main data for this study. The data consisted of around 20 hours of recordings which was drawn with the help of a digital recorder.

The data was quantitatively analyzed using GoldVarb 3.0 b3 (D. Sankoff, Tagliamonte & Smith, 2005). Coding was done for linguistic and social factors. The social factors included age, generation, domain, language and interlocutors. It was based on these social factors that the three migrant families were analyzed.

The three families migrated to Delhi from different parts of Kerala and they consist of different combinations of migrant generations. In the first family, the wife forms the first, the husband forms the second and their two sons form the third generation Malayalee migrants in Delhi. In the second family, the case is reversed. The husband forms the first, the wife the second and their children form the third generation Malayalee migrants in Delhi. In the third family, both the parents form the first generation and their daughters form the second-generation Malayalee migrants in Delhi.

	Family 1 (Theodore family)			Family 2 (Benjamin family)			Family 3 (Babu family)		
Generation	Relation	Name	Age	Relation	Name	Age	Relation	Name	Age
1 <sup>st</sup> Migrant	Mother	Sandra	47	Father	Subin	39	Mother	Sapna	39
							Father	Rajeesh	45
2 <sup>nd</sup> Migrant	Father	Raijiv	52	Mother	Limmy	32	Daughter	Rajalakshmi	13
3 <sup>rd</sup> Migrant	Son	Sid	21	Daughter	Shallot	5	Daughter	Surya	3
	Son	Sharath	13	Son	Kevin	9			

Table 1 Malayalee migrant families in Delhi

### 4. Language Choice within the Family and Code Switching

The families may consist of members belonging to different migrant generations. The combinations of different migrant generations within a family make it interesting to note the

output (in terms of language choice and use) with regard to the various types of input. In relation to the language use of the participants in the family domain, many instances of code-switching also arise. The language choice among the members of the family and a few instances of code-switching among the three families are discussed in the following subsections.

#### 4.1 Theodore Family

Rajiv's parents migrated to Delhi during the mid-1950s and so Rajiv (52 years) is the second Malayalee migrant generation in Delhi. He is married to Sandra (47 years) who moved to Delhi with marriage in 1992. They have two sons, Sid (21 years) and Sharath (13 years) who represent the third Malayalee migrant generation in Delhi. Rajiv (2<sup>nd</sup> Migrant Generation) insists on speaking proper Malayalam at home and therefore all the members of the family speak in Malayalam consciously. But often Rajiv and the younger son (Sharath, 3<sup>rd</sup> Migrant) code switch to Hindi. The conversation is initiated in Malayalam but then it continues in Hindi as in (1).

- (1) Rajiv: *ñinəkkuveNo?* (Malayalam)  
you-gen want-qstn particle  
Do you want?
- Sharath: *nəhi, mujhənehicahiye*(Hindi)  
no I- gen no want  
No, I do not want.
- Rajiv: *kyū?* (Hindi)  
why?
- Sharath: *bhuknəhiə*(Hindi)  
hunger no be-present  
I am not hungry

This instance of code switching shows that even though consciously Rajiv (2<sup>nd</sup> Migrant Generation) wants to use Malayalam at home; the influence of the language of the host community (Hindi) contributes in terms of language choice. Sandra, their mother (1<sup>st</sup> migrant generation) speaks with the husband and children in Malayalam. She doesn't use Hindi or English while conversing with them. What is interesting is that the brothers, who represent the second locally born generation converses only in Malayalam. The elder brother (Sid) does not use Hindi in his speech while conversing with any member of the family. He strictly separates the two languages and uses Hindi with his peers and with anyone outside the house

#### 4.2 Benjamin Family

Subin, who is 39 years of age migrated from Kerala in 2003 and settled in Delhi (his parents are currently residing in Kerala). He got married to Limmy (32 years) in 2005. Subin and Limmy contrast with the Theodore family in the sense that the husband (Subin) is from the first

Malayalee migrant generation and the wife (Limmy) represents the second Malayalee migrant generation in Delhi and Subin is the first migrant generation. They have two children Kevin (9 years) and Shallot (5 years) who represent the third Malayalee migrant generation in Delhi. Limmy was born and brought up in Delhi. She has a younger brother and they converse with each other in Hindi and English. Before marriage, the use of Malayalam at home was very less. Only when her family visited Kerala for vacation, Malayalam was used with her grandparents and relatives. Limmy is comfortable in using Hindi and English with the Children. With her husband, maximal use of Malayalam can be seen in her speech. She tries to speak with all the relatives back home in Malayalam as she also wants to fit in. A lot of code switches can be seen in Limmy's conversation.

(2) Limmy (to Kevin): Where are you going? Wash your face and change your dress. Green Capri *pəhno* (wear) *or* (and) t-shirt *pəhno* (wear).

(to the laundry boy) aaj ka he kya? (Is it today's [dress])

(to the interviewer) *hostel tiricupono?* (Do you have to go back to the hostel?)

All these code switches were in a single conversation. Limmy starts her conversation in English, with instances of code mixing in Hindi. Then Limmy responds in Hindi when the interlocutor was from the host community. Limmy then immediately switched to Malayalam while talking to a native Malayalee speaker. Subin (the husband) uses only Malayalam at home with the wife and children. Kevin (9 years) and Shallot (5 years) alternate between Malayalam and Hindi with each other. However, Shallot uses more Hindi in her speech compared to English and Malayalam. The influence of the host language on the native language can be seen.

### 4.3 Babu Family

Rajeesh came to Delhi for work in 1990. He got married and brought his wife Sapna in 1999. Rajeesh and Sapna belong to the same generation (first Malayalee migrants in Delhi). They have two daughters, Rajalakshmi who is 13 years old and N who is 3 years old. They represent the second Malayalee migrant generation in Delhi. Rajeesh is adamant on speaking only Malayalam at home. He made it a point that the eldest daughter (Rajalakshmi) is not only fluent in speaking Malayalam, but also ensured her literacy in the Malayalam language. She knows how to read and write in Malayalam. The younger daughter (Surya, 3 years) also uses proper Malayalam at Home despite her age, where she can get easily influenced by the host language.

(3) Interviewer: *ṇinakku leave aaṇ-o?*

you for leave be-pres-qstnprtcl.

Do you have leave?

Surya: *leave allaavaḍiaannu*  
 Leave no leave be-pres  
 I don't have leave I have 'leave'.

Surya doesn't know the meaning of the English word 'leave' but knows the Malayalam counterpart '*avaḍi*'. This instance shows that the native language (Malayalam) is used, especially in the home environment despite the influence of the super-stratum language of the host community. In the case of this family, English is not widely used as compared to Hindi.

### 5. Patterns of Language Use by the Malayalee Migrants in Delhi

The patterns of language use among the Malayalee migrants are discussed in this section. In the day to day encounters, the three families use Malayalam, Hindi and English. This paper analyses the patterns of language use in various domains: (i) family- across interlocutors including Mother, Father, Spouse, Child, Siblings, (ii) friends- Peers/ Non- Malayalees, (iii) relatives -in Kerala (telephonic conversations) and (iv) religious institutions.

The patterns of language use among each family are analyzed separately.

#### 5.1 Patterns of Language Use in Theodore Family

Table 2 depicts the use of English, Hindi and Malayalam in Theodore family in order of their usage. The data is based on their day to day interactions. The table drawn is based on the personal interactions as well as the observations made while interacting with one another in different environments- home, local community and religious institutes. The data was coded using GoldVarb 3.0 b3 and tabulated based on the language choice of the participants in different environments. The table depicts the degrees of language use of the three languages (Malayalam, Hindi and English) at their disposal.

Speaker (Generation)	Mother	Father	Spouse	Child	Sibling	Peers/ N-Mal	Relatives In Kerala	Religious Institutions
Sandra (1 <sup>st</sup> Migrant)	M	M	M	MHE	M	HE	ME	MHE
Rajiv (2 <sup>nd</sup> Migrant)	MHE	MHE	MHE	MHE	-	HE	ME	MHE
Sid (3 <sup>rd</sup> Migrant)	M	MHE	-	-	M	HE	ME	MHE
Sharath (3 <sup>rd</sup> Migrant)	MHE	MHE	-	-	MHE	HE	MHE	MHE

■ Used Minimally ■ Used Maximally ■ Used Almost Equally

H: Hindi E: English M: Malayalam

Table 2 Patterns of language use in Theodore family

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

Caterine Ann Michael

Language Choice and Use of Delhi Malayalees in Multilingual Settings



Sandra (47 years), who is from the first migrant generation, uses only Malayalam while speaking to her parents, husband (second migrant generation), and sisters, and with her relatives in Kerala. Only while interacting with her non- Malayalee friends in Delhi and domestic help, she uses Hindi. English is used minimally, but in case the Hindi equivalent cannot be recollected, then the use of English can be seen with domestic help and the other friends in Delhi.

Rajiv (52 years) belongs to the second migrant generation in Delhi. He maximally uses Malayalam with his parents, wife, relatives (in Kerala) and in Church. In the religious institutions and with the relatives in Kerala, Hindi is used along with English equally. In all the other domains, it is used minimally.

Sid (21 years) represents the third migrant generation. He uses Malayalam in the home environment. It is interesting to note that, despite being the third migrant generation, Malayalam is used maximally, especially in the home environment. Sid doesn't code switch to Hindi or English, even while conversing with his younger brother. He maintains the proper use of Malayalam. With the members of the church and other social domains, Malayalam is used widely. Sid uses Hindi and English only when necessary. It is also interesting to note that though Hindi is the dominant language of the host community, Sid prefers to use English more than Hindi.

Sharath (13 years) who represents the third migrant generation uses Malayalam maximally with the Mother, Father, Brother, Relatives and other extended networks in Kerala and in the Church. Hindi is used maximally with peers in the neighboring areas even if the peers include Malayalee speakers. The minimal use of Hindi can be seen with the Mother and the brother. English is used equally with Malayalam while talking to the relatives back home and in the Church. English is minimally used with the Mother, brother and peers.

## 5.2 Patterns of Language use in Benjamin Family

Speaker (Generation)	Mother	Father	Spouse	Child	Sibling	Peers/ Non-M	Relatives In Kerala	Religious Institutions
Subin (1 <sup>st</sup> Migrant)	M	M	M	MH E	M	H E	M	M H E
Limmy (2 <sup>nd</sup> Migrant)	H M E	H M E	M H E	H E M	H E M	H E	M E	M H E
Kevin (3 <sup>rd</sup> Migrant)	H M E	M H E	-	-	H E M	H E	M E	M H E
Shallot (3 <sup>rd</sup> Migrant)	H M E	H M E	-	-	H M E	H E	M H E	H E M

■ Used Minimally ■ Used Maximally ■ Used Almost Equally

H: Hindi E: English M: Malayalam

Table 3 Patterns of language use in Benjamin family

The father, Subin (42 years) uses Malayalam with the parents, wife and siblings. Hindi is not used at all. In church Hindi and English are equally used and with the children Hindi and English are minimally used.

The most interesting pattern in terms of language choice and use can be seen in the speech of Limmy (32 years, 2<sup>nd</sup> migrant). Malayalam is maximally used with her husband, relatives in Kerala and in the church. Malayalam is minimally used with her brother. Hindi is maximally used with her brother, domestic help, colleagues and friends (in Delhi). Hindi, Malayalam and English are equally used with her children. Hindi and Malayalam are equally used with her parents and Hindi and English is equally used with the husband. While interacting with her parents, domestic help, and peers and among the church members, English is used minimally.

Kevin (9 years), who represents the third migrant generation, uses Malayalam maximally while conversing with his father, relatives in Kerala and in the church. With the mother Malayalam, Hindi and English are used equally. In the church and with his father, Hindi and English are used equally. With his relatives Hindi and English are used minimally and with the sister Malayalam and English are used minimally. The use of English in his day to day encounter is comparatively minimal.

Shallot (5 years) who represents the third migrant generation uses Malayalam maximally only while talking to her relatives in Kerala. Hindi is maximally used with the Mother, brother, friends. Hindi and Malayalam are equally used with the father and in church Malayalam, Hindi

and English are equally used. With the mother and brother, English and Malayalam are equally used.

### 5.3 Patterns of Language use in Babu Family

Speaker (Generation)	Mother	Father	Spouse	Child	Sibling	Peers/ Non-M	Relatives In Kerala	Religious Institutions
Sapna (1 <sup>st</sup> Migrant)	M	M	M	M	M	H E	M	M H E
Rajeesh (1 <sup>st</sup> Migrant)	M	M	M	M	M	H E	M	M H E
Rajalakshmi (2 <sup>nd</sup> Migrant)	M	M	-	-	M H E	H E	M	M H E
Surya (2 <sup>nd</sup> Migrant)	M	M	-	-	M H E	H E	M	M H E

■ Used Minimally ■ Used Maximally ■ Used Almost Equally

H: Hindi E: English M: Malayalam

Table 4 Patterns of language use in Babu family

The patterns of language use are similar in the case of Sapna and Rajeesh, who are the first generation migrants. Malayalam is maximally used with the parents, spouses, children, siblings, relatives (in Kerala) and the members of religious institution (temple). Hindi and English are used minimally in the temples. In all the other domains Hindi and English is absent. Needless to say, Hindi is maximally used with the peers and domestic help.

Rajalakshmi (13 years) who is the second migrant generation uses Malayalam maximally with the parents, sister, relatives (in Kerala) and members of the temple. With the parents there is no use of English and Hindi at home. Hindi and English are used minimally with the relatives in Kerala and in the temple. Hindi and English are used minimally with the sister. English is used minimally with peers.

Surya (3 years) who is the third generation Malayalee migrant uses Malayalam maximally in most domains and across interlocutors excepting the friends and other speakers in the host community.

### 6. Summary and Conclusion

Across the three generations, similar patterns do arise. The first-migrant generation uses Malayalam wherever possible and only if the situation demands, Hindi is used. The second migration generation tries to use Malayalam in the contexts that they can use, but the influence

of the local speech community often involuntarily allows them to code-switch in Hindi and English with the bilinguals. The third migrant generation uses Hindi more than English and Malayalam even if the interlocutor is a Malayalee (except in the case of Sid).

In terms of families as a unit, the three families show differences in their patterns. In the first family, Sharath (3<sup>rd</sup> migrant, 13 years) code switches among Malayalam and Hindi very often with the members at home. But his elder brother, who is of the same generation, uses Malayalam while conversing with his parents and his sibling. The pattern of the elder brother shows a contrastive pattern than that of the siblings, though they belong to the same migrant generation. Studies (Hoffman, 1985) have showed that the siblings influence the choice of language, usually favoring the language of the host community. In the case of the younger third generation migrant, this is true. But the case is opposite for the elder brother of the same generation. The influence of the host language is very minimal.

In the second family, the pattern of Limmy (2<sup>nd</sup> migrant, 37 years) is very interesting. There is a lot of code switching in her speech especially while conversing with her children. The use of the native language (Malayalam), the host language (Hindi) and English is almost equal. Therefore, the influence of the host language is seen in the language choice and use of her children as well.

The third family shows a different pattern compared to the other two families. The parents are strict on the proper use of Malayalam at home and use various language techniques (King & Lanza, 2018; Pauwels, 2005) to ensure proper use of Malayalam at home. As a result, their children are proficient in Malayalam and show a pattern similar to the first migrant generation.

This study shows that the social factors like age, did not contribute much to the language choice of the bilinguals. But the interlocutors, generation and more importantly, the families proved to be an important factor in the language choice and use among the participants of this study. Some families showed that the language of the host community has not made an impact in determining the language choice among the members of the family (Babu Family). On the contrary, certain families showed that the language of the host community highly influences the language choice, even though they want to maintain their native languages (Lawson, 2004; Taumoeolau, 2002)

Various studies on language maintenance (Subramoniam, 1977; Nadkarni, 1975; Gumperz & Wilson, 1971) and language shift (Dey, 2010; David et al., 2003; Clyne & Kipp, 1997; Paulston, 1994) have been reported. In addition, there are studies which shows that both language maintenance and language shift do occur as a result of two languages in contact within the host community (Sridhar, 1988; Satyanath, 1982; Mukherjee, 1980). This study is an additive

study which suggests that in terms of language choice and use, family is the most important factor that determines whether the language of the migrants is maintained or shifted.

Apart from the Malayalee migrants in Delhi, upon observation, it is to be noted that similar patterns do arise in the Malayalee migrants even in the south Indian state of Karnataka, especially in Bangalore. In terms of language choice, and even in the use of certain phonemes, the second and third migrant generations have a pattern different from the first migrant generations. This pattern paves way for further analysis of the Malayalee migrants within India and across borders as well.

---

---

### References

- Clyne, M. & Kipp, S. (1997). Trends and changes in home language use and shift in Australia, 1986-1996. *Journal of Multilingual and Multicultural Development*, 18(6), 451-473.
- Curd-Christiansen, X.L. (2013). Editorial: Family language policy: Sociopolitical reality versus linguistic continuity. *Language Policy*, 12(1), 1-6
- David, M K., Naji, I. M. H & Kaur, S. (2003). Language maintenance or language shift among the Punjabi Sikh community in Malaysia. *International Journal of the Sociology of Language*, 1-24.
- De Houwer, A. (1999). Environmental factors in early bilingual development: the role of parental belief and attitudes. *Bilingualism and Migration*. New York: Mouton de Gruyter, 75-95.
- Dey, K. (2010). *Silchar Bengali: A Sociolinguistic Study*. Unpublished doctoral dissertation. University of Delhi.
- Fishman, J. A. (1972). *Language in Sociocultural Change: Essays by Joshua A. Fishman*. Ed. Anwar S. Dil. Stanford: Stanford University Press.
- Grosjean, F (2001). The bilingual's language modes. In Nicol, J (Ed.) *One Mind, Two Languages: Bilingual Language Processing*. Oxford: Blackwell, 1-22. Also in Li Wei (Ed.). *The Bilingual Reader*. London: Routledge, 2007.
- Gumperz, J.J. & Wilson, R. (1971). Convergence and creolization: a case from the Indo-Aryan/Dravidian border. In D. Hymes (Ed.) *Pidginization and Creolization of Languages*. New York: Cambridge University Press, 151-167.

Harding, E. & Riley, P. (1986). *The Bilingual Family*. Cambridge: Cambridge University Press.

Hazen, K. (2002). The Family. In J.K. Chambers, P. Trudgill & N. Schilling-Estes, (Eds.). *The Handbook of Language Variation and Change*. Oxford: Blackwell Publishing, 500-525. .

Hoffman, C. (1985). Language Acquisition in two trilingual children. *Journal of Multilingual and Multicultural Development*, (6), 479-495.

King, K., & Lanza, E. (Eds). (2018). Ideology, agency and imagination in multilingual families: An introduction. Special Issue of *International Journal of Bilingualism*, edited by Kendall King & Elizabeth Lanza. Doi:10.1177/1367006916684907

Lanza, E. (1997). *Language mixing in Infant Bilingualism: Sociolinguistic perspective*. Oxford: Oxford University Press.

Lawson, S. (2004). Identity, language use, and attitudes some Sylheti- Bangladeshi data from London, UK. *Journal of Language and Social Psychology*, 23(1), 49-69.

Lyons, J. (1996). *Becoming Bilingual: Language Acquisition in a Bilingual Community*. Multilingual Matters.

Meyerhoff, M. (2006). *Introducing Sociolinguistics*. London & NY: Routledge: Taylor & Francis.

Mukherjee, A. (1980). *Language maintenance and language shift among Panjabis and Bengalis in Delhi: a sociolinguistic perspective*. Unpublished doctoral dissertation. Delhi: Delhi University

Nadkarni, M. V. (1975). Bilingualism and syntactic change in Konkani. *Language* 51 (3), 672-683.

Paulston, C. B. (1994). *Linguistic Minorities in Multilingual Settings*. Amsterdam/Philadelphia: John Benjamins.

Pauwels, A. (2005). Maintaining the community language in Australia: Challenges and Roles for Families. *International Journal of Bilingual Education and Bilingualism*, 8(2), 124-131..

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

Caterine Ann Michael

Language Choice and Use of Delhi Malayalees in Multilingual Settings

Sankoff, D., Tagliamonte, S. A & Simth, E. (2005). *GoldVarb*. (Version 3.0 b3) [Computer Program].

Satyanath, T.S. (1982). *Kannadigas in Delhi: A Sociolinguistic Study*. Unpublished doctoral dissertation. University of Delhi

Schmidt-Rohr, G. (1932). *Die Spracheals Bilderinder Völker. Eine Wesens-und Lebenskundeder Volkstumer*, Jena: Diederichs.

Sridhar, K.K. (1988). Language Maintenance and Language Shift Among Asian Indians: Kannadigas in the New York Area. *International Journal of the Sociology of Language*, 69, 73-87.

Subramoniam, V.I. (1977). A note on the preservation of the mother tongue in Kerala. In P.G Sharma & S. Kumar (Eds.). *Indian Bilingualism*. Agra: Central Hindi Institute.

Taumoeolau, M., Starks, D., Davis, K., & Bell, A. (2002). Linguists and Language Maintenance: Pasifika Language in Manukau, New Zealand. *Oceanic Linguistics*, 41(1), 15-27.

Weinreich, U. (1968). *Languages in Contact*. De Gruyter. The Hauge: Mouton Publishers.



**Catherine Ann Michael, M.A., M.Phil.,**

**Lecturer**

**Department of English**

**Malabar Christian College (CCSS)**

**Calicut-673004**

**Kerala State**

**[catherineannmichael@gmail.com](mailto:catherineannmichael@gmail.com)**

**Mob: 9901190811**

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

Catherine Ann Michael

Language Choice and Use of Delhi Malayalees in Multilingual Settings



## **Modality and Ideology - A Systemic Functional Linguistics Study**

**Dr. Charanjit Singh, M.A., M.Phil., Ph.D.**

Assistant Professor  
Department of English  
Lyallpur Khalsa College  
Jalandhar - 144001  
[miltonjohn@rediffmail.com](mailto:miltonjohn@rediffmail.com)  
Ph. 09878058630

=====  
**Abstract**

The use of language is seldom neutral. Gunther Kress (1989: v) argues, “Language is itself not only a part of experience, but intimately involved in the manner in which we construct and organize our experience. As such, it is never neutral, but deeply implicated in building meaning.” Similar is the view of Paul Simpson (1993: 6), “As an integrated form of social behaviour, language will be inevitably and inextricably tied up with the socio-political context in which it functions. Language is not used in a contextless vacuum; rather, it is used in a host of discourse contexts, contexts which are impregnated with the ideology of social systems and institutions. Because language operates within this social dimension, it must, of necessity reflect, and some would argue, construct ideology.” Keeping harmony with Kress and Simpson, Spender (1980: 139) opines, “It is language which determines the limits of our world, which constructs our reality.” Obviously, there is an intimate relationship between language and ideology and this intimacy indicates that a careful and comprehensive scrutiny of the language of any discourse would result into the revelation of the ideology of the discourse-maker (Barrett 1991, Dijk 1998, Beard 2000, Barry 2007). Since SFL provides the tools to undertake a careful and comprehensive scrutiny of the language of any discourse, it can be used as an effective tool to unearth the ideology embedded in a discourse. SFL recognizes three function of language – ideational, interpersonal and textual. So far as interpersonal function is concerned, it is grammaticalized in a text basically through three resources – Mood Block, Modality and Appraisal. Here it is to be noted that Modality refers to the speaker/writer’s degree of commitment, knowledge or certainty in the propositions and proposals that are made in a text. The present paper through an analysis of modality in the language of selected editorials aims to ascertain the validity of the SFL model of modality to comprehend ideology in a discourse.

**Keywords:** SFL, Halliday, ideational, interpersonal, textual, modality, modalisation, modulation and ideology.

### **SFL Model of Modality**

The SFL model of modality specifies its two variants – modalisation and modulation. Modalisation refers to the expressions of probability, certainty or usuality. Likewise, modulation

concerns with the scales of obligation, inclination, ability or potentiality. Next, both modalisation and modulation involve three degrees – high, median and low (Halliday and Matthieson 2004: 148). In addition, the SFL model of *modality* is sensitized to yet another aspect of modality, it is *modal* responsibility. Geoff Thompson (1996: 70) puts it, “Speakers may express their point of view in a way that makes it clear that this is their subjective point of view; or they may do it in a way that ‘objectivizes’ the point of view by making it appear to be a quality of the event itself.” In SFL, *modal* elements are graded according to how far the speaker overtly accepts responsibility for the attitude being communicated. The four gradations are identified in terms of *modal* responsibility – *subjective implicit*, *objective implicit*, *subjective explicit* and *objective explicit*.

## Data

The data for the present study comprises thirty editorials taken from the three Indian newspapers (*The Indian Express*, *The Statesman* and *The Hindu*) and the three British newspapers (*The Daily Telegraph*, *The Independent* and *The Guardian*). These editorials concern five international issues viz. Post-election violence in Kenya published between 31 Dec. 2007 to 02 Jan. 2008, the assassination of Benazir on 28 Dec. 2007; Robert Mugabe losing majority in Zimbabwean Parliament in published between 02 April 2008 to 04 April 2008; Obama’s victory in the US presidential election of 2008 published on 05 Nov. 2008; 26/11 terror attack in Mumbai published between 29-11-2008 to 30-11-2008.

## Discussion and Findings

As regards the editorials related to *Post-election violence in Kenya*, the Indian and the British editorials vary in more than one way. First, apprehensions regarding Kenya’s future in the post-election era found in the editorials taken from the Indian newspapers are less in number and milder in nature than those found in the editorials taken from the British newspapers. The British editorials predict a sort of doom or disaster in Kenya in the wake of disputed elections, while the Indian editorials are not so pessimistic and hint at the probability of it getting “hugely difficult” to broker a peace deal or bring about some political settlement in Kenya. On the whole, there are two authorial *modalised* clauses in the Indian editorials voicing apprehensions regarding Kenya’s future; in the British editorials, this number shoots up to five. Second, there are two authorial *modalised* clauses in the Indian editorials writing about the probability of a huge electoral fraud in the recently concluded presidential elections in Kenya, while in the British editorials there is no such clause. Third, the obligations that the Indian editorials lay down for the world community aim at a healing touch for Kenya by doing the wrongs right, while those laid down in the British editorials are punitive in nature.

1. At this vital moment for democracy in Africa, the African Union, the European Union, and the Commonwealth need to do all they can to help Kenya come out of this crisis with its head held high. (*The Hindu*)
2. All the violence should certainly be condemned... (*The Indian Express*)

3. ...but most of the diplomatic pressure should be exerted on Mr Kibaki's supposed new Government to annul the results and organise a recount — or a new vote. (*The Indian Express*)
4. Commonwealth should take lead against Kenya. (*The Daily Telegraph*)
5. No, if there is to be practical action against President Kibaki, it must be concerted and multilateral. (*The Daily Telegraph*)
6. Commonwealth leaders should suspend Kenya from their ranks and retain the option of further sanctions unless the election is re-run. (*The Daily Telegraph*)

And finally, in the Indian editorials the stepping down of President Kibaki and conducting the presidential election process all over again are presented as obligations (*The Hindu*), while in the British editorials there is no mention of such obligations.

In case of the editorials related to *Benazir's assassination*, the Indian and the British newspapers again vary ideologically. First, the British editorials are more recurrent and frightening in voicing the probabilities of grave consequences of Benazir's assassination in Pakistan. In total, there are nine authorial *modalised* clauses in the British editorials voicing such probabilities, whereas in the Indian editorials there are merely three authorial *modalised* clauses voicing similar probabilities.

1. ...the consequences can only be unpredictable and highly dangerous. (*The Independent*)
2. It seems unlikely that any of the gains of recent months can be maintained. (*The Independent*)
3. These will be perilous days for Pakistan. (*The Independent*)
4. Those hopes (of a stable Pakistan and a rapid transition to democracy) now appear wildly unrealistic. (*The Independent*)
5. The return to civilian rule and the parliamentary elections, now less than two weeks away, are both surely threatened. (*The Independent*)
6. The deep, seething resentment in Sindh may not be a passing phenomenon. (*The Guardian*)
7. In such circumstances, Gen Musharraf may decide to postpone or cancel parliamentary elections due on January 8. (*The Daily Telegraph*)
8. The situation may deteriorate to the extent that the army decides once again to intervene, this time removing the author of the 1999 coup, Gen Musharraf. (*The Daily Telegraph*)

9. A nuclear-armed, fundamentalist-threatened Pakistan will continue to be one of the most dangerous countries in the world. (*The Daily Telegraph*)
10. ...it will have dangerously destabilizing consequences. (*The Hindu*)
11. Irreparable must be the country's moral defeat. (*The Statesman*)
12. Certainly, the general election slated for January 8 has now been rendered devoid of all meaning. (*The Indian Express*)

Needless to say, the British editorials construct a more hopeless picture of post-Benazir Pakistan than that is constructed in the Indian editorials. Second, the Indian editorials are more indirect, less specific and less frequent in voicing opinion regarding the identity of those responsible for Benazir's assassination than the British editorials. Specifically speaking, there is merely one authorial *modalised* clause in the Indian editorials writing about the probability of "the end of the movement towards democracy" (signified by Benazir's assassination) suiting "the military establishment as well as the Islamists" (*The Hindu*). Thus, this proposition does not name Pervez Musharaff or Baitullah Mesud directly, but only alludes to them by the use of phrases like "military establishment" and "the Islamists". In sharp contrast, there are four authorial *modalised* clauses in the British editorials voicing varied probabilities in relation to the killers of Benazir and all these probabilities are direct and specific.

1. And even if, as is probable, he (Pervez Musharraf). had no part whatever in her death, (*The Independent*)
2. He (Pervez Musharraf) may have had no personal hand in the killing of Pakistan's most popular politician. (*The Guardian*)
3. This (That Baitullah Mehsud is behind the assassination) could well be the case. (*The Guardian*)
4. but it (That Baitullah Mehsud is behind the assassination) will not be the full story. (*The Guardian*)

Third, the British editorials are more demanding, and their demands are of more radical nature as the obligations laid by them for Pervez Musharraf, the west, the Pakistani army and the political parties of Pakistan signify.

1. He (Pervez Musharraf) should go. (*The Guardian*)
2. The west should stop supporting him (Pervez Musharraf). (*The Guardian*)
3. The army should guarantee the stability of the country and its nuclear arsenal, if necessary under foreign supervision. (*The Guardian*)
4. All political parties should be invited to convene a national conference whose task would be to form a government of national unity. (*The Guardian*)

In contrast, the Indian editorials are not only less demanding, but their demands are also milder and of more palatable nature. For instance, their only demand from Pervez Musharraf is to “accept total responsibility” for Benazir’s assassination (*The Statesman*). Similarly, all that they expect from all those who care for Pakistan is to “join hands to ensure it is pulled back from the edge” (*The Hindu*).

Next, there are editorials related to *Robert Mugabe losing majority in Zimbabwean Parliament*. Concerning this theme, in both the Indian and the British editorials there are authorial *modalised* clauses writing about the probability of an electoral defeat for Robert Mugabe. The only difference is that the British editorials are more repetitive in pronouncing this probability than the Indian editorials. In total, there are three authorial *modalised* clauses in the Indian editorials voicing such probability, while in the British editorials the count of such clauses is six. Second, in the Indian editorials there are two authorial *modalised* clauses hinting at the probability of a foul play on the part of the Zimbabwean Election commission. In the British editorials, there is one such clause. Third, in the Indian editorials there are two authorial *modalised* clauses writing about the probability of some evil-doing by the ruling ZANU-PF. In the British editorials, there is one such clause (*The Independent*). Besides, in the British editorials, there is also an authorial *modalised* clause that voices a probability which builds up a positive image of the ruling party. The clause is as follows:

Or it might be that the ruling elite is engaged in a frantic process of negotiation over who will tell the ageing despot that the time has come when he really does have to step down. (*The Independent*)

Fourth, in the Indian editorials there is one authorial *modalised* clause writing about the probability of life becoming unbearable in Zimbabwe without remittances from the hundreds of thousands of Zimbabweans who have fled to other countries (*The Hindu*). Needless to say, this probability results in a thoroughly negative evaluation of Zimbabwe. Fifth, in the Indian editorials there is one authorial *modalised* clause writing about the probability of the people of Zimbabwe rising to the occasion to “wrest their well-being back” (*The Indian Express*). Obviously, such a probability builds up hope for Zimbabwe and Zimbabweans. Sixth, in the British editorials there are two authorial *modalised* clauses voicing fears of violence in the second round of presidential elections in Zimbabwe (*The Guardian*), thus sounding a note of caution. However, there is no such clause in the Indian editorials. And finally, the Indian editorials write about the ability of South Africa and other neighboring countries to exert “some constructive pressure” on Mr. Mugabe (*The Hindu*), and further lay down an obligation, obviously for these nations, to persuade Mr. Mugabe “to bow out with a shred of dignity” (*The Hindu*). Likewise, the British editorials make it obligatory for Mr. Mugabe himself to “listen to the verdict of the people” (*The Independent*). They also make it obligatory for the leaders of the neighboring African countries and the Zimbabwean army chiefs to make efforts to uphold the will of the people in Zimbabwe (*The Independent*). Not only this, the British editorials lay down an obligation, obviously for the leaders of the neighboring African countries, not to persuade the Zimbabwean opposition to go to courts against the electoral fraud committed by the ruling party (*The Independent*), a strategy that the opposition used in the last presidential elections and that failed miserably.

In relation to the editorials related to *Barack Obama winning the US presidential election*, the Indian and the British editorials hold almost different ideological grounds, though there exists between them some similarities too. First of all, the editorials taken from the British newspapers hang up a long list of obligations for the incoming president. Almost all these obligations are made to sound most urgent by using authorial *modulated* clauses of high value. Some of these are as follows:

1. Yet an economic crisis with few precedents must be confronted. (*The Independent*)
2. two unpopular wars must be resolved. (*The Independent*)
3. A healthcare system needs to be rebuilt, (*The Independent*)
4. while social security must be shored up (*The Independent*)
5. Yet it must not distract him from that other piece of unfinished business, the Middle East peace process. (*The Daily Telegraph*)
6. The president-elect must engage immediately and not allow the issue to slip off his radar. (*The Daily Telegraph*)

Thus, by listing up a number of specific areas that demand immediate attention and action, the British editorials depict a state of emergency that the incoming president has to confront and resolve. In contrast, in the Indian editorials there is merely one obligation for Barack Obama. Though like those in the British editorials this obligation is made to sound most urgent by using authorial *modulated* clause of high value.

Domestically, Mr. Obama has to deal with unemployment, and deliver on the welfare measures. (*The Statesman*)

Further, in the British editorials there are ten authorial modalised clauses, mostly of median value and subjective implicit orientation, that pronounce the probabilities of a dismal and bleak future for the incoming president:

1. But Barack Obama will face immense challenges in the White House. (*The Independent*)
2. This time however, the US may be entering a long and deep recession, with only sluggish growth to follow. (*The Independent*)
3. This will change the social and geopolitical landscape in which President Obama (and probably his successors) will operate. (*The Independent*)
4. Mr Obama will take office in January amid massive unrealizable expectations and facing a daunting list of problems - the wars in Iraq and Afghanistan, the broken healthcare system, the spiraling federal budget and America's profligate energy regime all prominent among them (*The Guardian*)
5. he will be only too aware that he is entering into the bleakest legacy to face any incoming Commander-in-Chief since Ronald Reagan in 1980, with an economy in recession, two unfinished foreign wars, and America's standing in the world brought low by the Bush presidency. (*The Daily Telegraph*)



6. It is going to be uphill all the way. (*The Daily Telegraph*)
7. But the memories of the campaign, be they ever so uplifting, will fade swiftly enough as hard reality bears in. (*The Daily Telegraph*)
8. On November 15, there will be an emergency Washington summit which will try to forestall a full-blown global depression. (*The Daily Telegraph*)
9. And the slump will colour everything. (*The Daily Telegraph*)
10. the new president will have scant resources to meet them (the electorate's great expectations of change). (*The Daily Telegraph*)

In contrast, in the Indian editorials, there is no such authorial *modalised* clause, that paints a picture of gloom and pessimism for Obama. Next, in the Indian editorials there are two authorial *modalised* clauses of high value and *subjective implicit* orientation that write about the ability of Obama to bring a change (*The Hindu* and *The Statesman*). Obviously, these clauses offer a positive image of Obama. Contrarily, in the British editorials there is an authorial *modalised* clause, however of low value, that voices the probability of Obama proving “a disappointment” (*The Independent*). Keeping aside these differences, one similarity that exists between the Indian and the British editorials is that both the categories of editorials are almost equally hopeful of the positive developments that an Obama presidency has the potential to bring. Specifically speaking, there are two authorial *modalised* clauses of median value and *subjective implicit* orientation each in the Indian and the British editorials pronouncing such probabilities:

1. the international community will be mightily relieved. (*The Hindu*)
2. However, the hope is that his unique personal history will make him understand better than his predecessors that other countries too have their special character. (*The Hindu*)
3. The impact (of Obama’s ‘exceptional’ upbringing) will be most evident in his foreign policy. (*The Independent*)
4. diplomacy will make a welcome return as America's preferred method of conducting foreign policy. (*The Independent*)

As regards the editorials related to the terror attack in Mumbai on 26-11-2008, there is one authorial *modalised* clause of median value each in the Indian and the British newspapers writing about the probability of the Government of Pakistan’s seriousness in the drive against terrorism.

1. While the Government of Pakistan appears to be serious in putting any form of support that its Inter-Services Intelligence provided for terrorism behind and in its pursuit of improved relations with India. (*The Hindu*)
2. President Asif Zardari's administration in Islamabad seems sincere in its determination to crush the militants in its lawless western territories. (*The Independent*)

Second, both the Indian and the British editorials voice the probability of pressure upon the Congress party led UPA government to act against terrorism in the wake of Mumbai attack. There is



one authorial *modalised* clause of median value each in both the categories of newspapers communicating this probability.

1. The Maharashtra and central governments will obviously come under pressure to act decisively on the terrorism front. (*The Hindu*)
2. The Congress Party, already criticized for failing to get a grip on the insurgent threat, will be desperate to show it is making progress by next year's general election. (*The Independent*)

Further, in the British editorials there are authorial *modalised* clauses of median value voicing fears of communal clashes in India in the wake of Mumbai attack (*The Guardian* and *The Daily Telegraph*). In contrast, there is no authorial *modalised* clause in the Indian editorials voicing such fears. However, they have one authorial *modulated* clause of median value that makes the avoidance of “the bitterness of religious politics” and promotion of “harmony among different sections” an obligation (*The Hindu*). Undoubtedly, the British editorials highlight the danger of communalism in India by showing it vulnerable to communal disturbances, while the Indian editorials opt to remain silent in this regard. Further, in the Indian editorials there is one authorial *modalised* clause of median value and *subjective implicit* orientation expressing hope regarding India overcoming the crisis posed to it by the Mumbai attack (*The Indian Express*). In contrast, in the British editorials median value authorial *modalised* clause expressing hope for India is of *objective implicit* orientation. (*The Independent*). Besides, they also have one median value authorial *modalised* clause and that too of *subjective implicit* orientation expressing a cause of serious concern for India.

But there is a danger that outside investors will be scared off. (*The Independent*)

This shows that authors of the Indian editorials float a resilient image of India and assume the full responsibility of floating this image by using the *subjective implicit* orientation of *modalisation*, whereas the authors of the British editorials while floating a resilient image of India attempt to evade the responsibility of floating it by using the *objective implicit* orientation of *modalisation*. On the other hand, while sounding a note of serious concern for India they personalize their proposition by using the *subjective implicit* orientation of *modalisation*. Next, in the British editorials, there is one median value authorial *modalised* clause of *subjective implicit* orientation that shows skepticism in diplomacy or negotiation as a means for battling terrorism (*The Daily Telegraph*). Besides, they have one authorial *modulated* clause of high value and *subjective implicit* orientation laying down the obligation for “hunting down the Islamist terrorists” (*The Daily Telegraph*). Interestingly, in the Indian editorials there is neither any authorial *modalised* clause that shows skepticism in diplomacy or negotiation nor any authorial *modulated* clause that expresses the obligation to hunt down the Islamist terrorists. Obviously, the British editorials seem to be in tune with the ideology of the US led western forces that preferred a military option in Iraq and Afghanistan. Another interesting aspect is that the Indian editorials turn out to be more balanced and mature while voicing opinions regarding the identity of Mumbai attackers. For instance, in the Indian editorials, there are three authorial *modalised* clause of *subjective implicit* orientation touching this issue. Out of these, two clauses

write about the probability of things getting clear after the investigation (*The Hindu* and *The Indian Express*). The third one voices the probability of the militants landing on “a small boat from out of a larger vessel in the high seas off the coast of Mumbai” (*The Hindu*). Thus, none of the three clauses puts a finger of suspicion upon any organization or nation as the perpetrator of the attack. However, there are two authorial *modalised* clauses of low value and *subjective implicit* orientation in the British editorials that do so (*The Independent* and *The Daily Telegraph*). The first clause voices the probability of an al-Qa’ida hand in the attack and the second one doubts this probability. Next, in the Indian editorials there are three authorial *modulated* clauses of *subjective implicit* orientation that write about certain inabilities, the purpose of which is to bring the Indian state or the establishment including the Indian PM in the dock.

1. He (the Prime Minister of India) couldn’t even replace his utterly inept and equally shameless home minister. (*The Statesman*)
2. he (the Prime Minister of India) certainly cannot expect that the people will respond positively to the pleas and promises made during his post-Mumbai address to the nation. (*The Statesman*)
3. the state cannot take credit for that (the countless exhibitions of valour, humaneness and brotherhood during the Mumbai terror attack). (*The Statesman*)

In addition to these, they have a number of authorial *modulated* clauses, mostly of high value and *subjective implicit* orientation that lay down certain obligations for the govt. of India, the Indian politics and the people of India, the purpose of which is to make them act to build a secure India.

1. The immediate task before the Maharashtra government should be to remove the sense of insecurity. (*The Hindu*)
2. The Government of India should come to the aid of the State in a massive way in creating a sense of security in the immediate term... (*The Hindu*)
3. The focus instead should be on strengthening security through surveillance of public places, screening of entry, and more policemen on the ground. (*The Hindu*)
4. The long term task should of course be to avoid the bitterness of religious politics and promote harmony among different sections. (*The Hindu*)
5. Owners of public places such as hotels need also to step up their vigil and put stronger security and screening measures in place. (*The Hindu*)
6. Politics has to rise to the occasion. (*The Indian Express*)

In contrast, the British editorials do not write about any such inadequacy and do not lay down any such obligation that alludes to a necessity or requirement hitherto unattended in India and that resulted in a major security lapse signified by the Mumbai terror attack. Thus, the Indian editorials are categorical and blunt in criticizing the Indian state or the establishment and in laying down certain dos and don’ts for the stakeholders involved, whereas the British editorials are cautious in this regard and do not meddle with what is termed as *internal affairs of a nation* in the diplomatic jargon.

In summing up, it is stated that the present paper began with the objective of ascertaining the viability of the SFL model of modality as a tool to decode the ideology in a discourse by applying this theory to the language of selected editorials. The above discussion certainly testifies this viability. It shows that the expressions of commitment, knowledge or certainty that the modal resources stand for can be read as indeterminacy, lack of belief, fear, prediction, demand, etc. and thus speak of the ideology of the producer of the text.

---

---

### References

- Barrett, Michele (1991). *The Politics of Truth: From Marx to Foucault*. Cambridge: Polity Press.
- Barry, Peter. (2007). *Beginning Theory : An Introduction to Literary and Cultural Theory*. 2<sup>nd</sup> ed. Manchester and New York: Manchester University Press.
- Beard, Adrian. (2000). *The Language of Politics*. London: Routledge
- Dijk, Teun A. van. (1998). *Ideology: A Multidisciplinary Approach*. London: Sage Publications.
- Halliday, M.A.K. & Mattiessen, Christian. (2004). *An Introduction to Functional Grammar*. 3<sup>rd</sup> ed. London: Arnold.
- Kress, Gunther. (1989). *Linguistic Processes in Sociocultural Practice*. Oxford: Oxford University Press.
- Kress, G., & Hodge, R. (1979). *Language as Ideology*. London: Routledge and Kegan Paul.
- Simpson, Paul. (1993). *Language, Ideology and Point of View*. London: Routledge.
- Spender, Dale. (1980). *Man-made language*. London: Routledge & Kegan Paul.
- Thompson, Geoff. (1996). *Introduction to Functional Grammar*. London: Arnold.

## Narrating Resistance: The Backdrop of Arab Spring in Mansour Bushnaf's *Chewing Gum*

**Faisal Pandikasala, M.A., M.Phil.**  
Assistant Professor of English  
PTM Government College, Perintalmanna  
Kerala  
[faisalpahmed@gmail.com](mailto:faisalpahmed@gmail.com)

---

---

### Abstract

The political shifts in the Middle Eastern and North African countries from 2010, generally referred to as Arab Spring, can be seen as resulting from a long drawn presence of resentment among the people, and it was triggered by, alongside other aspects, a consistent flow of cultural artefacts. That is, fiction, poems, memoirs, cartoons, graffiti, media campaigns arts, banners, posters, Facebook and Twitter hashtags acted as vehicles as well as locations of resistance providing the necessary impetus to the flowering of the revolution. Among the novels that attempted to capture the different shades of resentment of Arabs, *Chewing Gum* written by Mansour Bushnaf arguably stands out distinctly as a novel that exploits the convenience of fiction to articulate dissidence. This paper attempts to analyse how *Chewing Gum* can be read as a 'resistance narrative' that attempts to critique, dissent and probably destabilise in a covert way the hegemonic regime of Gaddafi, thereby contributing to the factors that led to the Arab Spring in Libya.

**Keywords:** Mansour Bushnaf, *Chewing Gum*, Arab Spring, Middle East, Cultural artefact, Resistance narrative

Revolutions in general that have brought about dramatic shifts in human history are the culmination of long simmering discontent of the people in their respective territories. They often spring from small acts of defiance and expressions of dissent in different ways. The seismic shifts in the Middle Eastern and North African countries from 2010, generally referred to as Arab Spring, is to be looked at as resulting from a long drawn presence of resentment among its people, and it was apparently triggered by, alongside other aspects, a consistent flow of cultural artefacts. That is, fiction, poems, memoirs, cartoons, graffiti, media campaigns arts, banners, posters, Facebook and Twitter hashtags acted as vehicles as well as locations of resistance providing the necessary impetus to the flowering of the revolution.

Among the novels that attempted to capture the different shades of resentment of Arabs, *Chewing Gum* written by Mansour Bushnaf arguably stands out distinctly as a novel that exploits the convenience of fiction in articulating dissidence effectively. As a cultural artefact, this novel depicts

the gruesome backdrop of the repressive regime of Gaddafi. *Chewing Gum* can thus be read as a typical example of a ‘resistance narrative’ that attempts to critique, dissent and probably destabilise in a covert way the hegemonic regime of Gaddafi, thereby contributing to the factors that led to the “Arab Spring” in Libya.

The tradition of resistance was not seemingly present in literatures emerging from Middle East and East African countries. But as Stanford scholar, Alexander Key argues, the rebellion was central in literature leading up to the Arab Spring and unrest could be glimpsed in its pages before uprising. The seeds of revolution were evident in creative works-from literature to rap music- before the Arab Spring unfolded. Hence, he says that the lyrics of Tunisian rap song *RaisLebled* (Mr President) addressing the anger felt by the disenfranchised Tunisian population became an emblem of Arab Spring uprising and the Tunisian rapper was imprisoned a few weeks before the protest began in Tunisia (Key).

Exploring the genealogy of resistance and its potential, Charles Tripp in his book titled *The Power and the People: Paths of Resistance in the Middle East* says that the stories, poems, songs, and a wide array of local acts of defiance and resistance, unseen by the authorities and observers have helped in slowly dispelling the fear from the minds of people thereby preparing the ground for a popular uprising.

One of the common themes repeated by participants in the dramatic events of 2011 across the Arab world was the spectacular impact on them and their friends of the evaporation of fear. One of the chants in the streets of Dar`awas ‘There is no fear, there is no fear, after today there is no fear’ (Tripp 5).

*Chewing Gum* takes a journey to the psyche of Libyan society that has witnessed various ups and downs in history. First published in Arabic in the year 2008 in Cairo, the novel was banned by Gaddafi regime in Libya and the author was imprisoned for ten years. Though immediately located in Gaddafi’s rule in Libya, the novel traces a long trajectory of the nation’s history by shuttling back and forth in time.

Complying with the narrative strategies of a historiographic metafiction, the novel does not offer a well-made plot. The story treads the thin line between the real and the fictional, actual and the delusional which, in fact, helps the author to unravel the long and chequered history of Libya for centuries. Thus, the author succinctly briefs the story in the middle of the book as follows:

Mukhtar, the son of a former Royal Police officer, meets Fatma, the daughter of an employee in the Ministry of Religious Affairs. After a brief love affair, she leaves him, and he waits for her in the park where they first met. Fatma leaves in search of money and a different life, before turning to prostitution at a time when the country is experiencing the chewing gum craze. Turkey becomes the primary exporter of gum,

using carpetbaggers as couriers. This is the story, everything else is peripheral. (Bushnaf73)

Around the characters in the novel, Bushnaf weaves a network of images like a litter-strewn park, a bewitching Italian statue and a fluttering scarf. Mukhtar, frozen in time, is fated to bear witness to the degradation-political, cultural and economic- that sets in the country. In the midst of this retrograde movement, the whole people get obsessed with chewing gum which in turn helps them escape the horrendous realities of the present, haunting past and perhaps, a dystopian future.

The author recreates the history of Libya which is an amalgamation of various hybrid cultures and traditions through some interesting metafictional techniques. He employs a rich tapestry of symbols and images in order to make a veiled attack on the surveillance of the sinister government. The predominant image in the novel is the park in the capital city of Tripoli where the whole story is set and where the hero is bizarrely trapped frozen under the shades of Dakheliya Arches. The park can be considered as a metaphor for Libya and so it is “representative of the many historical eras that Tripoli had witnessed” (23). Traversing through various epochs in the history of occupation by Europeans, Africans, Italians, Turks and others, the country is reduced to “a rubbish heap, its pathways blocked by litter” (87).

The park was overhauled many times, destroyed by revolutions, Bedouins and European naval assaults on Tripoli. The sea submerged it five times as did countless rainstorms. These calamities claimed their share of victims: drummers, musicians, charlatans, dancers, whores, soldiers, government workers, tribal sheikhs and even Pashas. (24)

The novel poignantly depicts how Libya carries the bruises of various occupations and how it had devastated the people and the place. “The park witnessed the relentless moaning of slave girls and bodies of whom were seen hanging from the trees where they had ended their lives after being violated by Turkish soldiers” (24). The geographical integrity of Libya was also shattered by the invaders and the resistance from the natives was met with force. After quelling the resistance, the Italians, as the latest wave of occupiers began dividing Tripoli into zone as though it were an Italian city. The novel shows how the country lost its cultural and geographical identity due to occupation. The park became “genuinely an Italian space except for a few palm trees, a scattering of Libyan workers and the New Libyans. Otherwise a visitor would have thought he was standing in a park in Italy(26). Towards the end of the novel, a local environmental organisation was formed to clean up the park which included on its board a Professor of Economics, a Professor of Archaeology, a Theatre Director and many shading businessmen and several security officers (88).

Unfortunately, it did not work due to lack of consensus among the members. It can be argued that the novelist makes a scathing attack on the so-called intellectuals and social activists who actually are driven by their personal motives more than the welfare of the nation. Towards the end, the natives betrayed their own country join hands with the settlers who are sarcastically referred to in



the novel as 'New Libyans'. They "were poets, sons of traders, and employees of the occupying government both those with political aspirations and informants working for the secret service" (26).

Mukhtar, fixated in the park with an obsessive amour for Fatma, appears to be inextricably handcuffed to the history of his nation. While Mukhtar was tragically immobilised for 10 years, "with his hair and beard growing longer in his tattered clothes surrounded by the kaleidoscopic litter of discarded wrappers" (47), Fatma and Mukhtar's father take dangerous diversions in their lives. In fact, the tragic lives of all these characters, not excluding Mukhtar, happen in the climate of the politically dwindling Libya and thus they represent their nation's degeneration. Mukhtar becomes a subject of interest to professors, theatre directors and others who examined him as he was standing in the midst of "a litter of chewing gum wrappers in a dangerous transitional period of Libyan history" (50). Mukhtar was suffering from a stuttering which was found by the professor of psychology to be the result of "the struggle between the id and the super ego, with id screaming and the superego squashing underfoot" and "he kept repeating that stuttering was not shameful, but the result of social repression" (123). The stuttering Mukhtar, thus, stands for the repressed subject in the despotic and authoritarian regime of Gadhafi.

Chewing gum is understandably the most poignant image employed in the novel. It primarily represents the way people negotiated the odd realities of their life during the years of the authoritarian rule of Gaddafi. That is, through a mechanical process of mastication people engaged in a mindless activity without any profound personal or philosophic insight except the resultant distraction from engaging with their immediate social environment. In other words, chewing gum helps the people of Libya to stay glued to their existence and make an escapist flight from taunting present at the same time.

During the years of Mukhtar's fruitless long waiting in the park, Libyans fell under grip of chewing gum. Fatma, the heroine, parts with her family, education and career and resorts to prostitution; even Mukhtar's father Omar Effendi gets involved with her. In fact, "Fatma doesn't really enjoy being with men. What she really loved were those moments of highly charged, expansive chewing... Gum is the only thing that allowed her to feel her femininity (43) and "she alternated libidiously between lemon, mint, apple, and any of the new flavours that came onto the market. The act of mastication affirmed her femininity and offered her an intense sense of fulfilment (6). Like Fatma, every individual engages in some sort of chewing process.

The novel offers a few critical observations as well on the implications of the chewing gum mania. The professor of philosophy in the novel, for instance, called the chewing gum craze "a mania for existential gum" (4). Leftists believe "that teeth were a metaphor for the human race while the gum represented time and the pessimistic rightists upheld the view that gum stood for human existence while the teeth were eternity and the act of mastication a motion that would continue ad infinitum" (4).



The narrative techniques used in the novel reminds one of the European existentialist literatures in the modern period. Thus viewed, chewing gum represents a kind of existential escapism for many characters in the novel, particularly the heroine, Fatma. While referring to the implications of the chewing gum mania the novelist notes that “Our heroine would have read it had it not been for its title, Existence: Gum... It was the gum that allowed our heroine to regain some rhythm ,some part of the feminine identity she thought she had lost”(60).Thus, it is this gum that helped people survive through decades long authoritarian rule that curtailed their individual freedom and civil liberties.

Alongside calling into question the predicament of the Libyan people through the central image of chewing gum, the author makes a series of comments throughout the novel on the role of intellectuals who actually represent the academic, cultural and artistic potential of a country. In fact, it was a France-returned professor of philosophy who gave the chewing gum a philosophical dimension. Later intellectuals as a whole became chief importers and propagators of chewing gum. The professor gradually lost his academic fervour and got enamoured, apart from chewing gum, with such things as plastic roses that were imported from foreign countries and sold in some capitalists’ shops.

The Professor of Philosophy was attracted to blooming roses but felt disdain for the crowds queuing up for gum in the candy section. This was when he saw Rahma, a blooming rose from a beautiful past that had been nurtured under the right temperature and climate. He knew the roses were not real. In his philosophical optimism, however, they represented a way of creating beauty out of ugliness, of having flowers bloom from oil (112).

Here, the novelist appears to present the degradation of the intellectuals, by presenting the process through which the intellectual community was rendered impotent under an ever-present state surveillance and the sinister government.

To sum up, *Chewing Gum*, as a ‘resistance narrative’ critiques the hegemonic regime of Gaddafi, and thus it presents the backdrop of the revolutionary events that culminated in the overthrowing of Gaddafi from power. The novel portrays the way individual freedom and civil liberties were brutally curtailed during the autocratic regime of Gaddafi. Through this novel, the novelist underscores the role of the intellectuals in resisting oppression and the necessity to awaken the intellectuals off their anaesthetised state. In that way, *Chewing Gum*, like other resistance narratives, arguably presents the backdrop of Arab Spring in Libya through its veiled pleas for such slogans of Arab Spring as freedom, human dignity and a democratic rule.

---

## Works Cited

Bushnaf, Mansour *Chewing Gum*. United Kingdom: Dwarf ,2014.  
*Rais Le Bled*. Les El General. Tunisia 2010

Tripp, Charles. *The Power and the People: Paths of Resistance in the Middle East*. New York: Cambridge University Press, 2013.

Aquilanti, Alessandra. "Stanford scholar sees revolution in the literature of the Middle East." *Stanford University*, 24 June 2013, [news.stanford.edu/news/2013/june/literature-arab-spring-062413.html](https://news.stanford.edu/news/2013/june/literature-arab-spring-062413.html).

---



**Faisal Pandikasala, M.A., M.Phil.**  
Assistant Professor of English  
PTM Government College, Perintalmanna  
Kerala  
[faisalpahmed@gmail.com](mailto:faisalpahmed@gmail.com)

## **Impact of Work Family Conflicts on Employee Performance with Moderating Role of Supervisor Support in Banking Sector of KPK, Pakistan**

**Faryal Sultan, M.S. Management Science**  
Manager, Allied Bank Nowshera Khyber Pakhtunkhwa, Pakistan  
[Sajjadakhtar2010@yahoo.com](mailto:Sajjadakhtar2010@yahoo.com)

**Dr. Sajjad Hayat Akhtar, Ph.D. in Education**  
Subject Specialist, Elementary & Secondary Education, Khyber Pakhtunkhwa, Pakistan  
[Sajjadakhtar2010@yahoo.com](mailto:Sajjadakhtar2010@yahoo.com)

=====  
**Abstract**

The main objectives of this study were to investigate and examine the impact of work family conflict on organization performance with the moderating role of supervisor support in the banking sector of KPK. At the end of our study, it is concluded that WFC does impact the employees' performance and commitment with the organization which ultimately leads to adversely affecting the overall organization performance. However, the mediating role of supervisor support has a positive impact on the employees and their performance which helps to reduce the WFC. Thus it is proved that there is a relationship between WFC and organization performance in the banking sector of KPK. With the supporting role of the employees' supervisor, the relationship between the employee performance and the SR is significantly positive and this maintains a balance between the WFC and the organization performance. We therefore accept our hypothesis H3 which says that Supervisor support moderates the relationship between work family conflicts and organizational performance.

**Keywords:** banking sector of Khyber Pakhtunkhwa, Pakistan, Work-family conflict, organization performance, employees' performance, and strain-based conflict

### **1. Introduction**

Striking changes in the nature of families and the workforce, such as more dual career couples and rising numbers of working mothers with young children have increased the likelihood that employees of both genders have substantial household responsibilities. In today's growing world, the issue relating to work life and its impact on job performance has been considered as a very important topic to deal with. Every individual is faced with a number of problems which he has to accept and solve. Time is considered as money because it never stops

for anyone. Similarly, if an individual feels that he cannot deal with the problems, then he has to face a lot of hardships in his life. The time he had wasted on thinking can never come back. Every individual is fighting for his right in today's scenario in order to achieve a reputable position and to spend his life comfortably by increasing his standard of living. A lot of compromises are made during the journey of struggle. What an individual is doing to earn his livelihood is not just for his personal prosperity and success, but he has to do a lot for his family life and his own safety and privacy along with theirs.

Work Family Conflict is the term often used to characterize the conflict between the work and family domains. Work Family Conflict is a type of inters role conflict in which demands from the work role conflict with demands from the family role. Work Family Conflict is a result of the interaction between stress in the family and work domains. Work Family Conflict is defined as "a form of inter role conflict in which the role pressures from the work and family domains are mutually incompatible in some respect". There are three different dimensions of Work Family Conflict. *Time-based* conflict is defined as occurring when time spent on activities in one role impedes the fulfillment of responsibilities in another role. *Behavior based* conflict occurs when behavior in one role cannot be adjusted to be compatible with behavior patterns in another role. The third form of Work Family Conflict is *strain-based* conflict. This form of conflict occurs when pressures from one role interferes with fulfilling the requirements of another role.

## **2. Rivew Literature**

### **Motivation for the Choice of the Topic**

According to Fouche and De Vos (1998a:55), mere curiosity as the motivation for researcher, is a delicate subject, as very few researchers would have the nerve to state that they were stimulated by mere inquisitiveness to undertake a research project. Other considerations such as usefulness and feasibility had to be the part of the picture. Yet it remained a very basic truth that the real researcher and all of the really great researchers of the past were driven by a certain "informed inquisitiveness". In this particular research, the researcher's interest in the topic was inspired to know what conflicts are being faced by the people working in the banking sector of Pakistan during their work life and what influence it has on organizational performance and what role can be played by the supervisor in order to overcome the work family conflicts.

### **Problem Formulation**

Work family conflict is measured to be an increasing concern in many organizations in Pakistan. Banking sector of Pakistan is facing a higher rate of work family conflicts and work overload which is affecting employee's performance and family life simultaneously. The basic purpose of conducting this research on the topic Work Family Conflict and its impact on

employee performance is to determine what conflicts are being faced by the people working in the banking sector during their work life and what influence it has on organizational performance and what role can be played by the supervisor in order to overcome the work family conflicts.

As Frone (2000) suggested, the definition of work family conflict is a relationship between work life and family life. Therefore, usually two types of work family conflicts are distinguished: work interfering with family (referred to as work family conflict, WFC) and family interfering with work life (related to as family work conflict, FWC). Work Family Conflict occurs when work related demands interfere with home responsibilities, such as bringing work into the home domain and trying to complete it at the cost of family time. On the other hand, FWC conflict arises when family responsibilities interfere work activities, such as having to cancel an important meeting because a child is suddenly got ill (Frone et al.,1992a). It has been shown by studies that these two types of conflicts have important and adverse consequences on employees' health and well being.

Pakistan is a developing country and in banking sector there is prolong working hours that's why employees are facing work family conflict. Work family conflict and work overload is affecting employees' performance, supportive supervisor care about his employees' career goals, give credit for work well done, and help employees develop job relevant skills and competencies. A supervisor like this makes all the difference in employees' everyday work experience. Strong supervisor support improves the quality of employees and is associated with increased job satisfaction, perception of a better fit between the employee and the organization and reduce turnover.

Supervisor support is defined as the extent to which leaders value their employees' contributions and care about their well being. Supervisors are the agents of the organization. They are responsible monitoring the performance of their subordinates and giving feedback to enhance their subordinates' contributions and commitment to the organization. It is evident that employees who have supportive supervisors tend to experience greater job satisfaction, strong job commitment, more loyalty to the organization and a better balance between work and family life.

### 3. Objectives of the Study

- To study the work family conflict and its impact on employee performance.
- How diverse situations of work family conflicts are assessed and organized between organizations and their employees with context to banking institutions.
- To improve features of staff performance and manage to resolve the work life conflict in different banking organizations.
- To correlate incompatible work family conflicts with organizational performance.

- To find out how work family conflict is moderated by supervisor support.

#### 4. Hypotheses

The hypotheses of the study are as follow:

**H<sub>1</sub>:** Work Family Conflicts have negative impact on employee performance

**H<sub>2</sub>:** Work Family Conflicts management has positive impact on organizational performance

**H<sub>3</sub>:** Supervisor support moderates the relationship between work family conflicts and organizational performance

#### 5. Delimitations of the Study

Due to time constrain, this study was delimited to the following areas:

Allied Bank Ltd (ABL), United Bank Limited (UBL), Habib Bank Limited (HBL), Muslim commercial Bank Limited (MCB) and National Bank of Pakistan (NBP) in KPK.

#### 6. Research Methodology

This research study is a descriptive analysis of the Impact of Work Family Conflicts on Employee Performance With Moderating Role of Supervisor Support Close ended questions were used in the questionnaire. With regard to the closed ended questions, care was taken to furnish all the possible options from which respondents could indicate their choices. The researcher utilized a total sample of 100 employees working in the branches of Allied Bank Ltd (ABL), United Bank Limited (UBL), Habib Bank Limited (HBL), MCB Bank Limited (MCB) and National Bank of Pakistan (NBP) in KPK.

#### 7. Data Analysis and Discussions

##### Descriptive Statistics

	N	Minimu m	Maximu m	Mean	Std. Deviation
Gender	99	1	2	1.06	.240
Exp	99	1	4	3.45	.773
Wfc	97	1.50	4.60	3.0072	.66336
Performance	99	1.00	3.40	2.3152	.63122
SR	98	1.14	4.29	2.2711	.57198
Valid N (listwise)	95				

The result of table 01 showed that the variables have been found significantly in the studied area. The mean value of WFC, organization performance and supervisor role were

3.0072, 2.3152 and 2.2711 respectively which signifies the relationship between work family conflict and organization performance through supervisor role.

**Correlation Analysis**

		Correlations				
		Gender	Exp	wfc	performance	SR
Gender	Pearson Correlation	1				
	Sig. (2-tailed)					
	N	99				
Exp	Pearson Correlation	.015	1			
	Sig. (2-tailed)	.883				
	N	99	99			
Wfc	Pearson Correlation	.125	-.186	1		
	Sig. (2-tailed)	.226	.070			
	N	96	96	97		
performance	Pearson Correlation	-.103	.318**	-.570**	1	
	Sig. (2-tailed)	.313	.001	.000		
	N	98	98	97	99	
SR	Pearson Correlation	-.198	-.038	-.311**	.374**	1
	Sig. (2-tailed)	.052	.710	.002	.000	
	N	97	97	96	98	98

\*\* . Correlation is significant at the 0.01 level (2-tailed).

The correlation between work family conflict and organization performance is  $r = -0.570$ . Hence this shows that there is a negative significant relationship between the two variables i.e WFC and organization performance. This shows that when there exists a conflict between work life and family life, it will affect the organization’s performance negatively.

However on the other hand the correlation between the supervisor role and the organization performance is  $r = 0.374$  which shows that a supervisor role has a positive impact on the employee performance which leads to a positive impact on the organization performance OR we can say that supervisor role and organization performance are positively related to each other.

**ANOVA**

ANOVA <sup>a</sup>					
Model	Sum of Squares	df	Mean Square	F	Sig.



	Regression	12.520	1	12.520	45.821	.000 <sup>b</sup>
1	Residual	25.958	95	.273		
	Total	38.478	96			

a. Dependent Variable: performance

b. Predictors: (Constant), wfc

### Discussion

The model shows the outcome of the ANOVA analysis whether we have a statistically significant difference between our group means. The table clearly shows that the significance is .000 ( $p=.000$ ) which is less than 0.05 so there is a significant difference in the duration of time to complete the spreadsheet problem between the different courses taken.

### ANOVA<sup>a</sup>

Model		Sum of Squares	df	Mean Square	F	Sig.
	Regression	13.873	2	6.936	26.738	.000 <sup>b</sup>
1	Residual	24.126	93	.259		
	Total	37.998	95			

a. Dependent Variable: performance

b. Predictors: (Constant), SR, wfc

### Discussion

The F test is used to test the hypothesis that it confirm or does not confirm the null hypothesis. If the F value is greater than 4, it means the model is fit. Here the calculated value of F is 26.738 which show the model is fit. The regression checked it at 0.05 level of significance. The Sig value is .000 which shows the probability of committing type-1 error so the null hypothesis is rejected and we say that the model is valid and is accepted.

### 8. Recommendations

The outcomes and the results of the research are important for the researchers to research in the same area. It is also important for the top level management of the banks, Multinational Organizations, Public sector Organizations, Private Sector Organizations and all other organizations that the supporting role of supervisor leads to reduce the work family conflict of the employees and as such it results in satisfied and productive employees which are the strength of an organization.

The organizations may be adopted work family balance practices in order to realize that they are not just profit conscious but they are also concerned with other activities such as involving families of the employees in various activities, taking care of them etc. male and females both have to manage their personal lives as well as perform their duties but the organization is also responsible to provide the employees' with the environment in which they can perform their level best and increase their output which is the success of the bank. Banks in Pakistan may be implemented work family balance policies in order to respect the employees, organization and its customers.

---

---

### References

- Adams, G.A., King, A.K. and King, D.W. (1996) Relationships of job and family involvement, family social support, and work-family conflict with job and life satisfaction, *Journal of Applied Psychology*, 81(4) 411-20.
- Afza, T., Mujtaba, B. G., and Habib, N. (March 2011). Stress Perceptions of Working Adult Pakistanis and Americans. *International Journal of Business and Social Science*, (5), 32-40.
- Ahmad, A. (1996) Work-family conflict among married professional women in Malaysia, *Journal of Social Psychology*, 136(5) 663-6.
- Allen, T. D., Herst, D. E., Bruck, C., & Sutton, M. (2000). Consequences associated with work to-family conflict: A review and agenda for future research. *Journal of Occupational Health Psychology*, 5(2), 278-308.
- Anderson R. (2003). Stress at work: The current perspective. *The Journal of the Royal Society for the Promotion of Health*, 123, 81.
- Andrews, F. and Withey, S. (1976), *Social indicators of well-being*, New York: Plenum Press.
- Babin, J., & Boles, J. S. (1998). Employee behavior in a service environment: A model and test of potential differences between men and women. *Journal of Marketing*, 62, 77-91.
- Baines, S., & Gelder, U. (2003). What is family friendly about the workplace in the home? The case of self-employed parents and their children. *New Technology, Work and Employment*, 18(3), 223-234.
- Bashir. U. & Ramay, M. I. (2010). Impact of stress on employee's job performance: A study on banking sector of Pakistan. *International Journal of Marketing Studies*, 2(1), 122-126.
- Batt, R., & Valcour, P. M. (2003). Human resources practices as predictors of work-life outcomes and employee turnover. *Industrial Relations*, 42(2), 189-220.
- Beauregard, T. A., & Henry, L. C. (2009). Making the link between work-life balance practices and organizational performance. *Human Resource Management Review*, 19, 9-22.

- Beehr A. T, Jex M. S., Stacy A. B., & Murray A. M. (2000). Work stressors and coworker support as predictors of individual strain and job performance. *Journal of Organizational Behavior*, 21(4), 391-405.
- Biggs, A., Brough, P. (2005). Investigating the moderating influences of gender upon role salience and work-family conflict., *Equal Opportunities International*, 24(2), 30 –
- Cohen, J., & Cohen, P. (1983). *Applied multiple regression/correlation analysis for the behavioral sciences* (2nd ed.). Hillsdale, NJ: Erlbaum.
- Cohen, S., & Wills, T. A. (1985). Stress, social support, and the buffering hypothesis. *Psychological Bulletin*, 98, 310–357.
- Eagle, B. W., Miles, E. W., & Icenogle, M. L. (1997). Inter-role conflicts and the permeability of work and family domains: Are there gender differences? *Journal of Vocational Behavior*.
- Frone, M. R., Russell, M. and Cooper, M. L. (1992) Antecedents and outcomes of work family conflict: testing a model of the work-family interface, *Journal of Applied*
- Frone, M. R., Russell, M., & Cooper, M. L. (1992). Antecedents and outcomes of work– family conflict: Testing a model of the work family interface. *Journal of Applied Psychology*.
- Frone, M. R., Yardley, J. K., & Markel, K. S. (1997). Developing and testing an integrative model of the work–family interface. *Journal of Vocational Behavior*.
- Frone, M.R. and Yardley, J.K. (1996) Workplace family-supportive programs: predictors of employed of employed parents’ importance ratings, *Journal of Occupational and Organizational Psychology*, 69(4) 351-66.
- Greenhaus, J. H. (1988). The intersection of work and family roles: Individual, interpersonal, and organizational issues. *Journal of Social Behavior and Personality*.
- Greenhaus, J. H., & Beutell, N. J. (1985). Sources of conflict between work and family roles. *Academy of Management Review*, 10, 76-88.
- Greenhaus, J.H. and Kopelman, R. E. (1981) Conflict between work and nonwork roles *Æ Implications for the career planning process*, *Human Resource Planning*, 4(1) 1-10. 18
- Greenhaus, J.H., 1988, The intersection of work and family roles: Individual, interpersonal, and organizational issues, *Journal of Social Behavior & Personality*, 3(4) 23-44.
- Greenhaus, J.H., and Parasuraman, S. (1986) A work-family interaction perspective of stress and its consequences, *Journal of Organizational Behavior*, 8 37-60
- Greenhaus, J.H., Parasuraman, S., Granrose, C. K., Rabinowitz, S. and Beutell, N. J. (1989) Sources of work-family conflict and among two-career couples, *Journal of Vocational Behavior*, 34 133-53.
- Holahan, C. K., & Gilbert, L. A. (1979). Interrole conflict for working women: Careers versus jobs. *Journal of Applied Psychology*.
- Kopelman, R. E., Greenhaus, J. H., & Connolly, T. F. (1983). A model of work, family, and inter role conflict: A construct validation study. *Organizational Behavior and Human Performance*.

**Psychohistorical Inferences Isaac Asimov's  
*Prelude to Foundation***

**Girisha D.**

Assistant Prof. of English

Govt. First Grade College. Arts, Science and Commerce

Sira, Tumkur District, Karnataka

&

Ph.D. Research Scholar (External)

Annamalai University

Annamalai Nagar, Tamil Nadu

[shishiragirish6@gmail.com](mailto:shishiragirish6@gmail.com)

**Dr. C. Shanmugasundaram**

Assistant Professor

Department of English

Annamalai University

Annamalai Nagar, Tamilnadu

[csundaram75@gmail.com](mailto:csundaram75@gmail.com)

=====  
**Abstract**

This paper attempts to examine the psychohistorical inferences with Seldon Plan, the renewal process and the reasons for its abandonment with reference to Isaac Asimov's *Prelude to Foundation* (1988). It also presents a comprehensive picture of the science fictional universe of Asimov; secondly, the catastrophic elements in this Foundation universe; and finally, identifies the prime-movers who initiate the renewal process. Asimov is emphasizing the creative potential of the new science of Cybernetics as the most likely instrument of human survival. At the same time, Asimov does not ignore the realities of the potential misuse of science and technology; a fact illustrated by the new science of psychology and that of mental powers. In the series, the Seldon Plan is made to stand as a witness for the possible subversion of even the best intentions and designs.

**Keywords:** Isaac Asimov, *Prelude to Foundation*, Science Fiction, Psychohistory, Cybernetics, Seldon Plan

Isaac Asimov is, unquestionably, one of the greatest minds of this age, a genuine science fiction personality, publicizing the field, bringing readers into the fold, and newcomers feel welcome. This "elder statesman" of Science Fiction immigrates to America from Russia at the age of three, with his Jewish parents. He is an ardent 'fan' of Science Fiction. He writes his first story in 1937; his third story is the first to appear in print, in 1939. In his five decades of writing Science Fiction, he, along with others of his times, has helped in developing a genre once condemned as sub-literary 'trash' into an accepted and acclaimed literary genre. He is one of the most applauded among Science Fiction writers having won prestigious Science Fiction Awards repeatedly; he is awarded the Liberty Medal at the centenary celebrations of the Statue of Liberty.

Asimov's reputation as one of the giants of science fiction is built, not on his first story, but on the positronic robot stories, the Foundation stories, and "Nightfall" while "Nightfall" is still assessed not only as his best story but that of the genre itself, his robot stories and Foundation series are the high water marks in the evolution of Science Fiction. Asimov has provided a basic code of behaviour for the robots through the Three Laws. Similarly, he imagines the effects and mechanics of human

behaviour as a predictable phenomenon in his Foundation Series. If he considers his robot novels as his favourite, the readers have always favoured the Foundation series as his most popular Science Fiction work. From a humble start in 1942, when Asimov is only 21, the series of six novels stands today as one of the greatest and most acclaimed Science Fiction series of the genre. Beginning on a subway train-ride as a random thought and developed into a story theme in a discussion with the “Older Generation” Science Fiction writer - John Campbell, it has evolved into the ‘Foundation Universe’ with its own unique humans-only Galaxy.

The humans-only Galaxy is organized into a vast Galactic Empire modelled on the Roman Empire. The Galactic Empire and Psychohistory are two more inventions of Asimov, after the positronic robot and the Three Laws of Robotics. Psychohistory is a ‘new’ science of prediction which can identify the consequences of present trends and can foresee a Galactic catastrophe, in the fall of the Empire. The collapse of the Empire will mean great human misery which has to be ameliorated. The Empire will disintegrate, socially and politically, leading to a long period of anarchy which has to be prevented. Psychohistory, therefore, functions as a redemptive tool to salvage a humanity threatened with Galactic catastrophe. It proposes a ‘Seldon Plan’ which will, in a single millennium, bring about a new, second Galactic Empire. The Foundation series is a saga of this Seldon Plan, its vicissitudes, virtues and variations.

The Foundation Series is born under an eschatological sign. The Asimovian Foundation universe reveals successively developed apocalyptic repetition, of breakdown and renewal. The pendulum of man’s “own mad clockwork” has been swinging viciously between catastrophe and renewal. Once again, this swing has reached its extreme catastrophic end in the colossal fall of the Galactic Empire. The next stroke will be the positive constructive extreme, that of renewal. The Foundation universe and its millions of worlds and quadrillions of people are now poised at the threshold of yet another apocalyptic event, that of another renewal. And it is under this eschatological sign that the Foundation series begins.

The Foundation Series, therefore, looks at the humans-only Galaxy through a wide-angle lens at the events and processes of history as a medium of renewal. Asimov’s assumption is that while the future arises out of the present, the lessons of the past must serve as the wisest guides for any attempt to shape the future. History does not, and need not, repeat itself. The earlier blunders can be avoided. Asimov has made good use of the past as well as the present lessons of history. He has stated that the Foundation series is based on the ‘aura’ of the Roman Empire, the arrogant complacency of the British Empire, and the social system of the Roman Imperium. It is an accepted fact that by “... citing Toynbee’s cyclical theory of history as a basis for social theorizing and extrapolating from it into the future... Asimov creates a future political structure modelled on the Roman and British Empires” (27) says Charles Elkins in “Isaac Asimov’s ‘Foundation Novels: Historical Materialism Distorted into Cyclical Psycho-History.”

The influence of Oswald Spengler, Arnold Toynbee, and Karl Marx are also evident along with that of Edward Gibbon’s *Decline and Fall of the Roman Empire*. There is also the presence of Calvinism in terms of its essential conflict between free will and predestination. These are all the

building blocks that have gone into the making of the Foundation series, an exercise in reshaping history, or a deliberate shaping of the future.

The reshaping in the case of the Foundation future history begins with *Prelude to Foundation*. This is one of the most recent of the Foundation novels, written in retrospect, as it were, to establish the origins of the Foundation series; to explain, in greater detail, the formulation of the basic assumptions of psychohistory; and, to connect the Robot stories and novels with this series. In other words, this novel acts as a ‘missing link’ that binds this series with the rest of Asimov’s Science Fiction and consolidates the Foundation universe into a concrete, fictional reality. All this is achieved by putting the mantic mantle on to the humaniform robot-hero, Daneel. Daneel is revealed as the prime-mover or precipitator who brings about the formulation of psychohistory and its derivative, the Seldon Plan. Hari Seldon, the original heroic figure is made to lose much of his prophetic stature. Apart from presenting these refurbished images of Seldon and Daneel, the novel is significant as a triumph of Asimov’s creative imagination in the construction of alternate worlds, in the exotic and extraordinary depiction of Trantor.

The novel, *Prelude to Foundation*, is set on Trantor, the ‘Eternal World,’ the supreme capital of the First Galactic Empire at its ‘twilight glow.’ It is a single planet-city of 200 million square kilometres entirely domed, divided into 800 sectors, and with a population of 40 billion. “In fact, in many ways Trantor is very much like an enormous and overgrown space settlement...” (67). Each of these 800 sectors are depicted as distinct sub-cultures existing in compelling interdependence: “...there may be a great deal of competitiveness and ill feeling among the sectors, but science is the one thing - the only thing - that holds us together” (147), says one of the scientists, Dr. Leggen. The notion of science as an integrative and cohesive force is, thus, emphasized by the picture of Trantor. The hero of the novel, Hari Seldon, is sent on a grand tour of Trantor in search of knowledge that will make his fledgling psychohistory into a practical science. We are taken through four main sectors of Trantor, on this ‘Flight’ of Seldon.

Psychohistory, which is the cardinal principle of the Foundation Series, is one of the most famous inventions of the Science Fiction genre. And Asimov has said categorically that this series has been created essentially to consider his psychohistory which he “made up” himself. In “A Conversation with Isaac Asimov,” he says,

...in the Foundation trilogy I deliberately and specifically dealt with what we might call political science or the science of history, and developed a technology for it. That was my attempt to broaden the notion of science in SF. (70)

Science is the integrating element, as in Trantor, in psychohistory also. Asimov the scientific rationalist, and the populariser and writer of science, has deliberately taken on the role of devising a science of prediction which is to be raised into an art. While science has been his main concern from the beginning, his abiding interest in history is of an equal force in shaping his Science Fiction career.

The two most important influences as far as history is concerned are that of Spengler and Toynbee. The pure cyclicism of Spengler expounded in his *The Decline of the West* (1918) is that:



“...every culture in the great wheel of history is equal to every other, and there is no such thing as mankind in the abstract, recording occur, or at any cumulative progress as the wheel turns... Outfoxing does no rate by acts of mortal men” (111). In *A Study of History*, Toynbee states:

The dialectics of civilizational rise and fall are simply part of the wise economy of world history. The future is open. End times come, but they do not compel, or necessarily compel, the re-setting of the cosmic clock. (189)

These are the basic assumptions which give rise to the psychohistorical view of history. By a process of blending and extrapolating, Asimov arrives at the essential driving forces of psychohistory. The psychohistorical concept neatly reflects an apocalyptic vision and is perhaps, a transformation of the apocalyptic in scientific and historical terms. In *Fearful Symmetry: A Study of William Blake*, the words of Northrop Frye relate psychohistory, history and apocalypticism most effectively:

Every event in history... exists in relationship, first, to a cultural cycle which inevitably declines and dies, and, second, to a universal form evolving out of history and proceeding toward a civilized eternal existence. Hence the period of chaos between cycles shows these two aspects in the sharpest possible contrast. (264)

And Seldon’s psychohistory and its corollary, the Seldon Plan, are sharply concerned with the chaotic period between the cycles - the: First Galactic Empire and the potential Second Galactic Empire. The Seldon Plan is but the answer to the fundamental questions that Hummin puts to Seldon: “There are merely certain questions you must answer: Will the Galactic Empire crash and, if so, when? What will be the condition of humanity afterwards? Can anything be done to prevent the crash or to ameliorate conditions afterwards?” (*Prelude to Foundation* 71). Psychohistory, once it becomes viable, answers all these questions and devises alternate plans.

The hope of possessing a practical science of prediction is not special to Asimov. It is one of the persistent dreams and a consistent image in the Science Fiction genre, from the very beginning. It is one of the staple Science Fiction constructs, the magical device, a *deus ex machina* that was popular, like the time machines or the ray guns. But what Asimov brought to the concept was the science of probabilities as a mechanism, the element of uncertainty for suspense, and the philosophical question, “what is worth predicting?” for depth. The miracle has been replaced by a mechanism; the art of prediction has been transformed into a mathematical science. What could have been called “psychosociology” has become a psychological study of humanity, in mathematical terms... Conjectures are replaced by calculations. The unpredictable has become “calculable probabilities” (*Prelude to Foundation* 22).

Psychohistory and the Seldon Plan are apocalyptic tools of renewal in the Foundation series. Asimov, as has been pointed out earlier, is more deeply concerned and involved in the imagination of the processes of renewal rather than in the morbid imagination of catastrophe. In *The Quest: History and Meaning in Religion*, Mircea Eliade establishes two basic stages in the renewal pattern. In the first stage,



...a relationship was established between paradise and the earthly possibilities presenting themselves in the New World. During the next stage, the eschatological tension was reduced by the omission of the period of decadence and misery that was supposed to precede the 'Last Days,' and by arriving finally at the idea of a progressive and uninterrupted amelioration. (95)

The setting up of the two Foundations falls within this acknowledged pattern of renewal identified by Eliade.

The process of amelioration is the outcome of the "self-fulfilling prophecy" that psychohistory represents. This kind of treatment of prophecy, in the Foundation Series, in terms of history as a science above men had its origin in John Campbell's ideas about symbolic logic. Symbolic logic would so clear up the mysteries of the human mind that human actions would be predictable. It is Campbell who also inspired the founding of the Foundation series based on the Roman Empire. But the Galactic Empire in the Foundation stories is not the Roman Empire at the time of its fall but a Galactic Empire with foresight - psychohistory - to shorten the Dark Ages.

The final picture that the Foundation trilogy presents is a completely antithetical perception of the purpose and course of the Seldon Plan. The utopian image of the Foundations has been replaced by a dystopian, tragic potential. The present fate of the Seldon Plan reveals that the utopian idea that man can control events has been dashed. Time and again events have left man only the illusion of control, an array of options to deal with the failures and perversions of original intentions the line of expectations twist and foul, and from the fallibility of man and the general cussedness of things there comes a nightmare. The nightmare, usually, arises out of an internal flaw within the perfection of the utopia which needs to be 'corrected' or 'perfected.' In the apocalyptic and dystopian sense, this imperfection is a catastrophe that should develop from the destructive seeds within the trend itself. The derailment of Seldon Plan results not from any external forces but from within its own internal inadequacies and imperfections.

---

### References

- Asimov, Isaac. *Prelude to Foundation*. London: Grafton Books, 1989.
- Eliade, Mircea. *The Quest: History and Meaning in Religion*. Chicago: U of Chicago P, 1969.
- Elkins, Charles. "Isaac Asimov's Foundation Novels: Historical Materialism Distorted into Cyclical Psycho-History." *Science Fiction Studies* 3 (1976): 26-36.
- Frye, Northrop. *Fearful Symmetry: A Study of William Blake*. New Jersey: Princeton UP, 1969.
- Ingersoll, Earl G. "A Conversation with Isaac Asimov." *Science Fiction Studies* 14 (1987): 69-77.
- Spengler Oswald. *The Decline of the West*. New York: Alfred A Knopf, 1927.
- Toynbee, Arnold J. *A Study of History*. London: OUP, 1946.

## Myth and History in R. K. Narayan's Fiction

**C. Gopal Reddy**

Research Scholar (External)

Department of English

Annamalai University

[gopalreddycheruvu@gmail.com](mailto:gopalreddycheruvu@gmail.com)

**Dr. R. Vijaya**

Assistant Professor of English

Annamalai University

Annamalai Nagar

Tamil Naidu

[rvijaya0501@gmail.com](mailto:rvijaya0501@gmail.com)

---

---

### Abstract

R.K. Narayan is a famous Indian writer in English, his simplicity and enthusiasm for projecting the national psyche won him great fame as a fictional writer. Many renowned critics find that there is a connection between myth and reality with regard to the fictional writings of Indian writers. Mythic and legendary characters are found in the writings of Indian novelists and short story-writers. Some writers mix both myth and history, here the writers use history to achieve their goals of arranging events and characters, modes of presentation and narrative strategies. This paper attempts to indicate to the reading people that R.K. Narayan is a creative writer with an enthusiasm to blend myth and reality in such a way that one might find the blending interesting and informative.

**Keywords:** R.K. Narayan, myth, history, fiction, post-independence, postmodernism.

With regard to "Myth," we should note that the word "Myth" is derived from the Greek word "mythos," which has a range of meanings from "word," through "saying" and "story," to "fiction." Myths narrate fantastic events with no attempt at proof; it is sometimes assumed that they are falsehood. Several literary works are built around mythic narratives. For Indians, like R.K. Narayan, the two great epics, *Ramayana* and *Mahabharata* are very significant and important. Myth and history are used to present their characters and narratives. Thus generally, the writers not only make their stories much interesting, but cherish the cultural ethos of their native soil. The representation of politics, political figures and events in literature is an aesthetic representation of facts in fiction. R.K. Narayan is an expert in bringing mythological characters

in his historical themes. On the whole, his narrations give entertainment and psychological satisfaction to his readers. Thus, R.K. Narayan stood in front line of Indian English-writers.

Long before independence mythologies and histories employed in the fictional writings influenced the later writers, especially writers who came after independence (1947 A.D and afterwards).

According to Stephen Alter, the idea of myth and history in Indian independence, gained its significance, in the 1950s. After 1947, the writers of fiction began to investigate myths and they also began to receive history. History was also brought back for questioning the glorious past of the country (which was narrated in the myths of the nation). Thus, there was a shift from the traditional narration into the modern and then slowly into the postmodern modes of fiction. The result is: the use of myth took new shapes and acquired new functions in the realist political history. Naturally, R.K. Narayan has adopted the same changing modes of story-telling. Literature became a narrative of people's desire for change and alteration towards a better future of life. Old order of traditional views of history, and a variety of culture and multiplicity of attitudes began to develop through these fictions and people are invited to re-think history and re-examine the established myths.

The post-independence fiction worked on the cultural and post colonial entity as well as the affairs of independent India. Patriarchal family-setup and the people were encouraged to oppose political suppression. The writers, including R.K. Narayan became supporters of 'freedom of thoughts.' The writers also connected myth and history in order to present the realistic context for their narration and mediated various tools such as fantasy, memory, irony and pun. The postcolonial writers came to reconsider the position of the ordinary man and his desires.

R.K. Narayan is also one among them. Traditional historical novels differ from modern historical novel with regard to temporality and spatiality. Modern technique deals with history, not as a confined subject of time and place, but as a form of timeless and imagined space. In post-independence era historical novel is represented with touches of imagination. The writers analyze, the character's psychological and emotional reactions to a specific event. The relationship between fiction and history is an issue of debate among writers and critics. Traditionally the historical novel was concerned with the actual historical events. In modern historical novels there is an examination of cause and effect, and the writers put much emphasis on the individual subject.

The relationship between fiction and history is basically determined by the function of language as a tool of perception and expression. Some writers argue that the value of the historical novel is its presentation of history as pure factual information. In short, there are two levels of historical fiction: realist fiction and fiction as fantasy. The realist fiction is concerned

chiefly with the realist idea of history, whereas the modern historical novel deals with the fantastic representation of history. Postmodern approach encourages the reader to search for the truth, reading the fictional art. The shift from the traditional historical novel to the new postmodern historical fiction in English was actually a shift from the religious and rationalistic approach to the secular and individual approach. In short, there are three main conditions for the postmodern fiction in representing reality: myth, secular interpretation and personal experience.

Postmodernism holds that there are several versions of the historical truths. There is no one certain truth. The writers believe that various social and political factors shape history. Thus, fantasy was recognized to use it instead of scientific facts. In this way the postcolonial and modern fictions are an expression of meta-historical form. They are not tied to the scientific procedures of history. Myth of superiority and official image of history have been challenged. In his essay entitled “True stories and Facts in Fiction,” A.S. Byatt argues, “A good fiction is that which describes the serious social concerns of contemporary society” (True Stories and Facts in fiction 92). Postmodern fiction provides a mythical version of reality.

The postmodern fiction is of political nature. So, the postcolonial innovation is celebrated in India as well as in the third world countries. Postcolonial writers give much importance to the individual rather than a society. They convey India’s reality to the western viewers.

Postmodern writers have mastery of the English language. Even then, they represent the spirit of their social situations and messages. Maggie Ann Bowers says that Magical realism is a technique that “becomes associated with the modernist techniques of the disruption of linear narrative time and the questioning of the nation of history” (Origins of Magical Realism 9).

During colonial era, writers from eastern countries had to submit before the colonial masters without questioning. Later and especially in the post colonial times, the fiction writers adopted techniques like magic reality to differ from the colonial masters and to express the greatness of their own countries [colonized countries]. R.K. Narayan was deeply aware of his Indian identity. His grandmother brought him up. He heard the tales from Indian mythology and epics, just like the other children of India. R.K. Narayan says that he himself was hearing these stories:

I had to recite the tables up to twelve everyday and then all the thirty letters of Tamil alphabet, followed by Avvaiyar’s [an ancient Tamil Poetess] sayings. She also made me repeat a few Sanskrit slokas praising Saraswathi, the Goddess of Learning. And then she softly rendered a few classical melodies, whose Raga were to be quickly identified by me. (*My Days A Memoir* 10-11)

R.K. Narayan supports Hindu ideals and beliefs. S.R. Ramtech observes, “R.K.Narayan is the product of South Indian conservative Brahmin family of Madras... the Hindu myths have

gripped Narayan's mind so much that he naturally takes them up for themes in his novels" (*New Insights into the Novels of R. K. Narayan* 21). The use of myth is sporadic to explain a point of view or to support Narayan's views. It was introduced in the same way as most Indians do in their everyday conversations as a way to explain our values and thoughts. For example, in a way R.K. Narayan's love for the wisdom and time tested principles of the Indian Philosophical works like the Puranas, *Ramayana*, *Mahabharata* and the *Bhagwat Gita* or fables, is nothing unique because Indo-Anglian writers were striving to express their feelings, to suit and satisfy an average Indian. He had rendered the simple translation of *The Ramayana and The Mahabharata* in his collection *Gods, Demons and Others*. This shows his knowledge of the myths and folklores. Through these kinds of writings, many of his Indian readers began to understand our ancient culture and way of life, and thus, they get relief from the realities of our increasingly modern, materialistic and industrial society. The clash of the sura and asura, the clash of good versus evil with the triumph of the former, can be shown as R.K. Narayan's inclination towards myths, rituals and folklore.

Writers like Raja Rao and R.K. Narayan were trying to establish an Indian flavor. Myths were used to show how an average Indian thinks. The rich source of unique material found in our epics, myths and lores enriched the narrative. This gave an identity to Indian writers who wrote in English but whose mother tongue was not English. R.K. Narayan's humour tinged with ironic outlook was a way to bring closer the realistic present with the by-gone era.

Indian philosophy found in our *Upanishads* and *The Bhagawat Gita*, is upheld by all Indians. Besides this Indian philosophy, R.K. Narayan was inspired by the exemplary life of Mahatama Gandhi, who did not have to renounce his family and society to achieve the meaning in life, one who was not afraid to admit his faults and who was ready to forgive people and transform them not by lectures alone but by practicing what he preached.

R.K. Narayan had made a difference between Indian philosophy and superstitions. While he appreciated the philosophy as preached by the Vedas and Puranas, he looked upon superstitions as irrational beliefs. He exposed the hypocrisy of such irrational beliefs and strongly advocated against such people and characters who indulge in superstitious behavior. Narayan, in his personal life, had neglected the warning given by an astrologer. In this way, Narayan liked Indian philosophy, but he disliked irrational beliefs and superstitions.

Myth and history are mixed in the short stories of R.K. Narayan. These myths and some historical events helped him much to enhance his narrations. R.K. Narayan skillfully narrated all these different subjects in his short stories. The theme moves through different languages and speech types. In "Naga," for example, the narration attempts to convince the readers or auditors about the authenticity of the events, characters, crises, etc. Friedrich Engels defined "realism" as "typical characters in typical situations" (R.K. Narayan: Critical Essays 55).

Narratology may also be termed as the science of narrative structures, without excluding certain events of historiography. R.K. Narayan's short stories range between the highly imaginative tale and the photographic sketch. The modern short story is a fusion of sketch and tale.

R.K. Narayan's basic narrative technique is combining the scenes of modern life with the exploits and achievements of gods, demons, and heroes ironically. In "Naga" the story presents the effective use of Narayan's techniques of narration with a mixture of myths and history.

In "Naga," a young boy faces two crises. When he began his story, already he had lived through the first crises of being abandoned by his father. He was forced to face life on his own. He realized that he had sufficient knowledge to carry on the family trade of snake charming, performing with the cobra his father had left behind. The story begins at a point close to the second crises. Naga [a cobra] becomes old and tired and a great burden as the boy tries unsuccessfully to rid himself of his dependence, by setting him [The cobra] free. The Naga could not survive on its own. Several questions are left without proper answers: why did the father leave the snake and why did not the monkey? Omission plays an essential role because it created a complete narrative within a small place.

In modern times, short story was developed as a historical genre. Realism and the modern short story embraced a narrative strategy of employing sentimentalism. This is relevant in the context of R.K. Narayan's short stories like "Dasi the Bridegroom." Narayan once wrote:

Society presses upon one all the time. The progress of the last half century may be described as the progress of the Frog out of his well. All means of communication, all methods of speedy travel, all newspapers, broadcasts and every kind of invention is calculated to keep up a barrage of attack on the Frog in the Well. (*R. K. Narayan: Critical Essays 112*)

Narayan generally relied on history, mythology and recent historical facts in his fiction. For example, Mahatama Gandhi stirred agitations for freedom of India. People in many parts of India were moved. Like other parts, at Malgudi area also agitations began in a small manner so Mahatama Gandhi could not be fully successful. Malgudi remains unperturbed, but R.K. Narayan in spite of these historical events ingeniously focuses on the admirable side of human life. Another recent historical development in the social life is that young generation of middle class attempted to gain different kinds of independence. This was a typical feature of modern civilization, R.K. Narayan felt. Accordingly, he presented such matters as agreeable matters for new generations. In this way R.K. Narayan brought myths, history and recent historical developments in his fiction and presented all these things in an interesting manner in his writings. So, his readers used to enjoy his writings. This is the reason for the wide acclamation of his short stories both on and off his native country.

---

---

## References

1. Bhatnagar M.K. Ed. *New Insights into the Novels of R. K. Narayan*. Delhi: Atlantic Publishers & Distributers, 2002.
2. Narayan, R.K. *My Days A Memoir*: Mysore: Indian Thought publication 2000.
3. Putatunda, Sarbani. Ed. *R.K. Narayan: Critical Essays*. New Delhi: PHI Learning Publishing Company, 2012. P. 112.
4. Rushdie, Salman. *Early Fiction*. New Delhi: Perm Rawat Publications, 2007.



## **An Expectation for a Good Life of Women Characters in Chitra Banerjee's Short Stories 'The Bats' and 'Clothes'**

**P. Gopikrishna**

Ph.D. Scholar

Vellore Institute of Technology

Vellore

[P.gopikrishna2018@vitstudent.ac.in](mailto:P.gopikrishna2018@vitstudent.ac.in)

**Dr. J. Anil Premraj**

Assistant Professor (Sr.)

Vellore Institute of Technology

Vellore

[anilpremraj.j@vit.ac.in](mailto:anilpremraj.j@vit.ac.in)

=====  
**Abstract**

This research paper will focus on a study of Women Protagonists and Characters and their expectations for a good life and the great miseries faced by women with special reference to Chitra Banerjee's short stories 'The Bats' and 'Clothes'. Feminism theory crossed a millennium academical-ly but practically it has a long way to go. This paper tries to prove that the above title is the feminine reality. The paper offers a detailed study of feminine expectations through Chitra Banerjee's short stories. 'The Bats' is a psychological story narrated by the protagonist who is a small child. 'Clothes' is the story of Sumitha, a young woman whose parents give more importance to marriage. Along with protagonists, other characters also serve as an example of the state of women in familial and social space. This paper also presents a study of feminine imagination through the works of Chitra Banerjee. Fiction is the product of reality. The two short stories chosen by the researcher confirm this reality.

**Keywords:** Chitra Banerjee's Short stories, 'The Bats', 'Clothes', Women Characters, psychological, suffering, escaping the reality, partiality.

**Introduction**

Chitra Banerjee Divakaruni, known also as Chitra Banerjee, is a popular Indian-American fiction writer and poet. She had lived in India until 1976, and then moved to the USA where she completed her higher education. Presently she is working as a professor of creative writing in the University of Houston. Meanwhile, she is a social activist well known throughout Asia as she has

rescued many South Asian women from domestic violence and abuse in America. She is also focused on educating Indian poor children. Chitra Banerjee stands apart from other Indian feminist writers in the way of exposing female sufferings in her fiction. She always uses liberal feminism rather than a radical way of opposing men. Her stories portray obstacles in women's' life as well as the realities of society. Her view of feminism is seen clearly mainly in An Award-winning short story collection book Arranged Marriage which is published in 1995. It received three prestigious awards, namely, 'The American Book Award', 'PEN Oakland/Josephine Miles Literary Award' and 'Bay Area Book Review Award'. The two short stories 'The Bats' and 'Clothes', the main concern of this paper, belong to Arranged Marriage. Her works are translated into 29 languages.

## **Feminism**

Feminism, which stands for equality in socio-economic and political aspects for both genders, is advocacy of women's liberation. The conception of feminism is first started in the west with suffrage movement to gain voting rights for women and later it expanded worldwide with different types of feminisms. In Indian Literature also feminism has been representing the importance of women's equal social status with men in Indian society. Indian feminism is somewhat different from feminist counterparts from the rest of the world. Indian women encounter a number of additional problems such as widow immolation, child marriage, improper treatment and unequal wages at working places and so on. These issues came to light more prominently during the independence struggle. Many modern Indian English writers incorporate these culture-specific problems effectively in their writings which make their imagination a unique one.

## **Objectives**

The main consideration in this study is to explore expectations for a good life and struggles of women protagonists and characters in the 'The Bats' and 'Clothes'. In this article, the researcher tries to deduce the impact of patriarchy that hurts children and women both physically and psychologically. This research paper also pours light on skin-colour prejudice, women's issues as diaspora and cultural conflicts faced by them abroad.

## **Background**

Chitra Banerjee's 'The Bats' and 'Clothes' are short stories which belong to her short stories collection Arranged Marriage (1995). The major themes in Arranged Marriage are Maternity, repressed sexuality, women's migration issues, culture conflicts and physical and psychological violence towards women and children. These two short stories express the negative side of Indian culture while discussing marital relationships in the diasporic aspects.

Chitra Banerjee depicts her stories from the points of view of women because feminine narration will be apt for feminine imagination. Feminist writing requires a woman writer to write

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

P. Gopikrishna, Research Scholar and Dr. J. Anil Premraj

An Expectation for a Good Life of Women Characters in Chitra Banerjee's Short Stories 'The Bats' and 'Clothes'

honestly and realistically about female suffering, and also a woman narrator would suit well to fit with the context.

‘The Bats’ illustrates the drastic elements and changes of the life, threats faced by women and children in a male-dominated society, expectation towards good life and hope but finally a sudden change draws their lives into great endless misery.

In ‘The Bats’, the major characters are an unnamed child of undisclosed sex, a mother, a father of that child and her/his grandpa/uncle. Actually, this story starts with the unnamed narrator, who realised that her/his father abuses her/his mother, that mother always tries to sleep before the father arrives. She keeps on trying to distract her husband from their child to escape the attention from the sadistic father who is working as a foreman in Rashbihari printing press, Calcutta.

According to the narrator, she/he is hearing the continuous sobs of her/his mother all night. Here the writer exposes the negative faction of arranged marriage system. He beats her for unknown reasons, maybe he is showing the frustration at work ruthlessly on them which is reflected in the face of the mother as wounds and black marks under her eyes.

After these incidents one midnight her/his mother stealthily moved to Gopalpur where her uncle lived. The child in this story tells us he is a custodian to the orchards of a zamindar. The child and mother used to stay in his house. The child liked him immensely; the child enjoyed the company of uncle and they both cleared the dead bats from the mango groves. One day the child and the uncle found one ring in a fish while they were fishing. Later the uncle tells him that the ring belongs to a wizard, it has the power to fulfil every wish of its owner. When suddenly the mother informs them of the father's apology and his request to them to come back, the child shows the anger to the mother, but at last, they leave. On the train platform, the grandpa uncle gave that ring to the child. When the train was moving out of the station the child tries to see her/his grandpa uncle, because the child doesn't want to miss him.

When they returned home, his/her father started again to abuse them, but this time he has started to torture them both. Every time they faced violence from the father, the child, in fear, used to hold the ring until it became warm and make wish to that magic ring to bring back her/him to the past where she/he lived happily. The child hates her/his father and wants to live with his/her grandpa uncle.

The author created a façade here how the children are affected psychologically due to domestic violence. The children want to escape from the harsh reality. Even during these quarrels, she/he tried to protect the ring, later also mother and child tried to flee many times but without

other options, they stayed back. One day the child left the ring behind as they left in a hurry. When the narrator gets back to look for it, he/she couldn't find it.

In this story, Chitra Banerjee projects the domestic violence and male dominance in the family and harsh treatment given to children which damage them physically and mentally. At a certain point the mother and the child decided to escape from the cruel reality, they successfully did it and sheltered in Gopalpur with their Uncle where the mother gets some peace, but it only lasts for a while.

They expected a good life with the support of his/her grandpa uncle. The narrator thought that their stay at her/his uncle's home may be permanent but suddenly the mother decided to go back to their home. Because she cannot decide anything further against her husband. Our society binds women as dependent on men in their family. She cannot do otherwise but return to her husband. She informed that her husband apologised and promised not to abuse her again. At that moment, the mother character may have expected a good life, but her hope failed. They caught in a trap again and the antagonist, a sadist person, beat them without reasons. Their lives again move them into misery.

'Clothes' is the story of Sumitha, a young woman whose parents give more importance to marriage, but she has much affection with her family. It is reflected in the conversation between Sumitha. Her father is very affectionate. Sumitha knew that they (family) have great expectations about her marriage. This story starts in a lake where the protagonist and her friends were taking bath while discussing about grooms and bride selecting process. Later scene is shifted to groom selection for Sumitha in her home. The groom's parents came and judged Sumitha as a suitable bride for their son. Sumitha's friends have been rejected for various reasons. Especially it is very hard in the matter of her friend Radha. Because of her dark-coloured skin she is rejected by grooms for marriage. The author points out the colour partiality and bride selection system in India. The groom's name is Su-mesh who is living in California with his family working in a store in California. Sumitha also gets excited about new heavily embellished and expensive saris in her bridal trousseau. Slowly Sumitha gets to know that her husband Sumesh is a patient and loving person. Sumitha and Sumesh start to save for apartments. Sumesh also gives Sumitha the freedom to pursue a teaching course, but she would like to work as a shopkeeper, which she can't do because such position may become disrespectful to her In-laws.

Although Sumitha hesitates to wear American clothes in front of her in-laws, which signifies that either in India or America still women need to obey their in-laws. Everything is going good as per the protagonist's expectations towards a colourful life. But suddenly one tornado like incident takes place which takes her life into a colourless future. One day, When Sumesh was

working, he was shot by a thief and he died. Sumitha wears colourless dresses signifying colourless life because of the sudden tragic incident. Later an opportunity comes in her life to go back to India as a dutiful daughter-in-law, but this time she decides to stay in America and starts to work as a shop-keeper as per her dream. The major concern of the protagonist is to lead a happy and peaceful life and to satisfy her family and in-laws. But unfortunately, she loses her husband and remains as a young widow. In such a sorrowful situation, she has decided to work as a shop worker. This is a step ahead in her life.

### **Conclusion**

The short stories, 'The Bats' and 'Clothes' project the actual status of women and suppression of children. In 'Clothes', the author boldly expressed the negative shades of Indian marital system, most importantly its colour partiality. Woman is highlighted as a protective mother to her child in 'The Bats', and in 'Clothes' woman protagonist is a loyal daughter to her parents, responsible wife to her husband and a dutiful daughter-in-law to her In-Laws. Sumitha's effort to be an independent woman should be appreciated. But in both stories, women protagonists have a strong aspiration and expectations for a good life, but unfortunately, the mother and child characters in 'The Bats' and Sumitha character face endless sufferings and solitude. In these two stories, Chitra Banerjee the feminine reality of Indian women.

---

### **References**

Divakaruni, Chitra. Arranged Marriage. London: Blackswan, 1995. Print.

Sharma, Ritu & Gupta, Tanu. (2016). Search for Self: A Critical Study of Chitra Banerjee Divakaruni's Female Characters in Arranged Marriage. Asian Journal of Multidisciplinary Studies.

Dr. S. Ayyappa Raja. (2015). Cultural Transformation of an Immigrant Indian Woman in Chitra Banerjee Divakaruni's Clothes. International Journal of Humanities, Engineering and Pharmaceutical Sciences.

Minal J Damor. (2015). Portrayal of Women in Chitra Banerjee Divakaruni's Arranged Marriage. International Journal of Research in all Subjects in MultiLanguages

Jasmine Fernandez. (2014). Realism in Chitra Banerjee Divakaruni's Arranged Marriage. IOSR Journal of Humanities and Social Science (IOSR-JHSS).

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

P. Gopikrishna, Research Scholar and Dr. J. Anil Premraj

An Expectation for a Good Life of Women Characters in Chitra Banerjee's Short Stories 'The Bats' and 'Clothes'

## **The Role of Correcting Errors and Giving Feedback in Teaching of English as a Second Language**

**Dr. Gurleen Ahluwalia**

Assistant Professor, University College, Ghanaur  
Punjabi University, Patiala  
[gurleenahluwalia@gmail.com](mailto:gurleenahluwalia@gmail.com)

=====  
**Abstract**

Errors and learning go hand in hand. Making errors is an integral and inseparable part of every learning process and making mistakes while learning a language is not an exception. Hence, insisting an error free performance at the initial stages of language learning would not only intimidate the students rather discourages them to participate freely and enthusiastically in the class. On the other hand, it is important to give precedence to the learning and using of new concepts than promoting accuracy when any new concept in the second language acquisition is at nascent stage. Furthermore, a teacher can play a significant role by creating an encouraging, supportive and responsive classroom environment for the students to express themselves without any fear of embarrassment in front of the peers. Then only, the use of mistakes will not only promote and facilitate learning rather become the basis of a deeper level of understanding.

**Keywords:** Teaching of English as a Second Language, Error Correction, Feedback, Second Language Acquisition

Making mistakes and learning from them are natural components of human existence. Errors and misunderstandings happen every day in the classroom too and instead of trying to mask any errors that happen, it's important to deal with them effectively. Maria Montessori, founder of the educational approach that bears her name, wrote, "It is well to cultivate a friendly feeling toward error, to treat it as a companion inseparable from our lives, as something having a purpose, which it truly has". An error-free existence, on the other hand, would lack risk-taking and often become dull and bland. Hence, only those who are willing to take a chance wind up accomplishing something significant in their lives.

Generally, a phobia is associated with the learning of English Language in many parts of India so it is essential to bring home to the students that the errors are a natural part of the learning process, and they shouldn't feel embarrassed about them. They should instead be encouraged not to view mistakes as a negative thing, but another stage in the learning journey. Usually the practitioners of different grammar teaching approaches advocate different error correction policies, ranging from "errors should not be tolerated" to "explicit error correction is not helpful." But since the new century's page has unfolded, most practitioners and researchers seem to have agreed that correcting grammar

errors in a supportive way is of value, but that the effect of error correction may be impacted by contextual factors and individual differences (Ur, P. 2012; Russell, J., Spada, N. 2006).

Therefore, to create a better learning environment, it is imperative to deal with the errors effectively. Dealing with errors is not that easy as an incorrect decision taken on the part of the teacher may make or mar a student's interest in language learning.

### **Why do Learners Make Errors?**

ELT practitioners underscore two main reasons of making errors in Second Language Acquisition:

The first and the foremost reason is the influence from the learner's first language (L1) on the second Language. This is called Interference or Transfer. Learners may use sound patterns, lexis or grammatical structures from their own language in English.

Secondly, when the students are in the process of learning key concepts of a language, they unconsciously work out and organise language which leads to the overgeneralization of rules. These kinds of errors are called developmental errors. Learners of any mother tongue may make these kinds of errors, which are often similar to those made by a young first language speaker as part of their normal language development. For example, very young first language speakers of English often make mistakes with verb forms saying things such as 'I goed' instead of 'I went. In these kinds of errors learners wrongly apply a rule for one item of the language to another item.

### **Language Feedback**

Rechristening the term error correction as "language feedback", Julian Edge in his book, "Mistakes and Correction" divides the mistakes made by students in the language learning classroom into three categories: Slips, Errors and Attempts. Colloquially, we might use these terms interchangeably, but in linguistics, they're distinct concepts.

Slips are smaller mistakes which a student can correct by him/herself if their attention is drawn. For example, the third person 's' ending (She go(es) to the temple daily) is a frequent slip of English learners. These can be the result of tiredness, anxiety or other temporary emotions or circumstances.

Errors happen when a student finds it hard to self-correct, but there may be other students in the group who can help with the correct version. (If there aren't, it is probably time to re-teach the language point!)

Attempts are the result of a student trying to say something beyond their language level at their stage of learning. Students have not learned a particular grammar rule in their course but attempt to use it.

### **Role of a Teacher**



Correcting errors is an integral part of teaching, but at times teachers are unsure of how to treat students' mistakes. If they are corrected too often or too much, high are the chances for the students to get discouraged and to lose their confidence and motivation which may contribute to a heightened affective filter. Affective filter is a term originally coined by linguist Stephen Krashen in the 1970s. It describes the invisible, psychological filter that either aids or deters the process of language acquisition. When the filter is at an increased level, language development is deterred, almost as though a wall has been built around the learner to prevent the input or output of information.

On the contrary, if they let the errors go uncorrected, students may never learn how to speak or write correctly. This section of the article is going to focus on different types of error correction techniques and the constructive role of a teacher in dealing with the errors in the best way possible in any situation.

Julian Edge also reminds us about the importance of selective and meaningful response to student errors. He emphasises that not every mistake needs to be corrected, and it is the teacher who has to decide upon the appropriate time and the way to correct the student. Hence, the onus lies on the teacher and her/his role is of paramount importance.

The teacher has to make many decisions with the twinkle of an eye:

1. What should she do with the error (Correct it or not)?
2. Does the error need immediate attention? (now or may be later on)
3. Who should correct it? (self-correction, peer correction, teacher correction)
4. How should it be corrected? (best technique to correct it)

As timely and appropriate corrective feedback can help learners reduce their errors, improve their performance and significantly increase their motivation, following is a list of questions that can help the teacher determine when it is appropriate to correct a student's errors:

1. Does the mistake affect communication?
2. Are we concentrating on accuracy at the moment?
3. Why did the student make the mistake?
4. Is it something the students have already learned?
5. Is this a mistake that several students are making?

### **The Nuances of Language Feedback**

Giving feedback is giving information to the learners about their learning. Feedback can focus on learners' language, knowledge and progress based on the purpose of the activity. Yet, a wide range of individual factors (the student's age, proficiency level, motivation, anxiety, individual preferences etc.) need to be taken into consideration before imparting the feedback. Students make different types of errors in different situations and these errors need to be addressed differently.

Diane J. Tedick refers to the process of error correction as 'error treatment' and offers several types of corrective feedback to the learners.

**1. Explicit Correction.** The teacher indicates that a student made a mistake and offers the correct answer.

Example

S: He go to the school.

T: He goes to the school.

**2. Recast.** The teacher does not directly say that the student made a mistake, but provides the correct answer, or simply re-casts/re-formulates what the student said.

Example

S: He go to the school.

T: Yes, he goes to the school daily.

**3. Clarification Request.** The teacher signals that the message was not clear and that there was a mistake to encourage the student to self-correct.

Example

S: He go to the school.

T: Pardon?

S: He goes to the school.

**4. Metalinguistic Clues.** The teacher does not offer the correct answer but asks questions to help the student see that there was a mistake (gives comments or information).

Example

S: He go to the school.

T: 3rd person '-S'

S: He goes to the school.

**5. Elicitation.** The teacher elicits the correct form from the student. This can be done by pausing and allowing the student to complete a sentence the teacher started, or by asking them to reformulate what they were saying.

Example

S: He go to the school.

T: Say it again, please.

S: He goes to the school.

**6. Repetition.** The teacher repeats the student's mistake but changes his/her intonation to signal that something was wrong.

Example

S: He go to the school.

T: He **go** to the school?

S: He goes to the school.

#### An Overview of the advantages and disadvantages of the Error Correction Techniques

S.No	Error Correction Technique	Advantages	Disadvantages
1	<b>Explicit correction</b>	Feedback is immediate and quick	Being not a learner-centered approach, does not encourage the student to self-monitor
2	Recast	It is implicit and discreet, fits naturally into the conversation	Students may not notice that the teacher has corrected them.
3	Clarification request	It fits naturally into the conversation, promotes student noticing and self correction	It works only if the student is able to self correct.
4	Metalinguistics Clue	Students will notice the correction. Such explicit attention to form can be beneficial for learning.	The communicative nature of the class may get disrupted.
5	Elicitation/Prompting	Students pay attention to the linguistic form and notice the correction. Student self correction may have a great impact on learning.	Students need to have some latent knowledge of the structure to be able to self correct.
6	Repetition	It is immediate and quick, students will notice the correction	Students do understand that they have made a mistake but may fail to see

			what was wrong with their utterance.
--	--	--	--------------------------------------

### Teacher Training

There is an emerging broad consensus on the fact that the role of a teacher in learning a language especially for second language acquisition is immeasurable and irreplaceable. It is the teacher only who can take the lead to reshape the landscape of the teaching and learning practices. She can make the pragmatic shift from teacher-centered classroom environment to the beneficial learner-centred possible.

In this context, it becomes very important to prepare the teachers well in every aspect. She should be made aware of the aforementioned concepts so that her pedagogy can be made effective, meaningful and fruitful. Above all, she is to be made to understand about the individual differences/factors and at the initial stage, mistakes should not be used to measure a student's academic worth rather they should act as a vehicle to deeper understanding. Only then learning would be facilitated and the students' morale, self-esteem, and performance would get a boost.

Extensive and reflective practice exercises should be used to extend great help to her during the course. Following is one such activity:

Analyze the different classroom situations and decide: *Would you correct the error? When would you correct it? How would you correct it?*

**Situation 1** - You are doing a grammar drill to practice the present perfect tense. You ask, "Have you ever been to the hills?" A student responds, "I've went to the Shivalik foothills last year".

**Situation 2** – You are doing a warm-up activity with your class, asking them about their grandparents. One student tells the class, "My grandmother is four and seventy".

**Situation 3** – Your learners are working in groups; their task is to plan what to do together in the upcoming summer vacations. Several learners in different groups are making the same mistake, saying "We go to a cinema" or "We go on a trip".

**Situation 4** – You are revising short answers before your class has a test. You are providing sentences; the students must provide the short answer. You say, "Did you come yesterday ...." and point to a student who says, "Yes, you do?"

**Situation 5** – Your class is working in pairs doing a speaking activity. One student is asking the other to go out for the evening. The student says, "I want go to a concert".  
Develop a response to each situation, grounding your response in the readings.

### Conclusion

It can be concluded that mistakes and errors are indispensable parts of a learning process and instead of dealing with them with a hard hand, it is important to underscore the significance of errors as a step towards leaning and development. A teacher, hence, plays a pivotal role in the entire process. She, with just a change in the nomenclature from 'error correction' to 'language feedback' and her positive attitude can breathe life and energy into the class and pedagogy. She is the one who can encourage the students to work through errors. By considering the purpose of teaching and by keeping a range of individual factors in her mind, she can incorporate the appropriate error correction technique to create a conducive learning environment for her students.

---

## References

Edge, Julian. (1989) Mistakes and Correction. Harlow: Pearson.

Edge, Julian, et. al. (2000) "When and how should I correct my students?"

[http://www.eltnews.com/columns/thinktank/2000/05/when\\_and\\_how\\_should\\_i\\_correct.html](http://www.eltnews.com/columns/thinktank/2000/05/when_and_how_should_i_correct.html)  
Accessed on 15 December 2018.

Montessori, M. (1967) The Absorbent Mind. Holt, Rinehard and Winston: New York.

Perkinson, H. J. (1984) Learning from Our Mistakes: A Reinterpretation of Twentieth-Century Educational Theory; Greenwood Press: Westport, CT.

Tedick, Diane J. (1998) "Research on Error Correction and Implications for Classroom Teaching". In: The Bridge, From Research to Practice, University of Minnesota

<http://carla.umn.edu/immersion/acie/vol1/Bridge1.3.pdf> Accessed on 5 December 2018.

Ur, P. (2012) "Error Correction". In: A Course in English Language Teaching, Cambridge, CUP, 88-90.

Weber, E. (1999) Student Assessment That Works: A Practical Approach; Allyn and Bacon: Boston, MA.

---

## Word Order in Biате

**M Hemminlal Haokip, Ph.D. Scholar**

Department of Linguistics  
Assam University, Silchar 788011

[hemmint@gmail.com](mailto:hemmint@gmail.com)

Phone: 8402023162  
=====

### Abstract

The paper aims to discuss the word order pattern in Biате (ISO639-3), an endangered and undocumented language spoken in Jaintia Hills of Meghalaya, Dima Hasao (North Cachar Hills) district of Assam and some parts of Mizoram and Manipur. Biате stands for both the people and the language. It is spoken by 19,000 speakers (Ethnologue 2019). Grierson-Konow (1904) and Graham Thurgood (2003) classified Biате to the Old-Kuki sub-group of Sino-Tibetan language family.

The paper will discuss and examine the word order pattern, which is one of the primary ways in which languages differ from one another. Biате is a verb-final language, with SOV as its basic word order. It exhibits a large number of characteristics expected of it as an OV language. Biате employs postpositions (PP), which follow the noun phrase they combine with. Like other Kuki-Chin languages, the genitive is indicated by the possessor which precedes the possessed item. The Adjective follows the noun (NAdj) in Biате. Noun modifiers like numerals and classifiers follow the noun. Relative clause precedes the noun (RelN) in Biате.

**Keywords: Biате, Kuki-Chin, Word order, Tibeto-Burman**

### Introduction

Biате is one of the recognized tribes of Assam, Meghalaya, Mizoram, and Manipur under 'Any Kuki Tribes'. The word Biате has varied meanings; the most common meaning that seems everybody accepts is worshippers, referring to a common worship of a particular deity or different worship of various deities by their ancestors from time immemorial, (Remsiama Ngamlai, 2014<sup>1</sup>). Thus, they derived Biате as *Bia* 'worship' and *Te* 'people' which we can be literally translated as worshippers. According to Ramdina Lalsim (2012)<sup>2</sup> the Biates identified themselves as '*riam*' meaning 'human being' which also exclusively implies to their entire brethren Chin-Kuki-Mizo group.

Biате is one of the verb-final languages of Sino-Tibetan language family. It is mainly spoken in Jaintia Hills of Meghalaya, and Dima-Hasao (North Cachar Hills) district of Assam and some

---

<sup>1</sup> Ngamlai, Remsiama (2014) *The Status of the Biате Tribe in North east India: A Study on Ethnic Minority Rights*. MA dissertation' IGNOU

<sup>2</sup>Lalsim, R. (2012) '*History of the Biates and their Folktales*'

parts of Mizoram and Manipur. It is one of the endangered languages of North East India. Grierson (1904) and Graham Thurgood (2003) classified Biате under the Old-Kuki sub-group of Kuki-Chin languages. They are a closely related to Hmar, Hrangkhoh, Hiroi-Lamgang, Ranglong, Anal, Kom, Chiru, etc. It is spoken by 19,000 speakers (Ethnologue 2019). They inhabit the southeastern part of Jaintia Hills District of Meghalaya extending to the western part of North Cachar Hills district of Assam. The area lies approximately between 25° 5' to 25° 30' North latitude and 92° 28' to 93° East Latitude and is mostly covered by thatch and thick forest having approximately 400 km in size (Lalsim, 2012). The Map of Northeast India and Biате inhabited area of Assam and Meghalaya is shown in the following;

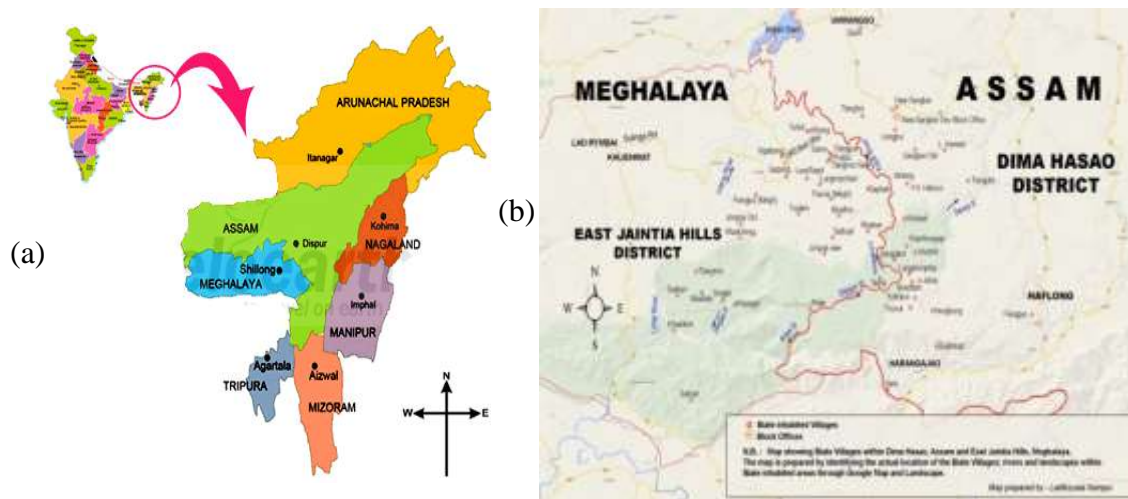


Figure 1: (a) Map showing North East India and (b) Map showing Biате inhabited villages of Assam and Meghalaya (prepared by Laldikzualla Nampui).

The paper attempts to describe the word order typology of Biате and shows the importance of different syntactic constituent of Biате. One of the primary ways in which languages differ from one another is in the order of constituents, or, as it is most commonly termed, their word order. When people refer to the word order of a language, they often are referring specifically to the order of subject, object, and verb with respect to each other (Mathew S. Dryer 2007). All languages in the world have six possible basic word orders: they are SVO, SOV, VSO, VOS, OSV, and OVS. Of these six, however, only three normally occur as dominant orders. The three which do not occur at all, or at least are excessively rare, are VOS, OSV, and OVS (Greenberg 1963). The present paper is divided into three sections: the first section discusses Greenberg’s word order universal correlation with Biате. In the second, the predicted OV characteristic of Tibeto-Burman languages by Mathew S. Dryer with Biате is discussed. The third section discusses the remaining word order of Biате other than what had discussed in the first and second section.

### 1. Correlation of Greenberg’s Universals Word Order with Biате Word Order

In this section we correlate some of the Greenberg’s universals of word order typology which are relevant to Biате word order. It is discuss in the following.

**Universal 1:** It states that in declarative sentences with nominal subject and object, the dominant order is almost always one in which the subject precedes the object.



Biate has SOV word order where the nominal subject precedes nominal object. Thus, we can conclude that Biate agrees with Greenberg's universal 1 as shown in (1).

- (1) *Alal-in t<sup>h</sup>eihai a-fak*  
Alal-ERG mango 3SG-eat  
'Alal ate Mango'

**Universal 2:** In languages with prepositions, the genitive almost always follows the governing noun, while in languages with postpositions it almost always precedes.

Biate agrees the second universal as the language has postpositional and the genitive precedes the governing noun. It has no separate genitive marker but like in other Kuki-Chin languages, genitive is indicated by word order in which the possessor precedes the possessed item as shown in (2) and (3).

- (2) *Lalpu lek<sup>h</sup>abu*  
Lalpu book  
'Lalpu's book.'

- (3) *ki-pa zakua almira-a a-om*  
my-father coat almira-PP 3SG-exist  
'My father's coat.'

**Universal 3:** With overwhelmingly greater than chance frequency, languages with normal SOV order are postpositional.

Biate shows postpositional ad position and its basic word order is SOV hence, Biate agrees with the fourth universal as shown in (4)

- (4) *lek<sup>h</sup>abu dotsam tsuja a-om*  
book table PP 3SG-exist  
'The book is on the table.'

**Universal 4:** If a language has dominant SOV order and the genitive follows the governing noun, then the adjective likewise follows the noun.

Biate is an SOV language where the genitive precedes governing noun as stated and shown with example in the second universal above. Thus we can conclude that Biate doesn't correlate universal 4.

**Universal 5:** If in a language with dominant SOV order, there is no alternative basic order, or only OSV as the alternative, then all adverbial modifiers of the verb likewise precede the verb.

Biate agrees the seventh universal and its examples are given in (6), (7), and (8)

(6) *Athaŋ-in bu a-nek*  
 Athang-ERG rice 1SG-eat  
 S O V  
 ‘Athang ate rice.’

(7) *bu Athaŋ-in a-nek*  
 rice Athang-ERG 1SG-eat  
 O S V  
 ‘Athang ate rice.’

(8) *naite rattak a-ŋap*  
 child loudly 3SG-cry  
 ‘The child cries loudly.’

## 2. Predicted OV characteristics of TB languages by Dryer in relation with Biate

The distribution of OV and VO order among Tibeto-Burman languages is fairly clearcut and easy to describe. VO order is found only in two groups, namely Karen and Bai, and the remaining languages are all not only OV but generally fairly rigidly verb-final (Mathew S. Dryer, 2008). The OV characteristics of Tibeto-Burman languages as predicted by Mathew S. Dyer which are related to Biate are discuss below.

The SOV word order of Biate is illustrated in (9).

(9) *amampu-n iva a-mu*  
 he-ERG bird 3SG-see  
 S O V  
 ‘He sees the bird’

Postposition and postpositional phrases precede the verb and a word ‘able’ and ‘want’ follow the verb it governs as illustrated in (10) and (11)

(10) *ninreŋkan biakin-aʔ nin-fe tʰei*  
 everybody church-LOC 21PL-go able  
 ‘everybody can go to church’

(11) *in-aʔ ki-fe nuam*  
 home-LOC 1SG-go want  
 ‘I want to go home’

Like in Tibeto-Burman the predicate nominal in Biate precedes the copula as in example (12) where *ipa* ‘man’ precedes the copula ‘*a-ni*’.

- (12) *ipa a-ni*  
 man 3SG-be  
 ‘He is a man’

In a comparative construction in TB languages, the standard of comparison precedes the adjective, which is also applicable in Biate. We can also say that the marker of comparison follows the standard of comparison as in (13)

- (13) *amampu ki raŋin a-toi ual*  
 he I than 3SG-short COMPM  
 ‘He is shorter than me.’

Complementizers marking clauses functioning as arguments of the verb occur at the end of the clause, as illustrated by the complementizer ‘*in*’ in (14).

- (14) *ofiz-a ki-mu raŋ-in rilpek-ro*  
 office-LOC 1S-see FUT-COMP tell-IMP  
 ‘tell him that I will see him in the office’

Similarly, Subordinators marking adverbial subordinate clauses occur at the end of the clause, as illustrated by *intsu* ‘after’ in (15).

- (15) *a-hoŋ intsu ki-fe raŋ*  
 3S-come after I-go will  
 ‘After he comes, I will go’

The above example (15) also illustrates how subordinate adverbial clauses precede the main clause. Similarly, purpose expressions precede the main verb, as in (16).

- (16) *ama tual-a imu ki-fe-raŋ*  
 he out-LOC see 1SG-go-will  
 ‘I will go out to meet him’

Question particle *im* in Biate occurs at the end of the sentence, as in (17) and (18).

- (17) *ni-tho t<sup>h</sup>ei im*  
 you-do can QM  
 ‘Can you do it?’

- (18) *iva ni-kap im*  
 bird 2SG-shoot QM  
 ‘Did you shoot the bird?’

### 3. Word Order Features in Biate

In this section eleven different word orders of Biate that are not discussed in the previous sections will be discussed. This section mainly discuss on the order of noun and its modifiers adjectives, relative clause, demonstration, numerals, classifiers and the orders between the degree words and adjective, negative and verb, indirect and direct object, time and place adverbial.

#### 3.1 Biate as an Ergative Language

Like many Tibeto-Burman languages, Biate is an ergative language in which all subjects of transitive verbs are marked by the ergative suffix *-in or -n*, regardless of their semantic role as in (19) and (20)

(19) *amampu-n iva amu*  
he-ERG bird 3SG-see  
'He sees the bird'

(20) *naipar-in t<sup>hi</sup>ŋkuŋ ata t<sup>he</sup>i ara-mal*  
child-ERG tree from fruit PST-pluck  
'The child plucked the fruit from the tree'

#### 3.2 Pro-drop

Like Hindi and Telugu, Biate also permits a pronoun occurring in the subject position to be dropped. However, they are recoverable via pronominal clitics that are incorporated in the verbal morphology. For example, in a sentence such as (21), the subject pronoun can be dropped and the sentence is still grammatical.

(21) *amampu-n iva a-mu*  
he-ERG bird 3SG-walk  
'He sees the bird'

(22)  $\emptyset$  *iva a-mu*  
 $\emptyset$  bird 3SG-walk  
'He sees the bird'

[ $\emptyset$  (zero) indicates that the pronoun is dropped.]

Thus, even when the subject is dropped in (22), the subject can be recovered from the subject agreement marker *a-*, which is prefixed to the verbal root.

#### 3.3 Adjective and Noun

A noun can be modified, beautified, degraded by an adjective. Adjective gives information about the noun it refers. The relation and order between adjective and noun in Biate is NAdj i.e. an adjective follows a noun as shown in (23).

- (23) *nupaŋ melt<sup>h</sup>a*  
 girl beautiful  
 ‘beautiful girl’

In a noun phrase which contain one or more modifiers like adjective, demonstrative and numeral the word order of this phrase is demonstrative-noun-adjective-numeral i.e. adjective and numeral follow the noun whereas demonstrative precede the noun as shown in example (24)

- (24) *so nupaŋ melt<sup>h</sup>a it<sup>h</sup>umka-hei*  
 this girl beautiful three-PL  
 ‘These three beautiful girls’

### 3.4 Relative Clause and Noun

The relative expression precedes the noun in Biate. Or the relative clause precedes the main clause as shown in (25)

- (25) *rei inru pa k<sup>h</sup>a ki-mu*  
 axe steal man REL 1-see  
 ‘I saw the man who steal an axe’

### 3.5 Demonstrative and Noun

Biate has a split determiner system where the determiner precedes as well as follows the noun as in (26).

- (26) *ama ipa hi?*  
 DEM man DEM  
 ‘This man.’

### 3.6 Numerals and Noun

The order of numeral and noun in Biate is NNum, i.e. numeral follows the noun as shown in (27).

- (27) *nai-ipa ini*  
 son-boy two  
 ‘Two sons.’

### 3.7 Classifier and Noun

Kuki-Chin languages have a large set of classifiers referring to special semantic fields which include round or oblong items, drops of liquid, flat items, thin items, etc. The word order of the elements (noun, classifier, numeral) is that the classifier follows the noun and precedes the numeral as shown in (28).

*rimai pum ithumka*

- (28) pumkin CLS three  
 'three pumkim'

### 3.8 Degree Word and Adjective

The adjectives in Biate can be modified and can make it better or higher by adding *tak* to the adjective as in example (29). The adjective modifiers or degree words in Biate follows the adjective.

- (29) *aṭʰa tak*  
 good DEG.  
 'best'

### 3.9 Negative and Verb

Negation is a grammatical term which expresses the contradiction of the meaning of an affirmative (positive) sentence. There are three negative morphemes in Biate; *-mak*, *-no* and *-maŋ*. These three negative morphemes are suffixed to the verb and make the sentence or the verb negative. Thus, we say that the negative morphemes follow the verb as in the following sentences (30), (31), and (32)

- (30) *kei fe-no-niŋ*  
 I go-NEG-FUT  
 'I will not go'
- (31) *ama skul fe-mak*  
 e school go-NEG  
 'He does not go to school'
- (32) *alʰum fa-ŋai-maŋ*  
 sweet eat-HAB-NEG  
 'I don't eat sweet'.

### 3.10 Indirect Object and Direct Object

The indirect object *sel* 'cow' precedes the direct object *bu* 'food' in the example sentence (33). Thus, it is said that the indirect object precedes the direct object (IO-DO) in Biate. On the other, unlike some other verb-final languages, Biate permits both orders (IO-DO and DO-IO) as shown in (33) and (34).

- (33) *Zovi-n sel bu a-pek*  
 Zovi-ERG cow food 3SG-give  
 'Zovi gave food to the cow.'

- (34) *Zovi-n bu sel a-pek*  
 Zovi-ERG cow food 3SG-give  
 ‘Zovi gave food to the cow.’

### 3.11 Time Adverbial and Place Adverbial

The time adverbial in the following example (35) precedes place adverbials when they occur together in a sentence which is one of the basic word order characteristics of Biatae.

- (35) *la nok-a delhi a naŋ mu-ŋ ki-te*  
 month next-CONJ Delhi LOC you see-FUT 1SG-DECL  
 ‘I will meet you in Delhi next month.’

On the other, time and place adverbials in Biatae occur in descending order as illustrated in (36) & (37)

- (36) *kum saŋ-nika tualbuol la tarik somleiriŋa dar iriatka nizan*  
 year two thousand January month date fifteen time eight night  
 ‘At eight o’clock at night on the 15th of January in the year 2000’

- (37) *Assam haŋloŋ fiaŋpui biakin- a? rimu-ŋ ei-ti*  
 Assam Haflong Fiangpui church-LOC see-FUT 2INCL-DECL  
 ‘We will meet in the church at Fiangpui in Haflong, Assam.’

### Conclusion

From the above discussion, we can conclude that Biatae is a verb-final language, with SOV as its basic word order and an ergative and pro-drop language. Biatae employs postpositions (PP), which follow the noun phrase they combine with. Postposition and postpositional phrase precede the verb in a sentence. Adjectival modifiers of nouns like numerals, and classifiers follow the noun they govern. Adverbial modifiers also precede the verb whereas adjective follows the noun. Adverbial subordinators come at the end of the subordinate clause and the question particle in Biatae occurs at the end of the sentence. Biatae has a split determiner system where one determiner precedes as other follows the noun. Negative morphemes follow the verb in a clause or sentence. Time and place Adverbials occur in descending order in Biatae. The Indirect object in Biatae precedes direct object and vice versa. The word order characteristics of Biatae from the present study can be given as SOV/PP/GN/NAdj /RELN/NNum/DEMDEM/NCLNNum. From the present study, it can be concluded that word order is a rule-governed. Biatae exhibits most of the typological characteristics of Tibeto-Burman OV languages and it also agrees with most of the Greenberg’s Universals. This is the initial stage of exploring this language and there is more room for further in-depth analysis.



## Abbreviations

NEG	Negative
PL	Plural
SG	Singular
PP	postposition
LOC	locative
ERG	ergative
FUT	future
DET	determiner
QM	question marker
CLS	classifier
GEN	genitive
SOV	subject, object, verb
OV	object, verb
COMP M	comparative marker
CONJ	conjunction
TB	Tibeto-Burman

---

---

## References

Devi, W. P. (2014). Word Order in Inpui. *European Academic Research*, 4120-4135.

Dryer, M. S. (2007). Word Oder. Í T. Shopen, *Language Typology and Syntactic Description* (bls. 61-130). New York: Cambridge University press.

Dryer, M. S. (2008). Word order in Tibeto-Burman languages. *Linguistics of the Tibeto-Burman Area*, 1-83.

Eberhard, David M., Gary F. Simons, and Charles D. Fennig (eds.). (2019). *Ethnologue: Languages of the World. Twenty-second edition*. Dallas, Texas: SIL International: Online version: <http://www.ethnologue.com>.

Greenberg, J. H. (1963). Some universals of grammar with particular reference to the order of meaningful elements. *Universals of language* 2. 73-113.

Grierson, G. A. (1904). *Linguistic Survey of India* (B. 3 Part 3). (G. A. Grierson, Ritsjtj) Delhi: Low price publication Delhi.

Haokip, P. (2011). Linguistic Ecology of Thadou. In S. K. Singh, *Linguistic Ecology: Manipur* (bls. 147-166). Guwahati: EBH.

Lalsim, R. (2012). *History of the Biates and their Folktales*. Aizawl: Lois Bet print & publication.

Ngamlai, R. (2014). *The Status of the Biate Tribe in North east India: A Study on Ethnic*. MA dissertation in IGNOU.

=====

M Hemminlal Haokip  
Department of Linguistics  
Assam University, Silchar  
Pin: 788011  
[hemmint@gmail.com](mailto:hemmint@gmail.com)

## **Literature and the Contemporaneity of Multi-disciplinary Domain: A Critique**

**Himanshu Parmar**

Assistant Professor

Department of English

Bhagat Phool Singh Mahila Vishwavidyalaya

Khanpur Kalan, Sonipat, Haryana

[himanshu@bpswomenuniversity.ac.in](mailto:himanshu@bpswomenuniversity.ac.in)

Contact No. 9991700190  
=====

### **Abstract**

The ascent of the idea of discipline owes significantly to the turn of events – social, political and intellectual – that the 19th century brought in its train. These changes were only apparently sudden as they had a history of their own, that ripened by the time the 20th century dawned on the world. This wave of change initiated in the 14th Century with the decline of feudalism, modified into a colonial wave leading to the establishment of the mighty British Empire and finally raised its two-headed facet, of virtue and vice, towards the dawn of the 19th century, in the form of industrialization. The 20th century was the era that faced the repercussions of the excesses of industrialization and attempted to contain them. Life, in the fast-paced new avatar, became narrower and specialized, restricted to one's own life as an individual rather than as a social being.

The new order foregrounded a life that was steeped in rote and a fixed routine with little or no space for compromising the status quo. Consequently, the modern age was an age of blind pursuits of a mono-perspectivized life. Each knew theirs as a kaleidoscopic view of the world, but, given the order of the day. The defining characteristics of literature, in the contemporary times, amongst other things, have revolved around the notion of Multi-disciplinarity. While on the one hand, the theories have brought literature under the domain of multi-disciplinarity, there have been voices that have, vehemently or subtly, opposed the idea. This opposition, however, has not been along the 'expected' lines of literature not being multi-disciplinary, but has emphasized on multi-disciplinarity as being one of the salient qualities of literature, not in the contemporary times, but since times immemorial. The paper attempts an assessment of this 'budding' trend in Literature and the 'contemporariness' of the concept.

**Keywords:** Literature, Contemporaneity, Multi-disciplinary, Culture Studies, Trans-disciplinary

The word "Multi-disciplinary" is a compound of "Multi" and "Discipline". While "multi" refers to the simultaneous presence of more than one; "Discipline" derives itself from the Latin words *discipulus*, meaning "pupil", and *disciplina*, meaning teaching. "Discipline", then, is a field of teaching where specifically directed knowledge is imparted to the students. "Multi-disciplinary",

then, denotes an approach wherein various branches of knowledge come together and work in co-ordination and tandem to produce a desired result.

The ascent of the idea of discipline owes significantly to the turn of events – social, political and intellectual – that the 19<sup>th</sup> century brought in its train. These changes were only apparently sudden as they had a history of their own, that ripened by the time the 20<sup>th</sup> century dawned on the world. This wave of change initiated in the 14<sup>th</sup> Century with the decline of feudalism, modified into a colonial wave leading to the establishment of the mighty British Empire and finally raised its two-headed facet, of virtue and vice, towards the dawn of the 19<sup>th</sup> century, in the form of industrialization. The 20<sup>th</sup> century was the era that faced the repercussions of the excesses of industrialization and attempted to contain them. Life, in the fast-paced new *avatar*, became narrower and specialized, restricted to one's own life as an individual rather than as a social being.

The new order foregrounded a life that was steeped in rote and a fixed routine with little or no space for compromising the status quo. Consequently, the modern age was an age of blind pursuits of a mono-perspectivized life. Each knew theirs as a kaleidoscopic view of the world, but, given the order of the day, pursued it relentlessly and, often, breathlessly. In the backdrop of these aspects, the notions of “exclusive specializations” emerged as an after-effect of a highly advanced stage of human civilization. T.S. Eliot, a famous 20<sup>th</sup> Century critic, in his “The Three Senses of Culture” opines that “As civilization becomes more complex, greater occupational specialization evinces itself” (96).

One explicit implication and repercussion of this new *avatar* was the ascendancy of categorized and ‘chamberized’ academic professions that were designated the nomenclature of “Disciplines”. Consequently, the idea of education became sectorized into literary studies, management, psychology, commerce, etc., with one discipline claiming and priding in its uniqueness, distinction from others and often, a feeling of “self’s” superiority and the “other’s” inferiority. The pursuit of expertise in this highly specialized world, academically and professionally led to a life that grew barren of novelty and of long withstanding principles of morality.

Voices against this Disciplinary approach found little space in the era as it was obsessed with the idea of having specific research areas and requirements. Such voices were a minority and the disciplines gradually froze, thereby creating their own specialized worlds. Consequently, the 20<sup>th</sup> century saw an unprecedented rise of a ‘closed’ life and specialized professional and academic branches.

The implications were felt in literature as an obvious repercussion, given the fact that literature, traditionally, picks up from “what is”. These specializations found their way into literature through the first half of the 20<sup>th</sup> Century and narrowed the scope of literature in accordance with the principles of life that was devoid of any comprehensive outlook. The increasing impetus on ‘specialization’ saw a shift from Criticism to Theory in the appreciation of literature, thereby

standing herald to a trend in literature that promoted specialized interpretations of a text on the parameters of any one of the many ‘chamberized’ disciplines.

The domain of theory in the 20<sup>th</sup> century began with New Criticism which advocated “Closed Reading” of texts, cancelling out elements beyond the text as redundant to the appreciation of a text. Closely connected to it was Formalism that too advocated the quest for “literariness” within a text. Marxism, another theoretical approach, focussed on assessment of a literary text through the perspective of class and social exploitation emanating from class distinctions. Psychoanalysis, meanwhile, emphasized on viewing literature through the lens of id, ego and super ego. Structuralism, for once, attempted a shift to a more universal outlook towards literature but it was largely ‘specifically universal’ in that it sought to trace a text backwards to a universal trait rather than looking at the presence of life in a text. Post-structuralism stepped up foregrounding the idea of lack of meaning, thereby compromising any probability of representing life through literature.

A text, however, can hardly be delimited to these parameters of interpreting them, as it is practically untenable to produce a text keeping in mind only a particular parameter. To place it differently, a text, howsoever hard a writer may attempt, if at all, shall go beyond these theoretical paradigms and cover areas larger than the stronghold of specific theories. Moreover, there prevailed a line of thought that championed the cause of synthesis of specialized theories to reach a “genuine” and comprehensive analysis of a text and, in turn, understanding of man. This line of thought evinced that a text needs to be multifariously interpreted, applying more than one line of theory simultaneously, to have a proper understanding of it because literature’s inherent nature is to reflect life as a whole. Lawrence, in “Why the Novel Matters” opines, “Nothing is important but life. And for myself, I can absolutely see life nowhere but in the living” (Lawrence). Being alive, living, is a metaphorical reference to the idea of creating organic intellectuals and this, according to Lawrence, is explicitly found in the Novel, symbolic of literature. He says, “The novel is the one bright book of life” and that is what only a conglomeration of theories can achieve.

This theoretical specialization, however, led to the creation of a false consciousness amongst the readers and the society in general. Surrounded, as they were, by highly impenetrable walls of meta-discourses, as Stuart Hall calls them, the individual was overawed by a limited view of the world. Eliot says:

Religious thought and practice, philosophy and art, all tend to become isolated areas cultivated by groups in no communication with each other. The artistic sensibility is impoverished...and the vestige of manners may be left to a few survivors of a vanishing class who, their sensibility untrained by either religion or art and their minds unfurnished with the material for witty conversation, will have no context in their lives to give value to their behaviour. And deterioration on the higher levels is a matter of concern, not only to the group, which is visibly affected, but to the whole people (“The Three Senses...” 98-99).

However, after having exhausted all the aspects of specialization, and witnessing its effects in the form of a highly volatile world devoid of any universality and universal values, a comprehensive approach to life was sought. A new world order, that increasingly overlapped, culturally and economically, made it pertinent to establish an order where various aspects of life were connected to each other. This comprehensive approach was given the nomenclature “multi-disciplinarity” and it seeped into the social order of events with the advent of post-colonialism and the increasing influence of a rapidly shrinking world.

A trend that emerged in this phase of Multi-disciplinarity was Culture Studies, an approach that emphasized on an idea of culture being a concept that encompassed all the aspects of human life, erstwhile categorized as isolated “disciplines”. Culture, as expostulated by Culture Studies, was defined as the sum total of all the components of human life that, may or may not, be found in one individual, but are central to a civilization. Eliot, in “The Three Senses of Culture” opines, “it is the culture of the society that is fundamental, and it is the meaning of the term "culture" in relation to the whole society that should be examined first” (93).

The new notion of culture, then, emerged as what T. S. Eliot defines in “The Three Senses of Culture: “...culture is the one thing that we cannot deliberately aim at. It is the product of a variety of more or less harmonious activities, each pursued for its own sake: the artist must concentrate upon his canvas, the poet upon his typewriter, the civil servant upon the just settlement of particular problems as they present themselves upon his desk, each according to the situation in which he finds himself” (92). The implications of this concept were manifold and re-defined the parameters and paradigms of the social order. The foremost and most significant repercussion was the paradigmatic shift from a specialized approach to a more general and all-absorbing approach to understanding life.

Culture Studies seeped into literature and was welcomed as a new literary trend that was multi-disciplinary in nature. Much like it did with “disciplines”, it marked a significant shift in the interpretation of literature. Culture Studies, with its salient principle of the cultural context, became a critical approach to evaluate a literary text. The induction of the cultural context, then, apparently, led to the advent of Multi-disciplinarity in literature. It advocated an approach to literature where literature was to be a reflection of culture prevailing in the society at a particular time. In consonance with the definition of culture, literature emerged as a conglomeration of disparate elements prevailing in an order.

Like culture, as proponents of Culture Studies assert, defies any finalizing discourses, so does literature of the post-modern times defy any attempt at the creation of transcendental and foundational narratives. Stuart Hall, in “Cultural Studies and its Theoretical Legacies” asserts that culture “refuses to be a master discourse or a meta-discourse of any kind” (278) and advocates a “dialogic approach to theory” (278). Hall, in the same essay also highlights the significance of “positionality” in the principle of culture, a term which finds an equivalent in literature as “points-of-view” or “perspectives”, different ways of looking at a text, all different, but relevant to the comprehensive understanding of the text.

However, this ‘new’ trend, the “multi-disciplinarity”, as it is called, when assessed closely, seems to have predecessors. Literature has always been a representation of life and the traditional, pre-modern approaches to literature, focussed on literature being a reflection of the society, comprising individuals in its entirety. Plato, in his *Republic*, even in his repudiation of literature and its virtue asserted this interconnectedness inherent in literature. He **opines** in “Book X”, “And so, when we hear persons saying that the tragedians, and Homer, who is at their head, know all the arts and all things human, virtue as well as vice, and divine things too, for that the good poet cannot compose well unless he knows his subject...”. The subject of a poet, says Plato, is “all things human” implying an inherent quality of literature of representing and reflecting, glorifying or degrading what Lawrence calls “being alive” in his essay “Why the Novel Matters”. Aristotle in his *Poetics* asserts, “Tragedy, then, is the imitation of an action that is serious, complete, and of a serious magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions”. He, in his assertion of literature, moves beyond the author and through the reader highlighted the emotional aspect of human nature as also being central to literature.

Longinus, in “On the Sublime”, elaborates that one root factor to sublimity is “...the collocation of members, a single one of which if severed from another possesses in itself nothing remarkable, but all united together make a full and perfect organism.” The idea of a comprehensive “organism” is central to Longinus’ argument towards the sublime in literature. “Whoever knows what he owes his country and friends, What love is due to a parent, brother, or guest, What’s required of a senator or a judge in office, What’s the role of a general in war, he’ll certainly Know how to represent each character fittingly. I’d advise one taught by imitation to take life, and real behaviour, for his examples, and extract living speech”, says Horace in *Ars Poetica*. His treatise, too, focuses on the idea of literature ideally being a product of imitating life and extracting living speech.

Philosophy has borrowed from literature, hinting at multi-disciplinarity, as the latter deals with life. Sidney asserts in *The Defense of Poetry*, “... Mistress Philosophy very often borrow the masking raiment of Poesy”, hinting at a multi-disciplinary approach in literature. Dryden forwards this comprehensive approach in literature when he opines, “We draw not therefore after their lines, but those of Nature; and having the life before us, ... .” Romantic Criticism always focussed on the life of the common man. In *A Preface to Lyrical Ballads*, Wordsworth opines that, “The principal object, then, which I proposed to myself in these Poems was to choose incidents and situations from common life,...”. The history of Critical Approach to literature, then, has relentlessly argued towards literature being an art that reflects life as a whole.

Life, being alive, then, is the central ingredient to both traditional approaches to literature and contemporaneity. Traditional literature emphasized on the idea of capturing the essence of life, in all its hues and colours beyond the individual, as an organism, as the primary principle. The perspective of cultural context that Culture Studies offered to literature, then, merely re-foregrounded what literature always stood for: a comprehensive view of life that includes man alive, a part of the larger order of things around him. It is evident that the apparent new domain of Multi-disciplinarity only



revitalized the very universal values that literature always cherished and practised: To educate and entertain, as Horace puts it in *Ars Poetica*.

Moreover, analysing the dominant critical trends in traditional literature and the ‘new’ domain of Multi-disciplinarity, it emerges that even multi-disciplinarity is not the exact term that defines Literature. It has, precisely, catered to life as a whole, taking into account all the disparate experiences and aspects of life essential to defining life. It has freely borrowed from and provided material to other disciplines leading to enrichment on either side. In other words, it has always sought and prided in a synthesis of all the intellectual disciplines through its salient quality of subsuming everything. Hence, to put it in terminologies, literature is more of a “trans-disciplinary” domain. This idea of trans-disciplinarity of literature, while being as old as literature, also opens up the prospect of a world that is essentially open-ended, engaging in a fruitful dialogue to produce a better living place – a place that offers space and voices to all and learns from them as well. It is essential for the survival of the human race, because, as Bakhtin says:

Two Voices is the minimum for life, the minimum for existence (252).

---

---

### Works Cited

- Aristotle. *Poetics*. <https://www.gutenberg.org/files/1974/1974-h/1974-h.htm>
- Bakhtin, M.M. *Problems of Dostoevsky's Poetics*. Editor and Trans. Caryl Emerson.  
[https://monoskop.org/images/1/1d/Bakhtin Mikhail Problems of Dostoevskys Poetics 1984.pdf](https://monoskop.org/images/1/1d/Bakhtin_Mikhail_Problems_of_Dostoevskys_Poetics_1984.pdf)
- Dryden, John. *An Essay of Dramatick Poesie*.  
<https://andromeda.rutgers.edu/~jlynch/Texts/drampoet.html>
- Eliot, T.S. “The Three Senses of Culture”. *Christianity and Culture*.  
<http://cnqzu.com/library/Philosophy/neoreaction/extra%20authors/Eliot,%20Thomas%20Stearns/Christianity-and-Culture.pdf>
- Hall, Stuart. “Cultural Studies and its Theoretical Legacies”.  
<http://www.icm.arts.cornell.edu/sites/icm.arts.cornell.edu/files/Hall%20-%20Cultural%20Studies.pdf>
- Horace. “Ars Poetica”. *The Satires, Epistles and Ars Poetica*.  
<http://romanhistorybooks.typepad.com/files/horace-satires-epistles-ap.pdf>
- Lawrence, D.H. “Why the Novel Matters”. <http://www.ncert.nic.in/ncerts/l/lek1124.pdf>
- Longinus. “On the Sublime”. [https://ebooks.adelaide.edu.au/l/longinus/on\\_the\\_sublime/](https://ebooks.adelaide.edu.au/l/longinus/on_the_sublime/)
- Plato. *Republic*. <http://classics.mit.edu/Plato/republic.11.x.html>
- Sidney, Philip. *The Defense of Poesie*. <https://www.bartleby.com/27/1.html>
- Williams, Raymond. “Culture is Ordinary”. <file:///C:/Users/bpps/Downloads/williams.ordinary.pdf>
- Wordsworth, William. *Preface to Lyrical Ballads*.  
<http://www.english.upenn.edu/~jenglish/Courses/Spring2001/040/preface1802.html>
- 
-

**A Critique on the Views of Plato, Aristotle, Stephen Gosson and  
Sir Philip Sidney on the Art of Poetry -  
Rendered in the Light of T. S. Eliot and I. A. Richards**

**Dr S. Joseph Arul Jayraj**  
Associate Professor & Head  
Department of English  
St Joseph's College (Autonomous)  
Tiruchirappalli-620002  
Tamil Nadu, India  
[gjayraj@gmail.com](mailto:gjayraj@gmail.com)

---

---

**Abstract**

This research paper introduces the principles of literary criticism, the qualities of an ideal critic, limitations of criticism, criticism during the Pre-Platonic Age, Plato's views on the abuse of Poetry and Drama, Aristotle's concept of the frame-work of universe, work, artist, and audience, Aristotle's views on Poetry and Aristotle's views on Comedy and the limitations of Aristotle's criticism. It also traces the beginning of the English literary criticism, provides the reader the 'Argument' of Stephen Gosson's *The School of Abuse* and Sir Philip Sidney's *An Apologie for Poetrie*, presents a critique on the views of Plato, Aristotle, Stephen Gosson, Sir Philip Sidney in the light of the enlightenment provided by T. S. Eliot and I. A. Richards on the art of Poetry and concludes by admonishing the readers to realize the need to cultivate the right attitude to criticism.

**Keywords:** *An Apologie for Poetrie*, Critique, Literary criticism, pseudo-statements, *The School of Abuse*, Plato, Aristotle, Stephen Gosson, Sir Philip Sidney, T. S. Eliot, I. A. Richards

**Introduction**

What is Criticism? Criticism, in a nutshell, means a literary inquiry. It can be done in a haphazard manner from the perspective of a common man and in a systematic manner from the perspective of a trained man. The critique of the trained man about the worth of literature is called criticism (Prasad "Introduction", xi).

**The Qualities of an Ideal Critic**

A critic is fundamentally a voracious reader. He brings out a trained judgement on whatever he reads, analyzes and enjoys writing about it. He subjects everything he reads to a thorough scrutiny and analysis. Therefore, criticism is born out of questioning the worth of any work of art. It takes neither an author nor his work of art into confidence. This spirit of objective inquiry promoted by the Renaissance Movement encouraged people to question everything and subject everything to the closest scrutiny. It instilled in the minds of readers the quest for scientific temper and imparted critical acumen. As a result, an objective or a disinterested scrutiny of the work of art undertaken, enables one to read it carefully, understand it rightly and interpret it correctly and fully. In order to make criticism flourish, intellectual freedom is necessary on the part of the reader. It can happen only in an ambiance, where questioning and inquiry are freely allowed (Prasad "Introduction", xi).

### **Limitations of Criticism**

Criticism is conditioned by two major factors. They are: (1) the trend of the age or time, and (2) the attitude of the critic. It is also the same in the case of the writer. A person cannot come out of the framework of one's mind and the popular notion of his own time. These limitations make the critical approach of one age or author different from another. Thus, they bring a distinctive character to the criticism of an individual critic and a work of art. Each age has its own critical standards and each critic has his own individual approach to literature because one looks for morality, another looks for aesthetic pleasure and a third for both. If one advocates conformity to the rules of the ancient Classics, another will advocate a reasonable deviation from them and yet another will advocate a complete freedom of action.

These practical aspects of criticism bring forth the point that there are no fixed principles of criticism to be applied indiscriminately to all the works of all ages and writers. Each age has promoted critical thought. Each age has discarded the critical rules of one age and the subsequent age follows them. Thus, the principles of criticism emerge out of the various interpretations of literature and commentaries on literary works or literary activities which advance from time to time. They are either similar or dissimilar and/or even contradictory (Prasad "Introduction", xii).

### **Criticism During the Pre-Platonic Age**

The art of criticism began in ancient Greece in the Age of Pericles. Painters like Phidias and Polygnotus, poets and dramatists like Aeschylus, Sophocles, Euripides and Aristophanes, philosophers like Parmenides, Empedocles and Socrates, and orators like Gorgias, Antiphon and Lysias lived in this age.

William K. Wimsatt and Cleanth Brooks discuss in *Literary Criticism: A Short History* the following points: In Homer's great *Iliad* and *Odyssey* and in Hesiod's *Theogony*, the poets pray

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

Dr S. Joseph Arul Jayraj

A Critique on the Views of Plato, Aristotle, Stephen Gosson and Sir Philip Sidney on the Art of Poetry -Rendered in the Light of T. S. Eliot and I. A. Richards

to the Muse to inspire them to utter truth. Even though the Muse breathed the divine music into Homer and Hesiod, these two poets had some difference of opinion on the function of poetry. According to Homer, the function of poetry was to give pleasure, and to Hesiod, to teach or to convey a divine message. Pindar attached great value to inspiration and technique in poetry. Xenophanes criticized Homer and Hesiod for having attributed to god all that was a reproach and scandal among men. The idea of Theagenes and Anaxagoras that poetry as an allegory contained moral and scientific truths was disagreed by Xenophanes. Scholars discoursed freely on various topics such as Religion, Philosophy, Morality, Politics, Art and Literature. Thus, in Europe, the art of criticism began in ancient Greece approximately in the 4<sup>th</sup> or 5<sup>th</sup> century B.C. It did not fail to attract the attention of the scholars. In the 6<sup>th</sup> century B.C., Plato, in the *Republic*, referred to the dichotomy between philosophy and poetry.

Scholars like Aeschylus, Sophocles, Euripides, Socrates, Aristophanes applied their minds to criticism. While discussing the relative merits of the actual practice of writing a work of art, they do discuss the criterion of merit in poetry and drama, the relative importance of the craftsmanship and morality, and choice of the language. The points raised by them are not only relevant to the critics of their own time, but also to the ones of the present day. Though they initiated regular criticism of the Western world, there is not much difference between the creative writer and a critic because criticism is an outcome of creative thinking (Prasad xiv). But before Plato, criticism was not systematic. It was developed into systematic principles by Plato and then followed by Aristotle

### **Plato's Views on the Abuse of Poetry**

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

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

**Poetry's Non-Moral Character:** Poetry lacks concern with morality. It treats both virtue and vice alike. The evil flourish but the virtuous suffer. It portrays both gods and heroes in unfavourable light: gods as unjust or revengeful, or guilty of other vices, and heroes under the sway of uncontrollable passion of all kinds—pride, anger, grief, and so on. Such literature will corrupt both the individual and the state (Prasad 4-5).

**Plato's Views on Drama:** All rules that apply to Poetry apply equally to drama because of the following reasons: Drama is also a branch of poetry. The representations of drama are also removed from reality (Prasad 5). Drama is also a product of inspiration and has emotional appeal. It is also unconcerned with morality (Prasad 6).

**Drama's Appeal to Baser Instincts:** Drama is meant to be staged. It pleases the heterogeneous multitude by introducing what they like. For example, cries of the beasts in comedy and lamentations in tragedy. These help the playwrights to arouse the baser instincts in the audience of which people are ashamed of in their normal life. This leads to bad taste and laxity in discipline. So, Plato wants to censor the plays (Prasad 6).

**Effects on Impersonation:** The actors by constantly acting out bad roles/ evil characters let evil qualities enter into their own character. So, acting is not a healthy exercise. Acting expresses one's individuality and enfeebles one's character. If characters impersonated are the cream of humanity (Kings and Nobles), the actors stand to gain because the same qualities are stimulated in them. Tragedies represent the best in life. So, they deserve to be encouraged (Prasad 6).

**Tragic and Comic Pleasure:** What is it in a painful scene that causes pleasure in a tragedy? (Prasad 6) Human mind is a mixture of heterogeneous feelings such as anger, grief, envy, fear, etc. It can afford pleasure when indulged in excess. It pleases men to lose their temper (Prasad 6).

**In a Comedy:** Pleasure takes the form of laughter in what the character is and what he pretends to be. Such a pleasure is malicious because it arises out of the weakness of a fellow-human being, who is the object of pity. If the onlookers love the pretender, his weakness will put them to laughter. If the onlookers hate him, his weakness will arouse contempt in them. It can be noted that Plato's profound truth is: No character can be comic, unless he is lovable. He warns one not to indulge in Comedy in length often because it affects one's seriousness of conduct to do great deeds (Prasad 6).

### **Aristotle's Views on Poetry**

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

Dr S. Joseph Arul Jayraj

A Critique on the Views of Plato, Aristotle, Stephen Gosson and Sir Philip Sidney on the Art of Poetry -Rendered in the Light of T. S. Eliot and I. A. Richards

Poetry originates from three basic instincts of man: (1) Imitation, (2) Harmony, and (3) Rhythm (Potts 20-22).

(a) Artistic imitation provides aesthetic pleasure. Things that are simply detested by people in real life, give people delight when they are artistically reproduced with verisimilitude (life-likeness). (b) If historically viewed, poetry diverges into two directions, according to individual character of the writer: (i) the graver spirits imitated the noble actions of good men and (ii) the more trivial ones imitated the actions of meaner persons. Later, poetry resulted into two genres of tragedy and comedy (Potts 21).

### **The Nature of Poetry**

Speaking of the nature of poetry, Plato calls the poet an imitator. According to him, the poet imitates one of the following: (1) things as they were or are, (2) things as they are said to be or thought to be, and (3) things as they ought to be.

### **Imitation**

Imitation is a common principle of all fine arts. It differs from one another in medium, object, the manner or mode of imitation. Artists imitate for the pleasure it affords them. The medium of imitation: Rhythm, Language, or “Harmony”. Unlike Plato, Aristotle says that poet’s imitations or pictures of life are real because they reveal truths of a permanent or universal kind.

### **The Objects of Imitation**

(a) Men in action are either of higher type or of lower type (Potts 18). (b) Men are represented either as better than in real life, or as worse, or as they are (Potts 19).

### **The Manner of Imitation**

The poet may imitate either a narrative manner or a dramatic manner. The mode of narration must present characters with verisimilitude as in the case of Homer. Imitation differs in medium, in object and in manner (Potts 19).

### **The Function of Poetry**

Aristotle does not make any categorical statement about the function of poetry in *Poetics*. But his observations on poetry imply that the function of poetry is to give pleasure (Prasad 12-13).

### **The Emotional Appeal of Poetry and Catharsis**

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

## Critical Objections against Poetry and their Solutions

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

## Aristotle's Views on Comedy

Not much has been said on comedy in *Poetics*. The roots of comedy lie in satirical verse. The satirical verse owes its origin to the phallic song in honour of Dionysus, the god of fertility. Comedy, as the satirical verse and the phallic song, represents men as worse than they are. Unlike Plato, Aristotle means men who are ugly or have some defects in themselves which are not painful or destructive in them or to others. These harmless ugliness or personal defects provoke laughter. By excluding personal attack, a comedy can be made to rule out malicious pleasure. In a comedy, pleasure does not arise out of personal weaknesses, but out of general foibles, and causes no pain to the victim or the spectator. The satire ridicules personalities, comedy ridicules general vices—the 'sinner' and the 'sin' (Prasad 21-22).

Comedy has the generalizing power of poetry. It represents what may happen. Thereby, it presents only the probable circumstances. Thus, it does not choose the particular, only hits at the general. It does not mock at the behaviour of an individual but mocks all men of the same type who behave in the same manner.

According to Aristotle, poetry, which is a work of art, must be judged by its proper function of imparting pleasure. He judged literature by its own aesthetic standards. In other words, for him, literature is no more than what it is— a work of art. To do so, poetry must make an appeal to the emotions, which is cathartic and not harmful in its effect as Plato believed. Aristotle discovered the principles by which literature can most effectively discharge pleasure. Literature has unity of action, which Plato also recommended, and decorum in all its parts such as character, thought, style and performance.

Aristotle strongly believed that a work of art which is created with the help of imagination is not an illusory copy of life or reality. Literature tends to see the universal in the particular. He perceived the truth that the truths of poetry are of higher order than that of everything else. While relating literature with life, he stresses the philosophical value of poetry to mankind as it gives mankind the capacity to see the permanent features of life in the ephemeral. Thus, Aristotle's *Poetics* is a comprehensive treatment of poetry, its nature and art, revealing the



dramatic art. It is a valuable study of critical methods. He possesses a mind of suggestive ideas. It is a systematic criticism that is handed down to the modern world from the ancient.

### **Limitations of Aristotle's Criticism**

It is fit to recall to one's memory the fact that criticism is conditioned by two major factors. They are: (1) the trend of the age or time, and (2) the attitude of the critic himself. Aristotle is of no exception but an apt example to it. Even though Aristotle was the first systematic theorist of literary criticism and his critical theories have become the basis of all subsequent discussion of literary aesthetics, his theories were primarily based on the Greek literature of his own times. He forgets his scientific approach and follows the established tradition. He draws his models of tragedy from Sophocles and Euripides. He assigns to tragedy a higher rank than it deserves, and to epic the second. The unity of action is more possible in the shorter tragedy than in the lengthy epic. But, for Aristotle, there is no difference between epic and tragedy. He praises Homer more than Sophocles. He omits the lyric in 'a treatise concerning poetry.' He deals more with the form of the literary type than with its content, laying down rules only for forms. The *Poetics* is incomplete. But even in its fragmentary form, it is one of those rare books that have powerfully moved mankind down the ages (Prasad 28).

### **The Beginning of the English Literary Criticism**

Sir Philip Sidney was born on 30<sup>th</sup> November 1554. He joined Christ Church College, Oxford in 1568 and left without a degree in 1571. He wrote *Astrophel and Stella* in 1591. He started a literary circle called the 'Areopagus' between 1577 and 1579 which consisted of Sir John Cheke (1514-1557), Roger Ascham (1515-1568) and Thomas Wilson (1525-1581), Edward Dyer (1543-1607), Gabriel Harvey (1545-1630), Edmund Spenser (1552-1599), Sir Philip Sidney (1554-1586) Samuel Daniel (1562-1619) and Thomas Campion (1567-1620), aimed at the 'reform' of English verse and substituted the Greek and Latin system of prosody for English verse (Hudson 55-76).

Stephen Gosson's *The School of Abuse* was published in 1597. He dedicated it to Sir Philip Sydney (without his permission). Gosson's pamphlets attack Poetry and Drama. Sir Philip Sydney defends Poetry against Gosson. Arber praises Gosson as "a distinguished poet and dramatist, not an unworthy associate of Shakespeare" (Prasad 78). Stephen Gosson does not attack the written drama but the acted drama. His Puritanism is based on the expression of genuine concern for purity in national life, the preservation of culture and Christian values. He opposes a tendency to vulgarise drama for gratifying the tastes of the least educated and cultured sections of society. Sir Philip Sydney's *An Apology of Poetrie* was written perhaps in the year 1580 (a year after Gosson's *The School of Abuse*). It was published in 1595 and was dedicated to Gosson. It was the best example of controversial pamphleteering—maintaining a high level of

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

Dr S. Joseph Arul Jayraj

A Critique on the Views of Plato, Aristotle, Stephen Gosson and Sir Philip Sidney on the Art of Poetry -Rendered in the Light of T. S. Eliot and I. A. Richards

cultured intellectual acumen for the preservation of dignity in criticism. In his ideology, Sydney foreshadows Matthew Arnold who is an adherent of the doctrine of dramatic unities and of ‘pure tragedy’ unmixed with comic matter. Sydney’s views are suspended and ignored by William Shakespeare. Sidney’s *An Apologie for Poetrie* is an intended reply to Stephen Gosson’s *The School of Abuse* because Sidney’s line of defense closely follows Gosson’s line of attack. Gosson has objected to poetry on four grounds: (i) a man could employ his time more usefully than in poetry, (ii) it is the mother of lies, (iii) it is the nurse of abuse, and (iv) Plato had rightly banished poets from his ideal commonwealth. Sidney’s *An Apologie for Poetrie* is a reply to each one of the charges that are leveled against poetry by Gosson. The reader must take into consideration the point that there was neither great poetry nor criticism in England when Sidney fought the battle in defense of poetry (Prasad 78-79).

**The ‘Argument’ of Sidney’s *An Apologie for Poetrie***

Sidney’s spirited defense in favour of poetry is logical. He examines poetry both in part and as a whole. Poetry is the oldest of all branches of learning which enables people to understand and digest tougher knowledge. “Poetry is superior to philosophy by its charm, to history by its universality, to science by its moral end, to law by its encouragement of human rather than civic goodness” (Prasad 79). There are various forms of poetry: the pastoral by its comments on contemporary events and life pleases life in general, the elegy evokes pity for ‘the weakness of mankind and the wretchedness of the world’, the satire by its gentle and pleasant ridicule of folly, the comedy by its ridiculous imitation of the common errors of life, the tragedy by its moving demonstration of the uncertainty of the world, the lyric by its sweet praise of all that is praiseworthy, and the epic by its representation of the loftiest truths in the loftiest manner. Thus, poetry in its various forms does not deserve the charges that are leveled against it (Prasad 79).

**Sidney’s Classicism**

Sidney’s *An Apology for Poetrie* is the first serious attempt to apply the classical rules to English poetry. He also insists on the observance of the three unities in English drama. He also advocates classical metres (Prasad 81-83).

**Sidney’s Contribution to Criticism**

Sidney’s concept of poetry is different from that of Aristotle and he makes poetry what Plato wished it to be (*Classicism*. “England before the Restoration”, 20). The following points prove the statement.

Plato	Sidney
1. Plato found fault with poetry for being an	1. Poetry does not imitate the ideal pattern or

imitation of an imitation (The objects of Nature were the ideal patterns of imitation for the poets).	copy, but the idea itself (Prasad 84 – 86).
<b>Aristotle</b>	<b>Sidney</b>
2. Poetry is an art of imitation because it imitates nature.	2. Poetry is not merely an art of imitation but of ‘invention’ or ‘creation’. It creates a new world altogether for the edification and delight of the reader.

**Sidney Refutes the Four Charges that are Leveled against Poetry by Gosson as Follows:**

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

Thus, regular criticism in England began with Sir Philip Sidney with the same quality of literary inquiry which prevailed at the time of Plato and Aristotle. Sidney’s appreciation of “The Ballad of Chevy Chase” in *An Apologie for Poetrie* and Dryden’s ‘examen’ of Ben Jonson’s Play *The Silent Woman* in *An Essay of Dramatic Poesy* (1668) are of historical importance in English

criticism. They are the examples of the first attempts ever made by English Critics to study works of art closely in their totality.

### **A Critique on the Views of Plato, Aristotle, Stephen Gosson and Sir Philip Sidney on Poetry**

From the kaleidoscopic views of Plato, Aristotle, Stephen Gosson and Sir Philip Sidney, on criticism, the readers understand that criticism is born out of questioning the worth of any work of art. This spirit of inquiry must encourage the reader to question the authors, their works and even the critical views presented on a work of art to the closest scrutiny. As a result, the readers can objectively or disinterestedly scrutinize the subject undertaken, which enables them to read it carefully, understand it rightly and interpret it correctly and fully. In order to do so, intellectual freedom should be ensured to the readers because criticism can flourish only where questioning and inquiry are freely sanctioned (Prasad “Introduction,” xi). The same spirit of inquiry can be applied to the criticism of any critic and the worth of the statements that are made by the critic can be analyzed. The most important question criticism addresses in this research article is: What kind of activity poetry is and what is its value? The following short critique does emerge out of the afore-said principles of awareness that criticism has created in the researcher.

When Plato finds fault with poetry for being an imitation, Sidney says that poetry does not imitate the ideal pattern or copy, but the idea itself. (Prasad 84 – 86) Anyhow, Sidney himself has accepted the fact that poetry is an imitation of an idea. Anything which is an imitation cannot be revered as superior to the original and dependable. For example, standard gold is 24 carat which is 99.9% pure. 22 carat gold is called 916 KDM gold in which Cadmium is soldered. It is 91.6% gold. Even though a 22 carat piece of gold jewel is very costly, it cannot have the worth more than that of the original 24 carat piece of gold because the jewel with 916 KDM is made with an amalgamation of Cadmium which is only 91.6% gold (AJITH PRASAD.COM Blog. “Gold Jewellery Buying Tips: Wastage Charges, Making Charges, VA, Karat, 916 and more...” <http://ajithprasad.com/gold-jewellery-buying-tips-wastage-charges-making-charges-vakarat-916-bis-hallmark/>).

Sidney says that poetry imitates the ideal idea itself. He also implies to say that poetry and poets are incapable of offering anything original to the reader, but only an imitated ideal idea. So Sidney’s supposed “praise” of poetry as an imitation of an ideal idea itself degrades the worth of poetry and poets and only the ideal idea that the poets try to imitate, present, preach and expect the society to practice. Is it praiseworthy?

Sidney is known as a learned English politician, but he is also known as generous, brave, noble and impulsive by nature. It is this impulsive nature that hastens Sidney to defend poetry

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

Dr S. Joseph Arul Jayraj

A Critique on the Views of Plato, Aristotle, Stephen Gosson and Sir Philip Sidney on the Art of Poetry -Rendered in the Light of T. S. Eliot and I. A. Richards

and it is not the idea which is based on the “merit” that it is an art of imitation or ‘creation.’ Sidney’s defense of poetry can exist only in the ‘reel’ world and not in the ‘real’ world. If at all poetry ‘invents’ or ‘creates’ anything, what does it ‘invent’ or ‘create’? In reality, it neither ‘invents’ nor ‘creates’ anything “new.” It only ‘restates’ what is already stated and imitated. Even the words in which the ideas are arranged in a variety of different patterns of sentences cannot be claimed as the poet’s own because the language and the sentence patterns that are used in the poems cannot be owned by any poet as the “original” products of his own. The writer can only borrow words, sentence patterns and ideas from the fund of language and experience of other writers and thinkers and make use of them and try to present them under the guise of his/her own. Strictly speaking, it is a true act of aping and plagiarism and so writers who make tall claims that they are “creative” cannot be accepted and they cannot be praised for it.

When Stephen Gosson admonishes us, saying that man might better spend his time than dabbling in poetry, instead of refuting the charge of Gosson directly, Sidney says that poetry teaches and moves the minds of men so much which nothing else in the world can do. Here, the readers may agree with Sidney on the surface level meaning of his statement, when he argues that poetry is highly influential in moving the minds of men. If the readers delve deep into the statement of Sidney, they can understand the gullible nature of poetry that misguides readers by creating an illusory and ephemeral world for them. Poetry fails to create a world of reality for the readers and help them to keep themselves there permanently. So it is made clear that writing and reading poetry are time-pass activities and they are certainly not productive activities by nature.

Gosson hooks Plato to his side in support of his view that the poet is a liar. How can poetry composed by liars be had as the guiding force of the people in a society? If the poet is a liar, then who does speak the truth? Sidney says that to say so is to misunderstand the poet’s very purpose. When the poet tells certain facts, he has no concern whatever with these. He makes use of them to arrive at higher truths. In this context, the reader thinks that if the poet has no concern with the so-called facts he states, why does he say the facts? What is the use of stating them? If he makes use of them to arrive at higher truths, what higher truths the poets have so far arrived at in this world? Have such truths that are arrived at been accepted as universal truths? If the readers try to analyze and know the worth of higher truths, if at all the poets have arrived at any, they can find out the truth that the so-called higher truths are ‘pseudo-statements’ or false statements.

While science makes statements, poetry makes ‘pseudo-statements’. A statement says something and ‘is justified by its truth, i.e. its correspondence, in a highly technical sense, with the fact to which it points’. It can always be verified by a reference to its original outside it. But a pseudo-statement is only a statement is

only in name; what it says, as in the words ‘with heart on fire’, is not literally true. So in the usual sense of the word ‘say’, a pseudo-statement says nothing at all; what it apparently says has the larger purpose of evoking an emotion or attitude of mind which the poet considers valuable but for which there are no verbal equivalents. So he adopts this indirect method of evoking it, neither caring for the literal meaning of words nor for their logical sequence—both defects in the scientific use of words. Poetry speaks not to the mind but to the impulses; and its speech, literal or unliteral, logical or illogical, is faithful to its experience to the extent to which it induces a like experience in others. (“Poetry and Beliefs.” p.1, <https://www.scribd.com/document/102897373/I-a-Richards-Poetry-Belief>)

The false statements the poets make need not always be lies. A false statement which is untrue always misleads one who hears it. A false statement which is untrue need not necessarily be uttered to mislead the listener. It can also be a statement uttered by someone who does not know that it is untrue. One should remember the fact that poems which contain ‘pseudo-statements’ are composed based on a particular framework of the minds of the poets in a particular moment of their lives. The so-called “truths” stated by poets are not truths of the Holy Scriptures and so they cannot be had as the guiding principles of human life. If an ideal reader analyses the statement of P. B. Shelley, who says that “poets are the unacknowledged legislators of the world” (“A Defence of Poetry”), s/he should be able to ask a pertinent question: Who has given the authority to the poets to be ‘the unacknowledged legislators of the world’? As the statement reveals the fact that the so-called tall claim Shelley makes in his statement is not at all acknowledged by the legislators of the world. This statement of Shelley brings to light, the audacity, sense of pride, arrogance and hostility with which such egoistic statements are made. How can such a person’s statements be had as the guiding principles of life?

Gosson finds fault with poetry for abusing men’s wit, training it to wanton sinfulness and lustful love. Sidney refutes the point of Gosson by saying that it is not poetry that abuses man’s wit but man’s wit that abuses poetry. From Sidney’s statement of defense, the readers can understand the fact that Sidney himself acknowledges the fact that poets do abuse their faculty of poetry and wit. Then, how can the products of poets who abuse their wit and that of the readers through poetry will be the guiding force of the people of the world? Furthermore, even if man tries to abuse poetry, it should not lend itself for being abused by man like that of a scientific truth. But in practice, Poetry does lend itself for umpteen interpretations which are irrational and improbable, and therefore, undependable.



Gosson hastens to hook Plato to his side in support of his views on poetry by stating that Plato himself has condemned poetry. Sidney, in his retort, says that Plato does not find fault with poetry, which he considered divinely inspired (Prasad 80). In this context, the reader can ask the following questions: How can Sidney account for the idea that poetry is divinely inspired? Where is the proof for it? Sidney says that it is based on a popular belief. This statement of Sidney leads the reader to raise another pertinent question that even superstitious beliefs are very popular in the society and are practiced by both the literates and the illiterates. Since superstitious practices are also based on popular beliefs, can such superstitious beliefs be had as the guiding principles of human life? If one has them so, what will happen to the individual and the people of the world?

Moreover, poetry doesn't need anyone's support for its existence. It will survive by itself. Then, why does Sidney come forward to defend poetry from the attack of Stephen Gosson? It is not out of his love for poetry Sidney hastens to defend poetry, but Stephen Gosson dedicated *The School of Abuse* to Sir Philip Sydney without getting his concern. It is due to the clash of wills of Gosson and Sidney that their discussion on the merit of poetry has thus degenerated into a debate. At this juncture, without taking sides, the reader is expected to play the role of a moderator and arrive at a suitable conclusion based on the merits of the arguments placed before him/her not only by both Gosson and Sidney but also by the researcher.

### **T. S. Eliot's Views on Orderliness both in Art and Criticism**

T. S. Eliot advocates to seek orderliness in art from life and in criticism from art. The end of criticism, for Eliot, is the elucidation of a work of art and the correction of taste. English criticism has been swaying between classicism and romanticism. The former insists upon an outside authority to criticize a work while the latter lays emphasis on individual liberty (Prasad 231).

Eliot holds that the right approach to criticism is the classical one. Fact-finding is the function of criticism. This is best done when the critic has something outside himself to guide him based on tradition and accumulated wisdom. Eliot insists on objectivity in criticism. To exercise that objectivity, he says, a critic must have, firstly, a highly developed sense of fact and secondly, he must have comparison and analysis as his tools. Comparison helps the critic see how the work modifies past tradition and is itself modified by it and analysis makes him see the work as it really is (Prasad 231-232).

According to Eliot, true criticism is a scientific enquiry conducted on a work of art to find out what it really is. It is an objective exercise of applying one's mind. Such exercise enables one to discover the underlying principle in a work of art. It should be done with the scientific



bent of mind because a scientist is not interested in a specimen, but in the underlying principle of that specimen. A modern critic should also do the same regarding a work of art. Eliot goes a little further to say that the author himself is the best critic of his work, since it is he, the author, who first adopts, adapts, adept, combines, constructs, corrects, writes, revises and finalizes his work. Thus, Eliot believes that the author is not only creative, but also critical even before any other critic (Prasad 233-234).

### **I. A. Richards' Views on the Nature of Poetry**

(a) Richards first examines the working of the human mind. He understands human mind as 'a system of impulses' (<http://kjtenglishnotes.blogspot.com/2015/10/i-richards-essay-on-english-criticism.html>) that is defined as reactions produced in the mind by some stimulus culminating in an act. The impulses pull human mind in different directions till the stage of action. Human mind experiences a state of poise only when the impulses organize to follow a common course. The ideal state of poise is one in which all the impulses are enabled to satisfy themselves to the full when stirred into activity by some stimulus. But as this is rarely possible, the maximum satisfaction of the maximum number of impulses, with the minimum frustration to the rest, is all that can be hoped for (Prasad 240-241).

(b) Sometimes, man's impulses respond to a stimulus in such an organized way that the mind has a life's experience. Poetry, and all imaginative literature, is a representation of this uniquely ordered state of mind (<http://kjtenglishnotes.blogspot.com/2015/10/i-richards-essay-on-english-criticism.html>). The role of a poet is to record the happy play of impulses on a particular occasion. While reading poetry, the reader comes to the poet to share this happy play of impulses in the poet's mind. Whatever else goes on in the mind of the poet remains unknown since that happens in the unconscious (Prasad 241-242).

### **I. A. Richards' Views on Poetry and Communication**

(i) The poetic experience can be made known to others only through communication. If the communication of the experience is done effectively, then the reader will have the same experience of the poet. If the work fails to give the same experience to the reader, that means, the experience has not been embodied well in the work. Communication is important in the expression of poetic experience (Prasad 242).

(ii) Richards examines the kinds of language poetry uses. There are two kinds: referential or scientific and emotive. The first kind is used for the sake of references while second is used for the expression of attitudes and emotions. For example, the word 'fire' in its scientific use, refers to the corresponding object 'fire' and nothing more. The same word in 'heart on fire' when emotively used, would mean 'in an excited state.' The word in the second

use of it, instead of merely referring to the object, evokes an emotion of excitement. While science makes statements, poetry makes pseudo-statements. A statement can be verified by a reference to its original outside it; whereas, a pseudo-statement is only a statement in name and what it says is not literally true (Prasad 243-244).

### Conclusion

If the readers consider Plato's concept of inspiration seriously, they will understand the grain of truth when Plato states that the poet writes not because of his deep thought over the subject but because of inspiration, then how can such a 'spontaneous overflowing of powerful feelings' (Ramaswami and Sethuraman 307) be a reliable substitute for truths that are not based on reason? The readers are expected to put the poet's so-called profound truth to the test of reason. The emotional appeal of poetry is based on impulses. Therefore, like reason, they cannot be safe guides to the members of the society. That is why it is argued that a poet's 'pseudo statements' cannot be safe guides for readers. Since poets are guided by impulses that are not based on reason, their statements cannot mould the minds of the readers as better citizens and ensure the state a better organization (Prasad 3-4). So, it is made clear that poetry lacks concern with morality. Poetry fails to fulfil poetic justice. It treats both virtue and vice alike. It allows the evil to flourish, but the virtuous to suffer. It portrays Gods as unjust or revengeful, or guilty of other vices, and heroes under the sway of uncontrollable passion such as pride, anger, grief, etc. Any piece of literature which contains such elements of evil will corrupt the individual as well as the state (Prasad 4-5). The reader need not call the poets the liars but can arrive at an intelligent conclusion that poetry is full of wise lies. The reader should also have a sense of admonition that the truth lies somewhere in the lies between the charges that are leveled against poetry and poets and the defense rendered in favour of poetry and poets. This truth can be arrived at only by an ideal reader by practicing the forthcoming idea both in spirit and letter: to discern the truth in everything, by whomsoever spoken, is wisdom (*Thirukkural*. "Chapter-43: On Wisdom", p.88).

Thus, a true critical inquiry is not just having interest either in literature or in criticism for its own sake, but a concern for the values of life it promotes. In this understanding of literature and criticism, the reader can not only see the object as it really is, but also can add an analytical procedure to it. If a reader follows such analytical methods, which he can borrow from critics, can offer a notable contribution to the field of criticism and that can be further utilized by the readers of literary criticism.

---

### References

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

Dr S. Joseph Arul Jayraj

A Critique on the Views of Plato, Aristotle, Stephen Gosson and Sir Philip Sidney on the Art of Poetry -Rendered in the Light of T. S. Eliot and I. A. Richards

- AJITH PRASAD.COM Blog. (August 9, 2012). Ajith Edassery. "Gold Jewellery Buying Tips: Wastage Charges, Making Charges, VA, Karat, 916 and more..." <http://ajithprasad.com/gold-jewellery-buying-tips-wastage-charges-making-charges-va-karat-916-bis-hallmark/> Accessed 24 August 2018.
- Hudson, William Henry. *An Outline History of English Literature*. Madras: B.I. Publications, 1961.
- "Poetry and Beliefs." p.1, <https://www.scribd.com/document/102897373/I-a-Richards-Poetry-Belief> Accessed 6 Oct. 2018.
- Potts, J. L. Trans. & Ed. 1953. *Aristotle on the Art of Fiction: 'The Poetics.'* London: Cambridge University Press, 1968.
- Prasad, Birjadish. *An Introduction to English Criticism*. New Delhi: Macmillan India Ltd., 1965.
- Ramaswamy, S. and V. S. Sethuraman. *The English Critical Tradition: An Anthology of English Literary Criticism*. Vol. I. Bangalore: Macmillan India Ltd, 1986.
- Secretan, Dominique. *Classicism: The Critical Idiom*. Ed. John D. Jump. London: Methuen & Co Ltd., 1973.
- Thomas, K. J. 31 Oct. 2015. "I. A. Richards (Essay on English criticism) THE TWO USES OF LANGUAGE." <http://kjtenglishnotes.blogspot.com/2015/10/i-richards-essay-on-english-criticism.html> Accessed 19 Feb. 2019.
- Wimsatt, William K. and Cleanth Brooks. *Literary Criticism: A Short History*. Calcutta: Oxford Book Company, 1957.
- =====

**Reconstructing Masculinity and Femininity in Amin Maalouf's  
*The First Century After Beatrice***

**Dr Jitender Singh**  
Assistant Professor  
Department of English  
Hindu College, Sonipat  
Haryana – India  
[jitenderwriter@gmail.com](mailto:jitenderwriter@gmail.com)

=====  
**Abstract**

The approach of Gender Studies as a critical theory has chiefly been to resolve the dilemma between masculine and feminine. Under the aegis of feminist studies, women's social and political identity is analysed especially as it is expressed in literary texts. On similar lines, Men's Studies or Masculinities Studies is also a recent offshoot of gender studies dedicated to scrutinizing the myths and markers of masculinity and manhood. The basic need to establish this branch of study is the realization arrived at by feminists that ultimately it is the man who has been conditioned with wrong notions of masculinity. Unless this kind of conditioning is done better, women have to deal with the existing patriarchal version of man. It does not mean that earlier attempts have not been done to comprehend manhood, yet his soft side has not indeed been probed. When Simone de Beauvoir remarks in her ground-breaking work, *The Second Sex*, that "One is not born a woman rather one is made" (1949), no one paid attention to the fact that the same can be said of man as well. Unless man discovers and accepts his original and naked self, his contaminated form would keep raising problems for men and women. This paper researches this above theory with reference to the novel of Amin Maalouf *The First Century after Beatrice*.

**Keywords:** Amin Maalouf, *The First Century after Beatrice*, Masculinity, Patriarchal society, Gender studies, sharing responsibilities.

In this field, R. W. Connell's foundational work marked a significant progress in understanding the basis behind masculinities. The first attempt made towards analysing problems of masculinity was centred on division of labour. There happened to be a clear demarcation between male sex role and female sex role. It became popular when in nineteenth century debates women's liberation was resisted by a scientific doctrine of innate sex difference. R. W. Connell writes, "Women's exclusion from universities, for instance, was justified by the claim that the feminine mind was too delicately poised to handle the rigours of academic work". (49) Its consequences were not measured at that time. When women were exiled from the public sphere, the extra burden of responsibility fell on the shoulders of men which resulted in various diseases like anxiety, disorder and sometimes even depression. From this doctrine is born the stereotype that only man should earn for the family:

In relation to production, masculinity has come to be associated with being a breadwinner. This definition will come under pressure when it becomes impossible for men to win the bread. Structural unemployment is now a reality for considerable parts of the working class, especially youth. Young working-class men without regular jobs were therefore chosen as a third group. (Connell 118)

Women could have shared this responsibility, but they were not allowed to. In the present time, therefore, more men suffer from unemployment anxiety rather than women because for them employability does not define their lives as men's lives are defined by it. "The male role literature took it for granted that being a breadwinner was a core part of being masculine". (Connell 56) For men, problems of hair loss, growing baldness, premature old age syndrome, anxiety and depression are some of the direct offshoots of this theory of masculinity. Though there is no denying the fact that this same theory of masculinity privileged man with more social power and liberated him from household chores and child-care responsibility, but it also made his personal experiences with family bitter and irritating.

This sex role theory is justified with time in reference to the biological sex differences. Therefore, masculinity and femininity do not remain mere two sexual categories but become two distinct ways of social behaviour. In this context, R. W. Connell states:

The idea that masculinity is the internalized male sex role allows for social change, and that was sometimes seen as role theory's advantage over psychoanalysis. Since the role norms are social facts, they can be changed by social processes. This will happen whenever the agencies of socialization – family, school, mass media, etc. – transmit new expectations. (51)

When researches are conducted on how new expectations have made the experiences of men more troublesome in the society, it comes to the surface that it also induced a conflict within masculinity born out of unmanageable social expectations.

With the advent of feminism especially in academia, female sex role theories were questioned. "But it was now generally assumed that the female sex role was oppressive, and that role internalization was a means of fixing girls and women in a subordinate position". (Connell 51) Such raised consciousness among women soon resulted in a gradual consciousness among men as well. Consequently, it was argued that male sex role was oppressive too and it ought to be changed or abandoned. Books that came in the 1970s were based on this oppressive aspect of sex role theory. As far as its impacts are concerned, its effects can be seen on both men and women. The self of the individual is burdened by the pressure of the role associated with it. "The concept of sex role identity prevents individuals who violate the traditional role for their sex from challenging it; instead, they feel personally inadequate and insecure". (Pleck 42) Thus, there is a dire need in sex role theory to change its orientation. This is high time when man has to violate the social code of masculinity so that a new and fresh identity is born, more consistent and mutually coordinating.

In this context, Amin Maalouf's *The First Century After Beatrice* published in 1992 is very significant in carrying out a different image of masculinity. Translated into English from French by Dorothy S. Blair, this novel is reviewed by Ziauddin Sardar as follows:

May your name live forever and a son be born to you. The ancient Egyptian prayer is elegantly transformed into a modern parable by Amin Maalouf. *The First Century After Beatrice* is a brilliant and succinct contemplation on what happens when modern science is placed in the service of medieval prejudices and traditional wisdom is abandoned in favour of contemporary expediency.

The book, on an apparent level, is a fascinating narrative about gender and population politics set in the initial decades of 21<sup>st</sup> century. The story of the nameless narrator who falls in love with a free-spirited woman raises certain questions about masculinity. He seems to be from a new branch of men who influenced by feminism transformed themselves into caring and soft men.

Amin Maalouf breaks a number of myths in this novel regarding the existing notions of masculinity. At the very outset, the narrator who is an entomologist defies the view that public life is the sole zone of the man. He may stay at home and still be constructive. He states:

This introduction may lead you to think I belong to the race of great travellers: a date on the banks of the Nile, a jaunt to the Amazon or the Brahmaputra . . . Quite the contrary. I have spent most of my life at my desk, my travels have been, for the most part, between my garden and my laboratory. For which, moreover, I have not the least regret; every time I applied my eye to the microscope, this was like setting out on a voyage of discovery. (5)

While describing his relationship with his beloved Clarence, the narrator makes certain useful remarks which are important enough in defying gender stereotypes:

In spite of all I have just written, I shall be close to the truth when I state that Clarence's beauty had little influence on our subsequent relationship. Not that I am, or ever have been, devoid of aesthetic sense, God forbid! But the only thing that can permanently attract me is the intelligence of the heart, providential if it is clothed in beauty, moving if it is not. (16-17)

The narrator is sapiosexual but it does not mean that Clarence is blind to her feminine aesthetic beauty. Amin Maalouf has portrayed the character of Clarence in a very diligent manner capturing the very essence of a fully-fledged individual. The narrator describes his first encounter with Clarence, "My visitor burst out laughing, she looked at me in the way any man would like to be looked at by a woman. Exhilarated, excited, reassured by seeing her replace the cap on her pen and put it away". (19)



The novel offers a lot more space to the issue of child-birth and its selective measures available in the market. The birth of a child is considered highly necessary for the prolongation of the family name. It is very rare that discussions are held before the planning of the family. But the couple before us seems to be a trend setter. The narrator is forty-one and his beloved is twenty-nine. When he presents the prospect of having a child, she does not disagree with the principle of a child, however she has her priorities and related objections at that time:

But she said, rightly, she was ‘doing well’ on her paper, she was anxious to write and be read, she was anxious and impatient to travel all over the world. . . She planned investigations in Russia, Brazil, Africa, New Guinea . . . To become pregnant in the immediate future would have been, in her words, ‘like shooting herself in the foot’; and so would a very young child. Later, she promised, when she was better known and virtually irreplaceable, she could take a year off. For our child. (27)

For women, the novel supports, conceiving a child should be a matter of choice rather than a burden of tradition. She must have the right to choose between career and child. Moreover, the narrator tends to break the myth – men for the patriarchy. He desires a daughter and stands aloof from the mad chase that seems to go on for the propagation of masculinity for which only sons are a matter of desire. He opines:

I don’t know if many men resemble me in this, but I always wanted, even as an adolescent, to hold a little girl of my own flesh and blood in my arms. I always thought that would be a kind of fulfilment, without which my life as a man would remain incomplete. I constantly dreamed of a daughter, whose features and voice I imagined, and I had named her Beatrice. (27)

Masculinity and femininity are not universal truths but mere socio-cultural constructs. “According to these constructs, ‘a real man should be daring, courageous, confident and command respect’, ‘should be responsible towards family’ and a real man should prove his manliness and masculinity.’ Description of violent behaviours was an integral component of describing a ‘real man’ and manliness”. (Verma and Mahendra 3) But the author reconstructs the image of a protective male in this novel. To be protective does not only mean to be muscular and assertive rather to be also emotional and sensitive enough – a man who can identify with the softness of the woman. Muscularity does no longer define masculinity. Man does not need to fight wars rather need to manage family with an alert mind and emotional heart. The narrator is expressive enough when he affirms:

I was much more shaken than she was by her silent sobbing, and thought the best thing was for me to act the protective male and whisper in her ear, ‘Have a good cry tonight, but tomorrow you’ll begin to fight back. People can only be defeated by their own bitterness.’ Then I added, with a naïve solemnity, dictated by my extreme emotion, ‘If need be, I will help you.’ She found the strength to smile again, raised herself on her elbows to place a tender kiss on my lips. And then dropped back immediately. (34-35)



Then the narrator's participation in a campaign to promote the birth of girls signals a different attitude of masculinity towards women and the possibility for them to have a life of their own. Initially the slogan of the campaign 'A father, a daughter' refers to the father's responsibility for his daughter which later takes a more positive turn: "But this anecdotal aspect is of little importance, the idea of the campaign went further than a poster and a slogan. It was a question of getting it into people's heads that a daughter-and-heir was as valuable as a son-and-heir" (114). Earlier it was believed that a daughter is only her mother's responsibility. The narrator states, "To be sure, at her birth and during the following months, I had spent many a sleepless night with her ravenous and bawling; I don't count those, that was different, she was just a hungry mouth, a larva" (131).

How the narrator supports the nomadic self of his companion and how he celebrates the wilderness of her profession as a journalist signals towards a new form of masculinity that is supportive, caring and humane in the real sense. After gifting the narrator, a daughter of his choice, Clarence takes to her heels in order to fulfil her professional aspirations. Her travels across many countries demonstrate the extent of potential a woman has in the company of a supportive man. The narrator remarks:

'I'm leaving you and your daughter,' she exclaimed one day, with a laugh of liberation, her hand on the door handle. Then she was off on her travels. . . . But I very soon lost track of her. In between taking two showers, she would shout that she was leaving for Rome or Casa or Zurich; two days later a scribbled note would inform me she had come home 'to change', then left again. This merry-go-round continued for three weeks. (76)

This shows how well she can serve her professional cravings. Motherhood does not deter her from exploring the world for her research. The writer breaks the myth that only a mother should raise her daughter and condition her well to suit the standards of society. With an understanding of a progressive man, the narrator clearly states:

Clarence did her job as a mother with professional efficiency, with the necessary affection, but without any extra fuss. It was understood that the child was a loving gift from her to me; she had promised it, she had given it, with her whole body, and much sooner that I had hoped. I never complained, I never tried to keep her lingering about too long over the cradle. Her path was elsewhere and she followed it. (81)

This approach to his companion gives the narrator an opportunity to furnish a new family structure where the couple is not fixed in the social roles of husband and wife, rather they are more individuals in each other's company. Their private life is not threatened by their professional commitments. In the preface to their book, Rajeshwar Mittapalli and Letizia Alterno state, "Individualism is a possible answer to this problem because it views men and women as individuals with distinct identities rather than as parts of a larger whole, and sex as a mere biological marker rather than as a social signifier". (ix) The narrator describes it in a rhetorical way, "Once, people would have

hooted with laughter at a couple where the father blossoms through the child and the mother through her work and fame. But that was how it was with us, and we were happy; was I any the less a man for all that, was she any the less a woman?" (81) This way, it can be stated that Amin Maalouf has turned the gender-centric social roles of a man and a woman upside down. In this new model of family, husband is not the only bread winner and wife is not the only babysitter. They both share each other's responsibilities with a loving and caring attitude: "We lived in this way, not husband and wife, not a conventional couple, nor concubines . . . What terrible words! We lived as lovers, with life giving us all we could wish for, were it not for the physical wear and tear of age; were it not, also, for the upheavals in the world". (82)

Amin Maalouf, it seems, believes in celebrating individuality instead of glorifying social roles both among men and women and among women as well. As far as the relationship between Clarence and Beatrice is concerned, it bears no trace of conflict. He states, "Between Clarence and Beatrice, I had never been able to detect the slightest collusion – there was no antagonism either, I may add, nor any friction; to me, they seemed to remain irremediably strangers to each other". (168) Even the narrator does not adhere to the stereotype of a patriarchal father. He shares more the bond of friendship with his daughter, Beatrice, than of the father. The existing conventional notion of masculinity is challenged by the very idea of father for the daughter:

It was to me that Beatrice confessed, when she first fell madly in love. I was so touched, so flattered that it never occurred to me to behave like a father, if behaving like a father means making some suitable remarks, using my authority to preach to her – this paternal role, written by others, did not attract me. (168)

When man in the family steps forward to create a loving relationship at the cost of abandoning his love for the traditional role of a strict father, it also provides scope for women to develop a bond of friendship. Amin Maalouf tends to subvert the dichotomy of mother-daughter to give it a new dimension. He writes:

As long as the mother was a mother and the daughter was a daughter, their relationship had been cool, somewhat starchy. . . . I have another framed picture on my table as I write these lines: father and daughter, arms around each other, leaning over a wheelchair. That is how we were united, by virtue of this reversal of roles; Beatrice was affectionately maternal, Clarence resolutely daughterly; friends at last. (169)

This becomes more significant when viewed in the light of a new image of man. This man of understanding who does not believe in dividing women in their social roles and thus wishes to reign over them with his masculine supremacy; rather this new version of 'soft' man is happy to see them in unison. The narrator is the embodiment of this new man when he states: "Any other person than myself would have felt threatened, dethroned; I am not like that, their reunion delighted me. I watched them; I listened to them; if I wanted to interrupt them, or call them, I would say, 'Girls!' delighted to group them together, without distinction of age, under this same protective word". (169-170)

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 19:6 June 2019

Dr Jitender Singh

Reconstructing Masculinity and Femininity in Amin Maalouf's

*The First Century After Beatrice*

Too much importance given to the masculine principle or masculinity has resulted mostly in acts of aggression, crimes and wars. Now it seems high time when man needs to experience the feminine principle inside himself. The narrator opines, “there is, with human societies, as with individuals, a male principle, which is the principle of aggression, and a female principle, which is the principle of perpetuation”. (170) If the same conventional order persists where masculinity is weighed as superior to femininity, child-births will no longer be private affairs. It shocks the narrator when Beatrice declares that she wishes to have a son, but later he understands the insecurities of desiring a daughter when “baby girls were being kidnapped by gangs of sordid traffickers, to be sold in the countries where there was a shortage”. (182) Thus, it is in the interest of both men and women to evolve non-violent masculinity and assertive femininity by discarding the patriarchal ideology.

Thus, in the current scenario, if man feels less of a man and a woman feels less of a woman, there is nothing wrong since it can hopefully lead them in search of finding their essence as individual beings. The purpose of human life is not only to fight for the right and power, it has much to do with finding the ground of the being. Any step living beyond gender consciousness helps us move towards the realization of a neutral and pure existence. So in every age, certain changes are immanent. They can either be resisted or accepted. When they are resisted, changes become challenges, whereas when accepted, they pave the way for progression. The concepts of masculinity and femininity are also not static but dynamic. In every age, with every generation, they shed some of their rigidity and receive a smoothness fit for human behaviour.

---

### Works Cited

- Beauvoir, Simone de. *The Second Sex*. 1949. Trans. and ed. H.M. Parshley. London: Vintage, 1997.
- Connell, R. W. *Masculinities*. Berkley: U of California Press, 1995.
- Maalouf, Amin. *The First Century After Beatrice*. Trans. Dorothy S. Blair. London: Little Brown Book Group, 1992.
- Mittapalli, Rajeshwar and Letizia Alterno. Eds. *Postcolonial Indian Fiction in English and Masculinity*. New Delhi: Atlantic, 2009.
- Pleck, Joseph H. *The Myth of Masculinity*. MA: MIT Press, 1981.
- Sardar, Ziauddin. Review. “Scarab power fuels the sex war: The First Century after Beatrice.” *The First Century After Beatrice* by Amin Maaalouf. *The Independent*, 12 Feb. 1994.
- Verma, Ravi K, and Viashali Sharma Mahendra. “Construction of Masculinity in India: A Gender and Sexual Health Perspective.” *The Journal of Family Affair*. Vol. 50 Special Issue 2004: 71-78.



**Dr Jitender Singh**

**Assistant Professor**

**Department of English**

**Hindu College, Sonipat**

**Haryana – India**

[jitenderwriter@gmail.com](mailto:jitenderwriter@gmail.com)

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **19:6 June 2019**

Dr Jitender Singh

Reconstructing Masculinity and Femininity in Amin Maalouf's

*The First Century After Beatrice*

**Zora Neale Hurston's *Their Eyes Were Watching God*:  
A Quest for Love and Independence**

**Juned Ahmed**

M.Phil. Research Scholar  
Department of English  
Annamalai University  
Chidambaram, Tamilnadu  
[ahmedjuned127@gmail.com](mailto:ahmedjuned127@gmail.com)

**Dr. A. Glory**

Assistant Professor of English  
Department of English  
Annamalai University  
Chidambaram, Tamilnadu  
[glory70gg@gmail.com](mailto:glory70gg@gmail.com)

---

---

**Abstract**

Zora Neale Hurston is one of the brilliant black novelists, who thrived, in spite of extensive challenges and hostilities in the area of African-American writing. Hurston strove to expound on the feministic perspective through her valuable writings and her works are groundbreaking in feministic centered themes. She reveals all pretensions to covering up exploitation and discrimination against women in the male patriarchal society. In *Their Eyes Were Watching God* Hurston provides an anguished portrait of a black protagonist. Janie Crawford who is invisible and abortive in the patriarchal society, belonging in a black community. As a black female protagonist Janie Crawford, in her journey, fights to raise her voice to build herself in order to ride in the male rustic society, getting married to an affluent man for gaining shelter and financial support, embracing notion of patriarchal gender roles. Unable to achieve any kind of relationship with her first husband Logan Killicks, she leaves him for another husband, Jody Starks who also mistreats her as an object rather than a person and thus her second marriage becomes disaster. In this paper the fundamental issue is the great quest of a woman for love and independence. Hurston is endeavoring to show Janie Crawford's struggle to raise a protesting voice against the sexual oppression in a male dominated society and her pursuit of the dream of becoming a self-sustaining and emancipated woman.

**Keywords:** Zora Neale Hurston, *Their Eyes Were Watching God*, Oppression, Self-Sustaining, Patriarchal Society, Emancipated, Dominated, Groundbreaking, Quest for identity.

Zora Neale Hurston is one of the groundbreaking Afro-American female novelists. She has left her incredible works in the literary world and stimulates many Afro-American female writers like Toni Morrison, Alice Walker etc. Hurston is one of the eminent black feminist authors and a popular entrant of Harlem renaissance. Her novel examines the struggle of a black woman and her fight from orthodox patriarchal bondage of marriage to upholding the social elevation of her identity. The title of this book profoundly expounds the fact that, even when one could not always tell. People in the novel have an emotional and ever-present knowledge and association with God. While the novel was written about black people, it visualizes how they undergo affliction for being minorities in every patriarchal community. For Hurston's writing of this novel *Their Eyes Were Watching God*, the inspiration is her lover Percival Punter. In this book the protagonist Janie Crawford is searching for her own love, identity and seeking her Independence. In this novel Janie is frequently without a voice and when it comes to her husband then she does not retort back. She is able to accomplish things, having a dynamic personality, unlike the women characters of other conservative authors in that particular era, who are seen to obey the orthodox Patriarchal roles and do not strive to find an independent life like men of that time.

The prelude in the book starts with the protagonist's sexual awakening, following the appearance of a local boy Johnny Taylor; her grandmother Nanny had seen them, while Janie having intercourse with him. Janie's grandmother was a slave ravished by her master, and she gave birth to a daughter Leafy. Leafy is the mother of Janie who is ravished by her schoolteacher and becomes pregnant, later giving birth to a daughter named Janie Crawford. After the birth of Janie her mother Leafy flees leaving Janie with Nanny. Then Nanny convinces Janie to get married to an affluent person for her financial security and Janie marries Logan Killicks an old man, in spite of her disinterest in him. Nanny believes that after getting married to Logan she will be able to take care of herself and Logan will take over all responsibility for her. Logan Killicks as her first husband wanted her as a domestic maid rather than a loving mistress and thus Janie hopes for friendly relationship with husband was destroyed. Janie's marriage to Logan is a terrible debacle in her life.

After getting affliction, disillusion and loneliness she is determined towards having a second marriage and flees with Joe Starks who provides Janie with financial support and her elevation in the male dominated oppressive society, which her grandmother wanted for her before her death. Joe convinces her with his big dreams; and Janie's ambition for love revives that desire again with him when he asks her to call him 'Jody' a nickname. After a few months Joe becomes Mayor of the town and there is a function organized for his victory celebration then Janie becomes ecstatic to see her husband as Mayor. Janie wants to give a speech for her husband's accomplishment, but Joe prevents her and orders her not to provide any speech. He

says a woman should not make any speech in front of crowd then she goes in despondency and embraces her dumbness. Joe Starks is an egoistic fellow who is only concerned with his own image. He is living a lavish life, slandering his own wife Janie Crawford and using her as an effigy for his individual position in the society. He remarks on her fortitude and believes that she can't be equal to a man. Her space is at home and not for outdoor activities. Janie's hair is an essential part of her identity and her beauty. Her hair style enunciates the beauty and makes her distinguish personality from rest of her community. Janie's husband Joe dictates that she combs her hair in an unattractive manner because another man's interest in Janie would be challengeable and be an affront in his community.

One day Joe slaps her after a dinner party, but Janie does not unveil her torment and feeling; she convinces herself to be dummy, not to tell anybody anything embracing her ambition inside. After Starks death, Janie Crawford became financially independent, she gets his estate and becomes independent for some time. But unless a man's support, there can be no long time security for her. Then she meets with another guy Tea Cake. Tea Cake plays guitar for her enjoyment which initially treats her with affection and homage. Janie has become older now and falls in love with Tea Cake. Janie walks into this alliance because all her earlier relationships were vandalized. Now she hopes solely for rectitude and independence without any anguish or sexual oppression. Tea Cake teaches her how to shoot a gun and how to beget some affection for each other. Tea Cake stimulates her and gives her full independence for some time then she becomes ecstatic for the first time with her third husband. Once Tea Cake is bitten by a rabid dog while saving Janie from drowning. Then Tea Cake becomes strange and unpredictable despite Janie's best effort. Tea Cake beats Janie and this domestic injustice becomes one of the awful puzzle scenarios in the entire novel, hence modern readers begin to wonder at Janie's beating.

Janie's passive acquiescence of the beating reveals her as a revolutionary character in the novel and her dedication to dumbness becomes quite significant. Janie's earlier dumbness with her husband was a symbol of her acquiescence. Now Janie's dumbness becomes a vital part of her life. Cake ultimately strives to shoot her with his gun, and she was obliged to shoot him for her self-defense; then she is charged with slaughter of her husband. Her calm reflects her potential. Tea Cake aided her to get a voice hence this voice has enabled her to augment a love based on reciprocity and mutual homage. This kind of potency enables her to combat the storm boldly and survive the storm subsequently. After slaying her husband Tea Cake, Janie is put on trial on the same day. During the trial all her black friends come to know about her trial, and they all retaliate against her without knowing anything.

Dr. Simmons stands to save her as an innocent and the court gives her not guilty verdict. After the trial Janie gives a royal funeral to Tea Cake. After Tea Cake's funeral the men of muck could feel how they had played with Janie's feelings. She says that they do not espouse what



really means of true love, independence and after that night of slaying her husband she goes in despondency. Now her whole world becomes filled with mourning.

This novel gives glimpses of unusual perspectives on gender dispute. It is the first module of a woman's book published by a black woman and her accomplishment of the production of a feminist novel. Tea Cake shooting at Janie shows a very barbaric scene in this feminist story and his action is a blunder which society does not want from him. Janie is raised by her grandmother Nanny, an ex-slave who wants a better life for Janie and she never thinks her life will face a tragic end. She thinks that her life will be full of beauty and independence. Janie's words show us that she is girl who strives to be fashionable in her own way of blackness, rather than repelling it. She is extremely in favor of her own identity as a black girl. Janie in her earlier marriages did not achieve anything of what she heartily desires. In contrast, her third final marriage to Tea Cake indicated her full awareness and presence in the process of decision making. This sense of her own agency allows her to choose Tea Cake as her husband.

In her third marriage her life has changed a lot and she has become a new person who can decide her own life and freedom. Now Janie gets independence from male oppression after getting married to Tea Cake. As Janie seems to justify herself many times repeating silence and lack of voice in this novel. Janie's bodily disposition is a sign of a particular social order. Hurston's personal attitudes in *Their Eyes Were Watching God*, reflects Hurston's ambiguity about race, sex, and class. The result is the irrefutable notion that the novel is an appropriate fictional representation of the concerns and attitudes of modern black feminism. In approaching *Their Eyes Were Watching God* with feministic pictures, critics frequently view the text through an ideological prism that colors their vision. The attempts of black feminists to accommodate the often conflicting imperatives of individual transformation, feminine bonding, and racial communalism have had a powerful effect on the reinterpretation of Hurston's *Their Eyes Were Watching God*. The novel is seen as a vehicle of feminist protest through its condemnation of the restrictiveness of bourgeois marriage through its exploration of racial sexism and male suppression of women.

This novel provides most effective examination of the stultification of feminine talent and energy within conventional middle class life. It is ultimately suffering the majority of black women whose working-class existence is dominated by hard labor and instability. Hurston's personal attitude about violence in the combat of the sexes makes it unlikely that Tea Cake's slaying is a punishment for his ill-treatment of Janie. So, Tea Cake's death allows Janie to hold her paradise and dream for an impeccable love of independence. And now she can elect to remind herself of the passion of good times rather than sickness, death, and the return of racism, by focusing on voice, race and the fact that Janie's testimony is followed by her acquittal. Many critics have not only overlooked Janie's self-effacement and absence of any mention of self-

defense at her trial, but generally they have failed to attend the novel's extraordinary dissection of agency through its relation to narrative. But Hurston does not give Tea Cake an incapacitating psychological illness, instead she gives him a physical illness whose symptoms like agitation, race of the boundary between what is physical and mental. It seems to be rationally directed - physical acts are really products of an aberrant mental state, which is in turn produced by a specific disease entity. Among the many critics who have seen the slaughter scene in *Their Eyes Were Watching God*, most have focused on such questions as to whether Tea Cake's slaughter is symbolic revenge for his earlier beating of Janie, or whether the decision to render Janie's testimony through a summary description by the third-person narrator impairs her achievement of selfhood by depriving her voice at the trial to demonstrate white authorities' enforcement of power over black men and women. It makes the distinction between an act that is justified, one that is excused as critical for the expounding of Hurston's complex construction of the scene of Tea Cake's death and Janie's murder trial. The reversal created by Tea Cake's illness and death provide Janie with the opportunity for self-direction and control over her life. She is capable to arouse herself when she was forced to save her life by slaying Tea Cake and then she moves immediately into a new elevation of independence. Hurston writes this novel to prove the emptiness of the middle class women's segregation and the falsehood of her seeming social elevation. Some critics feel it might be true that Janie in several interchanges with Jody also defends the elevation and dignity of all women, but in the long run her story makes light of the fate of the majority of black women by turning migrant labor into fun, games and wife beating into a prelude to sexual ecstasy.

This novel depicts African Americans laughing, fighting, loving in a black world. In Hurston's novel the quest begins when Janie becomes sixteen years old and the three men whom she married marked the three stages of her search for love and independence. In the last she found what she had sought in the earlier days. When her man Tea Cake died, after his death she becomes briefly content to sit down as a lonely woman of forty. In this story Hurston shows a healthy and moral scorn for the Negro's endeavor to pattern her life according to white bourgeois standard. Janie now knows well how to make presence out of absence. She now learns how to maintain herself as visible and invisible. Janie now becomes both spectator and entrant in her own life. She speaks to her body, as an African American woman, means to recognize its visual, racial difference as well as affirming its sexual identity. Hurston's mind scene and voice reclaim the physical world of pear tree which is the beauty of the visible presence of the blackness. In *Their Eyes Were Watching God*, Janie's third husband Tea Cake may be is not dead for her. He never will be dead until she can wind-up her feeling and thinking. Much of her life is in distress so she called in her soul to come and see her. Despite Hurston's lack of veracity, many critics like Alice Walker, Robert Hemenway and Mary Helen Washington have managed to maintain both certain objectivity about Hurston's weakness and the homage of fondness for her daring talent. The open mindedness and tolerance for ambivalence are not always reflected in the

critical responses to her greatest work, *Their Eyes Were Watching God*. Hurston's love, independence and her disregard to allow her love interest of marriages to hamper her career. Her adventures in confronting the danger of an anthropological research in the violent turpentine camps of the South. In the voodoo temple of Haiti makes her a grand candidate for feminist sainthood. Hurston's violence may be a legitimate description of love, independence and coherent selfhood may be not too much the marker of an achieved mature identity as the momentary and unstable consequence of an ongoing, instrumental narrative process. The moral judgement or even understanding of others may be an unachievable goal. In this novel Hurston's characters such as Nanny, Joe and Janie are individuals who are searching individually to get love, independence and their self-identity. Janie's grandmother Nanny's calculation when talking about her own life of the past and in what way white's cruel manner with her daughter was only because of her black identity. In *Their Eyes Were Watching God* when Janie gets a shot of recognition of both her blackness and selfhood. This identity which recognizes her as a black girl is merely external, because white people define her as different based on her external skin and features.

This book enunciates life through the eyes of Janie in dominant society. From here she learns how to look at herself and how to see her beauty. All these experiences are gained after passing many stages in her life. This book becomes an acknowledged classic of modern African-American book and it's compared to Richard Wright's *Native Son*. It manages to express Zora Neale Hurston's hope for a meaningful place for women in the male dominant world and she writes *Their Eyes Were Watching God* to prove the inconveniences of the black working class Negro women whose sufferings of silence, in patriarchal social system. Hurston displays for us through this book the conventional gender roles through the relationship between male and female. Nanny her grandmother wants Janie to get married because marriage is one of the best solutions for every woman; without marriage a woman's life is hell. Janie's first two husbands Logan Killicks and Jody Starks both believe that Janie should be defined herself to them through her character. Both of her husband's want her to be domesticated and dedicated because women are not allowed in the society. They are not equal to men at any level. Her life is full of yearning for love and independence. She finds only domination of inequality and discrepancy. Throughout this novel, Hurston variously visualizes how Africa- American women are given value or devalued in their martial relationships.

This paper shows Janie is the profound black protagonist who strove to raise her voices in the white, black oppressive society. There is a great affliction in Janie's life, her search for an identity and her quest for freedom in the society of white people who displayed her blackness and oppression as part of entertainment. Janie's decision to live alone returning to Etonville rather than accepting any other marriage to expand her mental state. Throughout her inner quest, Janie had raised a voice for a merciful love and independence towards her blackness. The novel

beautifully enunciates Janie Crawford's 'From ripening to vibrant, from voiceless to independent, from teenage girl to mature woman and from finger to trigger of her destiny'. In the windup of the novel, Janie Crawford reaches a peace of mind, in which she is putting down the burden of the body by making it unavailable.

---

### References

1. Hurston, Zora Neale. *Their Eyes Were Watching God*. New York: Harper Collins, 2009.
2. Bloom, Harold. *Zora Neale Hurston*. New York: Info Base Publishing, 2007.
3. Hurston, Zora Neale. *Their Eyes Were Watching God*. New York: Perennial Classic, 1990.
4. Bressler, Charles. *Literary Criticism: An Introduction to Theory and Practice*. New York: Routledge, 1984.
5. Tyson, Lois. *Critical Theory Today*. New York: Routledge, 2006.
6. Bertens, Hans. *Literary Theory: The Basic*. London: Routledge, 2001.

**Life Skill Learning Through Symbols in Robin Sharma's  
*The Monk Who Sold His Ferrari***

**Kajal N. Dangar, M.A., GSET**  
Lushala362215, Dist. Junagadh  
Gujarat, India  
[npdangar1957@gmail.com](mailto:npdangar1957@gmail.com)

=====  
**Abstract**

Robin Sharma is a Canadian writer. He published many books on leadership and life management. "The monk who sold his Ferrari" is a very well-known book written by Robin Sharma. In this book, author Robin Sharma beautifully explains various techniques of improving life quality by using symbols. Each symbol represents one key aspect of a happy and successful life.

**Keywords:** Robin Sharma, *The Monk Who Sold His Ferrari*, Garden, Light house, Sumo wrestler, Pink wired cables, Stopwatch, Fresh yellow roses, Path of diamonds

Nowadays people are suffering from stress due to fast and hectic life. Even though technology is making life more and more comfortable, but people are struggling to find peace and happiness in life. In this book, author Robin Sharma explains techniques of living a happy and successful life through the story of a lawyer Julian mantle. Julian mantle was a successful lawyer and his life was full of all the amenities required for a comfortable life, but yet he finds difficult to live a happy life. One day he suffers from heart attack, this incident makes him aware about the significance of peace and happiness in life. After this incident, he decided to find an ideal way of living a happy and successful life. In order to learn how to live a happy and successful life, he sold all his amenities and came to India. In India, he finds a place known as shivana in the valley of Himalayas where he learns the techniques of living a happy and successful life from Yogi Raman. Yogi Raman teaches him how to live a happy and successful life through a fable (Leo, 2007). In order to make teaching interesting and easy yogi Raman uses seven symbols. Let's discuss about each symbol in detail.

**Garden**

The garden is a symbol of mind in this fable. A person needs to take care of his mind just like a gardener take care of the garden. In order to enrich mind, one should feed it with good positive thoughts. A Gardner always takes care to keep the garden clean in the same way a person also needs to keep his mind clean from bad memories and worries. Only allow to enter great thoughts and useful information in the mind. Never waste even a single moment in negative thinking. Peace of mind is also important for good health. A person can achieve great success by mastering his mind.

Introspection is very useful for making mind healthy and clean hence we must need to develop habit of introspection. Yogi Raman says that each and every day a person needs to think about how he is living his life and how he can make it much better.

If a person wants to change his life than first of all he needs to change his thoughts. Divine and positive thinking is very important for living a happy and successful life. Reading of good books, chanting mantra, conversation with holy people and satvik aahar can help in developing positive and divine thinking.

Imagination is very helpful in the creation of a healthy mind. Yogi Raman says that in order to make life happier a person need to imagine himself as a happy person.

Peace and silence have great influence on mind; hence we should spend more and more time in silent and peaceful environment. The productivity of a person increases when he works in a peaceful surrounding.

Hobby has great influence on the mind, therefore if we want to live a happier life than we should try to work in such profession which is in accordance with our hobby.

### **Lighthouse**

The lighthouse is a symbol of the purpose of life. Identification of the purpose of life is very important for gaining happiness and success. For the identification of the purpose of life, first we need to introspect our self so that we can know about our hobbies, strengths and weaknesses. After identification of the purpose of our life we need to set a goal to fulfill the purpose of our life.

It is not necessary to set physical goals such as earning lots of money or creating a business empire, but we can set some virtual goals such as achieving peace of mind or developing healthy relations with family and friends.

Once we are able to find the goal of our life, we should write it on a paper as a result of this, our mind will start to concentrate on achieving the decided goal. After deciding goal, one should start to imagine the probable benefits he will gain after achieving the goal, this process of imagination generates excitement. Excitement works as a driving force during the journey of achieving success. In order to evaluate progress, we need to set up a deadline for achieving goal. Yogi Raman says that once we start our journey towards our destination, we need to evaluate our progress on a regular basis.

When we achieve our desired goal, we feel immense pleasure. Our life seems filled with joy and our self-confidence reaches to a new height.

### **Sumo Wrestler**

Sumo wrestler is a symbol of 'kaizen' (kaizen means self improvement). In order to achieve success and happiness we need to take care of our body, mind and soul. In this book Robin Sharma explains ten rituals for strengthening body, mind and soul. These rituals along with their benefits can be summarized as below,

Ritual	Benefits
Spend time in silence	Silence increases inner peace and reduce stress.
Exercise regularly	Exercise keeps our body strong and healthy.
Eat vegetables and fruits	Eating green vegetables and fruits makes body healthy and increases mantle calmness.
Read a lot	Reading helps us to gain knowledge and application of knowledge leads us towards success.
Introspects our self	Introspection helps us to identify our strengths and weaknesses.
Wake up early	Early awakening increases productivity
Listen to music	Music nourishes mind and reduce stress
Chant mantras	Mantras increases concentration
Built character	Sound character increases inner strength
Live simple	Simplicity increases peace of mind

### **Pink Wired Cables**

Pink wired cable is a symbol of self-discipline. We need to control our mind if we want to live our life according to our wish. The mind can be controlled by gaining control over thoughts. The mind can be directed towards positivity by positive imaginations. By using autosuggestion, we can change thinking pattern according to our wish. Silence is also very useful for the development of self-discipline. Good habits can be developed, and bad habits can be removed by self-discipline as a result of this overall quality of life and self-confidence increases.

### **Stopwatch**

The stopwatch is a symbol of time. Time is a very precious asset of life, therefore each and every moment of life must be utilized wisely. Time management is a very important skill for gaining success. Proper planning is required for effective time management. For proper time management we need to prepare a tentative timetable of the upcoming week.

As we start to utilize our time for productive activities automatically, we will have no time for spending on non-productive activities. We should spend time with our family members so that we can enjoy a happy and healthy family life. In order to update our self, enough time should be spent in reading quality books. Spend time to rejuvenate our body, mind and soul.

For effective utilization of time we should keep our mobile switch off at the time of working, so that nobody can create unnecessary interference in our work. Never allow anybody to waste your time. Our productivity increases automatically as we start to utilize our time effectively.



## **Fresh Yellow Roses**

Fresh yellow roses are symbol of selfless service. A person feels a sense of fulfillment when he did regular acts of kindness. When a person sincerely tries to make this world a better place then he automatically moves towards self-betterment. We can start with small acts of kindness such as praising someone for his good work, giving a surprise gift to family members, etc. Regular acts of kindness increase self-respect and as a result of that a person feels happy.

## **Path of Diamonds**

Path of diamond is a symbol of little pleasures comes across in day to day life. In order to be happy we need to enjoy the present. Enjoy each and every occasion with family that came in day to day life. Never think that I will enjoy every event only when I will achieve my goal. Never sacrifice the small pleasures in the present just for achieving something bigger in the future. Never try to achieve anything at a cost of happiness. Focus on improving the quality of life in the present rather than earning money only. Remember that happiness is a journey, not destination.

Robin Sharma beautifully explains basic principles of successful life by using appropriate symbols in this book. These principles are keys to achieve success in every aspects of life.

=====

## **Acknowledgement**

The author wants to thank all the family members (Nathabhai, Jagrutiben, Bharti, Sumita and Yogesh) for their encouragement and support during this work.

=====

## **References**

Leo Babauta. (2007). Book review: *The Monk Who Sold His Ferrari*. Retrieved from <https://zenhabits.net/book-review-the-monk-who-sold-his-ferrari/>

Robin S. Sharma. *The Monk Who Sold His Ferrari*. Harper Collins Publishers, 1997.

**Caught in the Cacophony of Colliding Cultures:  
Vignettes of Leela in Anita Rau Badami's  
*Can You Hear the Nightbird Call?***

**Kavipriya. S**

M.Phil. Research Scholar

Avinashilingam Institute of Home Science and Higher Education for Women Coimbatore,  
Tamil Nadu, India

[kavipriya9395@gmail.com](mailto:kavipriya9395@gmail.com)

Ph No: 9659209358

**Mrs. A. Jayasree, M.A., M.Phil.**

Assistant Professor (S.S), Department of English

Avinashilingam Institute of Home Science and Higher Education for Women  
Coimbatore, Tamil Nadu, India

[jayasree\\_eng@avinuty.ac.in](mailto:jayasree_eng@avinuty.ac.in)

=====  
**Abstract**

Anita Rau Badami is one of the most noticeable writers in South Asian Diasporic Literature. Her novels primarily deal with the diasporic themes of cultural identity, immigration, cultural collision, in-between space, tug-war between tradition and modernity and search for identity. In her third novel *Can You Hear the Nightbird's Call?* she aims to elaborate the state of immigrant's life in an alien land through the character Leela. Leela's hyphenated identity battles to establish their individualities in a new land to handle their bond with new culture and struggle to build a new space for them. Leela as a half-and-half gets neglected by her own family members due to her mixed identity. Badami has widened her novel with the concept of in-betweenness through diaspora. She highlights the term in-betweenness to explicit the idea of hybridity and cultural identity. The collision of two different cultures and then process of cultural adjustments are highlighted through distinctive incidents. The paper elucidates the condition of in-between space and the constant skirmishes to bear a hyphenated identity.

**Keywords:** Badami, *Can You Hear the Nightbird Call?*, in-betweenness, hybridity, diaspora, culture and hyphenated identity.

The concept of in-betweenness is at the heart of all diasporic narratives. Delving into the great impact on the lives of expatriates, these narratives build the tension as the characters encounter various cultural confrontations and negotiate between their ties with the homeland and the alien land. The in-between space brings the spotlight on a vast array of problems such as nostalgia, a sense of no-belonging, alienation, racism, struggle for survival and discrimination. These issues finally leave the scars and become acidic experiences. The lives of immigrants are exposed to a plethora of challenges

across various dimensions. Due to cross-cultural confrontation, the immigrants find difficulties in understanding an adopted culture.

The term hybridity, in-betweenness and third space are the fundamentals in the study of diasporic writers. The in-between space carrying the baggage of cultural conflict later gives the pedestal to the concept of hybridity and a sense of hybrid space. Robert J. C. Young defines hybridity as, “a key term in that whenever it emerges it suggests the impossibility of essentialism” (27). Within this in-between space, the immigrants feel as if they are caught in an inescapable essentialism. Young further says: “there is no single, or correct, concept of hybridity: it changes as it repeats, but it also repeats as it changes” (27). Most of the writers have presented their mosaic of cultural lives of the motherland and the adopted land. The writers such as Bharathi Mukherjee, Jhumpa Lahiri, Chitra Banerjee Divakaruni, Meena Alexander, Kiran Desai, Shauna Singh Baldwin, V.S. Naipaul, M.G. Vassanji, Shani Muthoo, Meera Syal and Sunetra Gupta have experienced cross-cultural phenomenon.

Anita Rau Badami is one of the eminent women writers in diasporic literature. She blends the past nostalgia about India with immigrants’ adopted country highlighting their struggles to assimilate. Her main concern is to unravel the different dimensions of immigrant life choosing to hit the core of the two-fold existence. Badami's characters are caught up between two cultures and try to cope with both. She is one of the handful of women writers who epitomises the importance of two cultures. She has written four novels, *Tamarind Mem* (1996), *The Hero’s Walk* (2000), *Can You Hear the Nightbird call?* (2006) and *Tell It to the Trees* (2011). Badami has focused on the themes such as rootlessness, displacement, estranged relationships, adaptation, assimilation, cultural confrontation and struggle for identity.

Badami in her second novel *Can You Hear the Nightbird Call?* has presented the struggle to cope with two disparate cultures in a distinctive manner. Peppering the narrative with both incredible insight and brilliant benevolence, *Can You Hear the Nightbird Call?* displays the diversity of cultures which affects the lives of ordinary people. Leela Shastri is a victim of the challenges of mixed roots. Her mother Rosa Schweers is a German and her father, Hari Shastri is from India. She is the target of her grandmother’s contempt for being half-and-half. Her grandmother calls her half-and-half for being a child of Indian father and German mother. Her cousins call her as a snob and a difficult woman.

Leela is unhappy in her own home. She thinks constantly about her mixed identity and tries to break her half-and-half identity. She wishes to disappear from her ill-fated life. When her grandmother compares her life with a King Trishanku, she feels broken and a sense of rootlessness. Her cousin says, “our Leela is up-in-the-air like that upside-down king” (78). Akka replies with her sour tongue, “Because she is also half here and half there, that’s why ... Like the Anglo-Indians of Cox Town” (78). Leela feels degraded and hurt by her family’s disdainful words. After her mother Rosa’s death, Leela understands that the reason behind her grandmother’s animosity is her in-between state. Leela’s half-and-half position bothers her and also unsettles her mind.

Leela is at ease with Venki, the cook, who takes care of her as a child. When her grandmother scolds her, Venki consoles Leela in kind words. Akka whispers, “Half-breed . . . Worse than an untouchable. At least a toilet cleaner has caste. But this girl, where does she belong? Tell me, somebody, *where?*” (82). Leela remembers her mother's words which is a mixture of languages that she understood partially, “Never forget you are mine. Even though you have their brown skin, you see the world with my grey eyes. They are wicked, filthy creatures, pigs, dirtyevilpigs” (82). Every one of her family members look at her as “the half-and-half child of mismatched parents” (82). She faces an uphill battle to establish her self within her own family.

In India, people expect everything pure rather than mixture of identities. In western culture, diversity of this kind especially in mixed marriages is common and acceptable by the people. The consoling words of her cousin Narayana slightly distract from her sorrow. Narayana tells: “I was half-and-half, Trishanku . . .” (83). Venki retorts:

So. what is wrong with being like Trishanku? Was he not a lucky fellow to have a foot two worlds? Did he not have a heaven of his own around him? Hanh? Tell me? My chickpea, listen, it can be an advantage to live neither here nor there, like a frog, comfortable in water *and* on land, the thing is to understand how to make use of this ability. (83-84)

Leela wishes to escape from her so-called state ‘half-and-half’. When she is in her second year of university, she is invited to her friend’s wedding. She meets a young man named Balachandra Bhat, lovingly known as Balu by his friends and family. He likes Leela and wishes to marry her. He has a doctorate in chemical engineering from the famous Indian Institute of Science. He wishes to settle in Canada with his family. Leela thinks hopefully that her marriage to Balu will redeem her from her half-and-half status. She loves Balu’s ancestors because they are purebred Hindu Brahmins, not like Leela’s mixed identity. She does not like to leave India and its tradition. She listens to her father-in-law words: “What a blessing it is to die in your own bed, under your own roof, with your family surrounding you, full of the knowledge that you have lived as thoroughly as you wanted to” (101). Badami shows the trauma of Leela which is caused by cultural collision of two different cultures. Through the character Leela, Badami reveals that immigration is not a delectable journey. Leela longs to return to her native soil. After she has arrived in Vancouver, Leela admires the beauty and aroma of Vancouver. She declares:

She would not allow herself to be beguiled. She was feeling of the oddest mix of emotions, agitation and anger, for no particular reason. Disappointment, yes, that’s what it was. She was *disappointed* that Vancouver was not something she could readily and immediately hate . . . It was different – a wonderful, clean smell of tree resins and new rain. Leela had to admit it, she *liked* the smell. (108)

Through Leela's sordid struggles, Badami picturises the assimilatory issues such as cultural identity, insecurity, marginalization and hybridity.

The life of Leela is not happy even though she leads an opulent life in Vancouver. She suffers with the feeling of isolation and misery of the foreign country. Many questions arise in her head which reveal her state of in-betweenness: “How long would she remain foreign? Would she eventually become a woman of meaning here, a person who was a somebody, or would she remain without context, tied to a past that meant nothing to anyone except herself? A past, that would, if they lived here long enough, become irrelevant to her children?” (129). Leela thinks her state of in-betweenness never pass on to her children. she feels shocked and insecure whenever she hears the term half-and-half.

Badami shows that Leela as a migrant will always hold the indigenous connections, culture and customs close. She thinks that being in her native place will give her a sense of belonging and an identity. Throughout the novel, Leela feels as an outsider due to her hybrid identity. But she takes great efforts to preserve her native culture in a new land. When her children are grown up, she understands the truth of life. She comprehends what life is when she knows about her son Arjun’s gori girlfriend, Fern. She says:

Leela had just found out herself, and after a night of tossing one-third–grandchildren, she gave up, defeated by fractions, and shrugged mentally. It had been difficult for her—even painful, she remembered, so painful that she had put away, in some dusty corner of her mind, her memories of her large, sad mother. But it would not be difficult in this world, where change and movement and hybridity were commonplace, for any children that Arjun and Fern chose to have. Not so difficult, anyway. (307)

Leela slowly adapts to the surrounding and culture of host country. Her memories give her the strength to make sense of her hybrid space and she cautiously tries to pave her future from the experience she has learnt.

Leela acclimatizes the foreign culture but her love towards native land has not changed. She expresses her desire to go to her native land, “And I want to go to India next year . . . It has been too long” (312). She leaves Vancouver for India. Enveloped in a torrent of thoughts as she boards the plane, she thinks: “. . . *I am going home*. A doubt crept into her mind unbidden. Where *was* home exactly? Back in Vancouver or ahead of her in India? She has forgotten, lost her bearings” (391). She tries to maintain her native culture and also, she has tried very rigid to hate Vancouver. Unfortunately, she dies in the Air India Flight.

The life of Leela is caught in the conglomerate of questions confined between two different cultures and community. Though she adapts and adjusts to the new life in Canada., she is always in the quest to carve her own original identity amidst all the cultural chaos. Badami moulds her characters to be strong and courageous to face all their struggles. Similarly, Leela tries to live within her space. However, her death on a flight from Toronto to India evidences her position of half-and-half throughout her life. Her birth as half-and-half and death as half-and-half reveals unchangeable identity in hybrid’s life.

Badami portrays the immigrants' sense of in-betweenness and loneliness throughout her novel *Can You Hear the Nightbird Call?* Badami reflects the sheer feeling of relocation and disaffection that does not let her experience any contentment in life. She displays an immigrant's lifetime pursuit for an identity through her character Leela. Even though Leela is caught in the cacophony of cultures, she understands the reality and modern world. Leela cannot change herself completely because she wants to maintain her native culture and also, she cannot dislike Vancouver. Her life is like here and there because her in-betweenness shows half-ness of life. Badami renders a splendid insight into a bitter reality of immigrants' lives between two worlds. They have a borderline between the culture and the domain of their family and future, which unlocks an array of chance and hopes. She shapes her characters by bringing their spirits to explore and undergo struggle to find the self in this dynamic world. Badami highlights that the state of in-between is not a problem especially in a world that is growing increasingly smaller by virtue of technology and the virtual space. In an ever-ever-changing world, what remains truly constant is change. Assimilation into the challenging spaces created by the sheer diasporic communities and acceptance of the third space as one that enriches and enhances one's persona will help the immigrant lead a peaceful and happy life. In a truly global world with the cacophony of colliding cultures, one has to learn to both adapt and adopt, give in and take away to become a truly global citizen.

---

#### Works Cited

Badami, Anita Rau. *Can You Hear the Nightbird Call?* Toronto: Vintage Canada, 2007.  
Young, Robert J C. *Colonial Desire: Hybridity in Theory, Culture and Race*. London: Routledge, 1995.

---



## **“The Internet” -- Computer-Mediated Communication for English Language Learners and Teachers**

**Dr. S. Chelliah, M.A., Ph.D., D.Litt.**

**Professor, Head & Chairperson  
School of English & Foreign Languages  
Department of English & Comparative Literature  
MADURAI KAMARAJ UNIVERSITY  
MADURAI – 625 021.  
Tamil Nadu, India  
Cell :9442621106 / 7339129324  
[schelliah62@gmail.com](mailto:schelliah62@gmail.com)**

**J. Kavithanjali, MBA, M.Lib Sci., PGDCA**

**Ph.D. Scholar (P.T)  
Madurai Kamaraj University, Madurai – 21  
[shivakavitha1111@gmail.com](mailto:shivakavitha1111@gmail.com)**

=====  
**Abstract**

This research paper at the outset seeks with an aim to address the major contribution accomplished by Internet, which is the latest trendy of “technological wonders”. This paper neatly investigates that the “internet” is an essential desiderata stupendous network for computer mediated communication for English language learners and teachers. It further discusses the vital role of Internet, which provides and improves the new ideas and latest strategies for English learners and teachers to develop and build up their globalized rational thinking. It sum up with a truthful fact that technological evolution like Internet is an impetus stimulator for potential innovation in the field of English Communication and Education.

**Keywords:** Internet, technological, wonders, computer, communication, English learners, teachers, strategies, ideas.

There is no denying the fact that India is a growing country where computers are now-a-days found to be “technological marvels” which have been dominating the technological scenario since the 1970’s, not only by winning over the hearts of billions but also entering into all walks of life. Computers can not only make us efficient but also productive at work at all levels possible so as to raise living standards and also to stay connected to the world far and wide. The latest trends in computerization include Internet, Pentium-based systems and Artificial Intelligence. A computer, as it is generally held, cannot be defeated by man in a game of chess. The irony is that the computer is nothing but an effective product of human brain itself.



One cannot imagine any area in which computerization has not been done, for all vital and potential fields like business, banking, electronic publishing, Engineering design, International Communication through E-mail, creative designing, fashion designing, ‘Internet Surfing, web page designing, electronic media etc., are said to have rather evidently witnessed the extensive usage of computers. Japan, the USA, the UK, Malaysia, Indonesia, Singapore, Taiwan, Germany and France have been using extensively in the fields of automobiles, automation, business transactions, health management, technical education and technological communication. These are considered the super powers of the globe Falling in line with these super powers, if India wants to emulate them on economic, technological and social fronts, complete computerization and its linkage with Internet coupled with international information superhighway seems to be ‘a must’. This becomes possible only with the help of computers and Internet Networks, and for communicative technology, Computer-linked Internet Network seems to be very essential and imperative.

The ‘Internet’ seems to have some important implications for linguistics or language learning too. One can easily understand and even explore how far the Internet exerts potential impact on today’s learning and teaching of English Electronic mail is basically a way to provide exchange of messages between any two computers, no matter where they are located in the world. The E-mail has a very versatile nature and can be used to send messages to a particular person, to a group of individuals, to a predefined list of users, to send text files to send binary objects (i.e. Programs, graphics, spread-sheets, audio and video clippings), to distribute electronic magazines, to broadcast announcements and get alarm messages from monitoring programs. E-mail can be used to retrieve files query databases in remote computers. Used as a postal system, it is one of the most frequently used day-to-day facilities offered by the ‘Internet’. What is Internet?

Everybody talks about the Internet now-a-days, but most people don’t really know, what actually it is. Briefly speaking, “Internet is a web which has a very large number of computers connected to each other” (81). These computers are connected with one and the another either through wire or satellite, microwaves or fibre optic cables. They are so programmed using many software browsers, such as Internet Explorer or Netscape Navigator that one can communicate from one computer to another computer within minutes. No one can ‘own’ the Internet service; No one can even really run it, and no one can turn it off or on. In other words, ‘Internet’ is essentially a big network that links small networks and individual computers all over the world using modems, phone lines and satellite links. Everyone is welcome in the arms of internet as long as one’s computer runs the communication protocol/Internet Protocol (TCP/ IP). This universal standard allows different types of computers to communicate to each other.

Computer - mediated - Communication - (CMC) is considered to be one of the important features of globalization and as a result, the “Internet’ has become an important linguistic medium exerting a tremendous influence and impact on each and every aspect of human life including the learning of languages. McLuhan even coined the term ‘global village’ in the 1960’s of the last century so as to bring home the point that electronic communication would unite the world, for “the medium is the message”. Warschauer and Healey too remarked thus:

“It is the rise of computer-mediated communication and the Internet, more than anything else, which has reshaped the uses of computers for language learning at the end of the 20<sup>th</sup> century” (P 63).

With the advent of the Internet, the computer – both in society and in the classroom, has been transformed from a tool for information processing and display to a tool for information processing and potential communication. In the words of S.C. Gupta,

“Internet is like an act, that of a magician  
The miracle that Internet had made to happen  
is really mind boggling ones. We can find everything  
on Internet that has put the world knowledge in  
a computer box” (P 81).

The Internet works in such a wonderful manner that even if one or the other phone lines are busy, or a number of individual networks go down, data packets would find another route through different lines, networks and computers to reach the final destination. With the help of Internet, language learners can easily communicate rather in expensively and even quickly with other learners or speakers of the target language all over the world. The Internet has also an imperative effect or impact on the lexical, phonetic, syntactic standards of language and that is why language teachers put a great emphasis on the use of ‘correct’ language. The ‘Internet’ provides such essential services as E-mail, FTP (File Transfer Protocol), Gopher, Telnet, which refers to remote Login, Usenet, Wais (Wide Area Information Server) and www (World wide web). Generally speaking, English is the universal language on the Internet.

In different countries and cultures, English has different positions. There are countries where English is the native language of the majority, there are countries where English is a widely known second language and there are countries where English has no special position. Whatever be the causes or reasons, English is often found to be an official language and the common language of educated people; globally, English is necessary for living on the Internet and the more languages one has to learn well, the less time and energy one will have for learning, other things. One of the most interesting aspects of the ‘Internet’ is the incredible amount of diversity one can find there. Anyone with access to the Internet can make a contribution through the process of uploading. This occurs when one takes files from one’s computer where users can access them from the ‘Internet’.

English is an eclectic language which tends to borrow words from other languages instead of constructing words for new concepts from older words with derivation or word composition. It is often said that English has a rich vocabulary as if it were something to be proud of. The richness of the vocabulary results basically from one word borrowing and implies that words for related concepts are typically not related to each other in any obvious, regular manner. Word borrowing

makes a language more international in one sense. Access to Internet is empowering in giving access to uncensored material of enormous variety. Access to almost instant communication with individuals and persons using the Internet can adopt new and persons using the Internet can adopt new persona and make persons somewhat unique in approaches.

After the establishment of the Internet by the military in the USA, it was the universities that first took advantage of the web. To this day, academic users of the web (mostly on 'edu' and ac servers) are especially privileged. They have unusually free access to the Internet. Special Interest Groups (SIG's) enable teachers with similar interest to share ideas and make contacts worldwide through newsletters, symposia and other activities. For example, the IATEFL (International Association of Teachers of English as a Foreign Language) hosts several such groups as ESP, Literature and Cultural Studies, Pronunciation, Research and Testing. Likewise, TESOL hosts several Internet sections and Affiliations which offer networking with English teachers worldwide with a view to exchange ideas for more efficient and effective teaching. Any Internet user can acquire membership in up to three internet groups. The Internet user may familiarize himself/herself with a large number of English Department worldwide. For example, by checking the Internet Resources for English Teachers, one can find the site of the Amherst English Department and make use of its rich material on the teaching of Literature and composition. With the help of the use of Internet, teachers of English can find a wealth of materials to help with lesson preparation, professional development and the integration of technology based learning tools into the curriculum. Such sites enable teachers to discover new ideas and strategies to improve teaching and learning in their classrooms. List of resources include projects, reports and even job openings. English teachers can become global and go global, in other words, have global reach to the twenty-first century by subscribing to E-mail/ mailing lists of interest to EFL/ESL.

To conclude, the 'Internet' makes available hundreds of online dictionaries and encyclopedias and the Internet Dictionary Project at [http:// www. June 29.com/IDP](http://www.June29.com/IDP) allows users to do online searches of several dictionaries and to translate English words into other languages or vice-versa. Effective cross-cultural communication and collaboration, including making effective use of information found in online networks, necessitate a high degree of critical interpretation. So, technological advancement like Internet is a strong catalyst for educational innovation and effective communication enhancement both for teachers and language learners.

---

### Works Cited

1. Godwin – Jones, R. Optimising web course design for Language learners. (Ed.) Felix, U. *Language Learning online: Towards Best Practice*. Lisse : Swets & Zeitlinger, 2003.
2. Gupta, E. *Powering up : Learning to teach well with Technology*. New York: Teachers' College Press, 2004.
3. Gupta, Anthea Fraser. "Colonisation, Migration and Functions of English." *Englishers Around the World*.

Philadelphia: John Benjamins, 1997.

4. Luan, W.S. "Experienced and inexperienced internet users among pre-service teachers: Their use and attitudes toward the Internet." *Educational Technology and Society* 8 (1) 90-103, 2005.
5. Sam, H.K. Othman A.E.A. & Nordin, Z.S. "Computer Self-Efficacy, computer anxiety and attitudes towards the Internet." *Educational Technology and Society* 8 (4) 2015-19. 2005.
6. Vrasidas, C. & Glass, G.V. (Eds.) *Preparing teachers to teach with technology*. Greenwich: Information Age Publishing, 2005.

=====

## The Rebirth of Past through Reminiscence in Malayattoor Ramakrishnan's *Roots*



**Krishna R Nair M.A., NET**  
Govt. Ad-hoc Assistant Professor of English  
St. Stephen's Arts and Science College  
Pathanapuram  
Kollam District, Kerala  
[krishktr28@gmail.com](mailto:krishktr28@gmail.com)

---

---

### Abstract

Past never ends; it reoccurs through the influence of memory, reminiscences and life review. Literature often presents the endlessness of past through various literary devices like memoir, flashback, reminiscence, etc. There are various discussions on the importance of past. Theories of Plato, T.S. Eliot, and Robert Butler are examples for this. This paper analyses the role of the past in determining the present and future through the memories and recollections of the protagonist in the semi-autobiographical novel *Roots* (1966) written by Malayattoor Ramakrishnan, a renowned writer in Malayalam.

**Keywords:** Malayattoor Ramakrishnan, *Roots*, Reminiscence, Past, Life Review

Human consciousness is always influenced by past. The thoughts and actions in the present and future are the consequences of something which had happened in the past. In literature and philosophy, the role of past has been a subject of discourse since the period of Plato who had introduced the concept of 'Reminiscence'. Later eminent personalities like T.S. Eliot, Robert Butler, etc. have re-examined the philosophical and psychological dimensions of the concept of past.

T.S. Eliot in one of his poems in the *Four Quartet* says,

Time present and time past  
Are both perhaps present in time  
future,  
and time future contained in  
time past. (p.13)

In literature, the role of past often comes through reminiscences, memoirs, life reviews and flashbacks. Past is a relevant element of all genres of literature. Wordsworth's *Lines Composed A Few Miles above Tintern Abbey* (1798), Marcel Proust's *Remembrance of Things Past* (1922-31), Eugene O'Neil's *Long Days Journey into Night* (1956), Salman Rushdie's *Midnight's Children* (1981), Amitav Gosh's *Shadow Lines* (1988) are instances for this.

*Roots* is a famous novel by Malayattoor Ramakrishnan, one of the venerated icons of Malayalam literature, originally written in Malayalam in 1966 and translated into English by the veteran translator, V. Abdulla in 2002. As the novel is considered as semi-autobiographical, the life and thoughts of the protagonist Raghu, a high ranking IAS officer, much resembles that of the author. Like the author he also comes from a Tamil speaking Brahmin family settled in Kerala. The book depicts Raghu's journey to his hometown with the intention of selling his ancestral house and property to finance building a colossal mansion in Thiruvananthapuram where he works. He sets about this reluctantly, under pressure from his shrewd and domineering wife, Geetha.

The third person narrator in the novel paints the whole life of Raghu for the readers through the memories that haunt him associated with different places and peoples in his native land. This recollection of Raghu is similar to that of 'Life Review' proposed by the geriatric psychiatrist Robert Butler in 1963. It says that people who live into late life experience a natural-developmental need to review and re-examine important choices, omissions and relationships of their lives. According to him the existence of the process of Life Review is a universal developmental phenomenon. Butler says,

As the past marches in review, it is surveyed, observed, and reflected upon by the ego. Reconsiderations of previous experiences and this meaning occur, often with a concomitant revised or expanded understanding. Such reorganizations of past experience may provide a more valid picture, giving new and significant meanings to one's life; it may also prepare one for death, mitigating one's fears. (p. 68)

Here the protagonist has an early life review experience when he reaches his native land. There is always a longing for the past and its innocence in Raghu as the narrator describes "He had an inalienable accord with every grain of sand on that land, call it love, call it affection or

attachment. One could formulate any number of intellectual and logical reasons for selling that property. But there was something called emotion!”. (p.14) A flood of memories overwhelms him when he meets his sisters and others among whom he had grown up in the village. He feels each and every nook and corner of the land has something to tell him about the past. He becomes more and more vigilant of these presences and how important these places and people to him for giving him his soul. One can clearly understand the ways in which Raghu shatters by the sites of the village. It is similar to an early life review; review of his ancestors, of his childhood, of the hardships of family and of the things which made what he is now.

There is a transformation within him when he realizes that the native village carries the souls of his grandparents and family and that is the only one thing in this whole world which will never come back if he lost it once and he could never even replace. This realization of Raghu towards the end of the work is the major reason behind not to sell his ancestral home and property. For instance, Raghu feels his whole body tingled when his brother-in-law tells him about the ‘gowlipathra’ coconut tree which he had planted is now yielding fruits in abundance. The narrator says “He felt that inspite of being an officer wielding authority, beneath his skin he was a villager. In the morning he would make a tour of the entire compound.” (p- 54)

His boyish enthusiasm comes back when he picked out the rib from the leaf of a coconut palm and started threading it through the flowers which he picked from the ground. His emotional frailty is unveiled when he came across the stump of the mango tree which was cut down for the cremation of his father. He thinks he does not even have a picture of his father to remind him of the sacrifices the poor man had made for his sake and he realizes that he couldn’t even show his children Ajayan and Suma a picture of their grandfather. Only the stamp remained as a memorial to his father. If he sells the land to Devassy, he would pull up the memorial by the roots and cast it aside. At this moment he declares that no matter whether he got five thousand rupees or five thousand pieces of gold he would not sell that property. He feels the land as not just an item of property, a home and a compound, but an entire tradition.

Raghu’s decision to build the house in the village is the result of his reminiscence about his ancestors. He thinks if he builds the house in the village, his wife Geetha could breathe the air around Periyar which has an unpolluted uniqueness all of its own as compared to the polluted air around Adyar and his Ajayan and Suma would grow up as children without masks.

The abrupt ending of the novel is actually the beginning; the beginning with the rebirth of the past. He turns right at the crossroad to meet the contractor instead of turning left to Thiruvananthapuram. His realization of the sensuousness the ancestral soil writes the beginning of his new life; a new life on his roots, the roots to his Patta and Patti, his Appa, his tradition, and to his soul. Here begins the life of Raghu; the rebirth of the past.



---

---

### Works Cited

Butler, Robert N. "The Life Review: An Interpretation of Reminiscence in the Aged".  
*Psychiatry, Journal of Interpersonal and Biological Processes*, vol. 26, no. 1, November.  
1963, pp. 68.

Eliot, T. S. "Burnt Norton". *Four Quartets*. A Harvest Book, 1971, pp.13.

Ramakrishnan, Malayatoor. *Roots*. Translated by V. Abdulla, Orient BlackSwan, 2009.

Rice, D. *A Guide to Plato's Republic*. New York: Oxford University Press, 1998.

---

---