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TRAUMA RETOLD BY THE CHARACTERS OF MARGARET ATWOOD



Dissertation submitted to St. Teresa's College (Autonomous) in partial fulfilment of the requirement for the degree of MASTER OF PHILOSOPHY in English Language and Literature

By

VENI MARIADAS
Register No. SMP16EN009

September 2017

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Dissertation submitted to St. Teresa's College (Autonomous) in partial fulfilment of the requirement for the degree of MASTER OF PHILOSOPHY in English Language and Literature

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**TRAUMA RETOLD BY THE CHARACTERS OF MARGARET ATWOOD –
M.Phil. Dissertation**

DECLARATION

I hereby declare that this dissertation entitled “**Trauma Retold by the Characters of Margaret Atwood**”, is a record of bona fide work done by me under the supervision of Dr. Latha R. Nair, Associate Professor, Department of English for the degree of M.Phil. in English Language and Literature, and that no part of the dissertation has been presented earlier for the award of any degree, diploma or any other similar title of recognition.

Veni Mariadas

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St. Teresa’s College (Autonomous)

18 September 2017

Ernakulam

CERTIFICATE

I hereby certify that this dissertation entitled, “**Trauma Retold by the Characters of Margaret Atwood**” submitted to St. Teresa’s College (Autonomous), affiliated to Mahatma Gandhi University, Kottayam in partial fulfilment of the award of M.Phil. degree in English Language and Literature is a bona fide work carried out by Ms. Veni Mariadas under my supervision and guidance.

Dr. Beena Job

Head of the Department

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18 September 2017

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***TRAUMA RETOLD BY THE CHARACTERS OF MARGARET ATWOOD –
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Veni Mariadas

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Introduction

Literature is filled with theories even from the very classical age. The theories have evolved and today it is highly complex. Literature cannot stand alone without theories and literature is now interdependent to many other fields of study. Literature has now got intermingled with humanities, science, arts and psychology. There was an exploding mass of literature during the nineteenth and twentieth century with which many contemporary theories also came into light.

The most important incident that came into literature in the nineteenth century was the introduction of psychology into literature. Sigmund Freud, the father of psychology deduced new psychological theories which were later used in literature. One of Freud's greatest discoveries to the field of psychology was psychoanalysis. According to Freud, the human mind is divided into three layers: the conscious, preconscious and the unconscious. Freud suggested that all the thoughts, dreams and actions of a human being are governed by the unconscious level of the mind. But we are consciously unaware of our unconscious. "The mental processes of adults and children, whether in illness or health, have many meanings, and their infinite variations may produce a sense of estrangement" (The Essentials of Psycho-Analysis 1).

Freud's psychoanalysis was later used in literature. In literature psychoanalysis argues that literary texts, like dreams, express the secret unconscious desires and anxieties of the author, that a literary work is a manifestation of the author's own neuroses. We are able to psychoanalyze a particular character within a literary work, but it is usually presumed that all such characters are reflections of the author's psyche.

Psychoanalysis is both a phenomenon and theory of the mind and also a "practice of interpretation" as the *Oxford Companion of Twentieth Century Literature* puts it (550). Freud's disciples like Marie Bonaparte and Ernest Jones studied about the psychology of the author in the text, concentrating on the repressed or displaced psychic material through textual analysis. Freud was indebted to works of William Empson's *Seven types of Ambiguity and Some Versions of Pastoral*, although the work was not purely psychoanalytic in nature.

Psychological novels are part of the psychoanalytic tradition. It is understood as a genre of prose fiction that revolves totally around the inner life of the characters, representing their thoughts, feelings, desires, memories etc.

While in its broadest usage the term psychological novel can refer to any work of narrative fiction with a strong emphasis on complex characterization, it has been associated specifically with literary movements such as nineteenth-century psychological realism, twentieth century literary modernism, and the "stream of consciousness" novel, and with which narrative techniques such as free indirect discourse and the interior monologue (Logan 633).

Psychological novels are also works of prose fiction that draws upon contemporary psychological theories and one such theory is the trauma theory. Trauma theory is a very recent psychological theory which is now very significant in the interpretation of psychological novels. Lenor Terr, a child psychiatrist defines trauma as “psychic trauma occurs when a sudden, unexpected, overwhelming intense emotional blow or a series of blows assaults the person from outside. Traumatic events are external, but they quickly become incorporated into the mind” (8). Trauma was incorporated into literature very recently. There were many shocking and traumatizing incidents in the history in the twentieth century like the Holocaust, colonization, gender and labour issues etc. These events had severe impact on the psyche of people. The narrations during that time were also about the traumatic incidents and how it had affected the mental and physical state of the victims. Some of them were deliberate narrations and some of them were psychoanalytic kind of narrations.

The trauma in the psyche of the victims was medically named as post-traumatic stress disorder. Cases of severe PTSD can lead to high levels of neuroses. People who have experienced traumatic events like accidents, deaths, rapes etc can be victims of post-traumatic stress disorder in their later stage of life. As mentioned before, the events in history like the Holocaust, colonization, gender struggles, war etc had caused severe trauma in the minds of the people. People were witnessing deaths, attacks, exploitations, bloodshed and mental and physical torture. These incidents had great influence on the unconscious being of the human mind. These traumas were expressed later not only in literature, but also in movies. We can

say that the world was put into knowledge about trauma through films more than literature.

The people who have experienced traumatic events have flashbacks, nightmares or intrusive memories. Van der Kolk talks about the complicated nature of trauma, “Traumatisation occurs when both internal and external resources are inadequate to cope with external threat” (393). The clinicians say that it is not the trauma that does the damage, but it the way how the individual responds to the traumatic incident that does the damage. In medical terms, trauma has a very complicated description. The first and most important key word one should know about trauma is “the-fight-or-flight response”. Like all animals, human beings are also engineered in such a way that our body can protect ourselves from harm as best we can. This internal protective mechanism is called as “the-fight-or-flight response”. For example, some people can rescue themselves from drowning even if they do not know swimming. “The-fight-or-flight response” is spontaneous and involuntary. If we seem to fall or trip, immediately our heartbeat increases and we fall short of breath. This is how the body responds to panic situations. Trauma patients are unable to get back from their panic situations. The incidents might have shaken the unconscious of the victims and they are powerless to come back to their original self. The traumatizing incident would have put the victim in utter panic from which he/she is not able to fight. These incidents remain unforgettable and will be stored in the unconscious of the patients. They recur without any reason as memories or dreams. The disorder occurs due to the patient’s inability to recover from the traumatizing event.

Michele Balaev, a creative writer from US writes in her essay “Trends in Literary Trauma Theory”:

A central claim of contemporary literary trauma theory asserts that trauma creates a speechless fright that divides or destroys identity. This serves as the basis for a larger argument that suggests identity is formed by the intergenerational transmission of trauma. However, a discursive dependence upon a single psychological theory of trauma produces a homogenous interpretation of the diverse representations in the trauma novel and the interplay that occurs between language, experience, memory, and place (149).

Literature has used trauma even before the theory. It is just that it was baptised only recently. David Aberbach, an associate professor in the Department of Jewish Studies at McGill University claims that “bereavement can spur creative writing” (192). He writes about the how trauma has influenced literature in his text *Surviving Trauma: Loss, Literature and Psychoanalysis*. He also talks about how mourning affected a wide range of works by novelists, poets and philosophers from Lawrence to Whitman, to Spinoza, Pascal and Satre. Aberbach starts his study mentioning the literary reactions to the Holocaust.

There has been a lot of writing about the trauma involved in the Holocaust which includes both fiction and non-fiction. Agamben in his famous text *Remnants of Auschwitz: The Witness and the Archive* discusses about the trauma during the Holocaust.

The conciliatory vice of every theodicy is particularly clear here. Not only does this theodicy tell us nothing about Auschwitz, either about its victims or executioners: it does not even manage to avoid a happy ending. Behind the powerlessness of God, peeps the powerlessness of men who continues to cry “May that never happen again!” when it is clear “that” is, by now, everywhere (20).

Jean Baudrillard writes about the trauma involved in terrorism in his text *The Spirit of Terrorism*. In the text, Baudrillard talks about the various world events that happened in the recent history from the death of Diana, “the violent real events” from wars through genocides, globalization, the destruction of the American twin tower etc. He calls the destruction of the American World trade centre as the mother event of terrorism. According to Baudrillard, 1990 was the time when the world was beginning to witness the traumas of terrorism.

The moral condemnation and the holy alliance against terrorism are on the same scale as the prodigious jubilation at seeing this global power- better at seeing it, in a sense, destroying itself, committing suicide in a blaze of glory. For it is that superpower which, by its unbearable power, has fomented all this violence which is endemic throughout the world, and hence that (unwittingly) terroristic imagination which dwells in all of us (5).

An attempt to decipher the real trauma in literature is the main focus of this project. The project focuses especially on the works of the Canadian author Margaret Atwood. Atwood holds a very high and respected position in Canadian literature. Canadian novels are well recognized and read all over the world today.

The novel in Canada has evolved through the changing conceptions of the Canadian identity. The first Canadian novel was Frances Brooke's *The History of Emily Montague* (1769). The changing structures and themes in the novels of Canada reflect the variously imperial, bicultural, pluralistic and regionalist conceptions of the country. The most famous writers of Canada are Margaret Atwood, Michael Ondaatje, Antonine Maillet and Anne Herbert. The *Encyclopedia of Novel* places Atwood in the first place among the famous writers of Canada.

The Romantic origins of Canadian literature happened in the late eighteenth and early nineteenth century. The two official languages of the country are English and French. The novels had themes of romance and realism, (namely historical romance, psychological realism and literary regionalism). The Canadian novel's roots are from Gothic romances, such as Brooke's *Emily Montague*, Julia Beckwith Hart's *St. Ursula's Convent* (1824), and Philippe Aubert de Gasp_e, Jr.'s *L'influence d'un livre* (1837, *The Influence of a Book*).

In the early twentieth century the historical novels gained prominence. The historical novels were about the psychological and cultural effects of the consolidation of the British Empire on Canada. Later Canada saw the evolution of the graphic novels. Literary realism emerged in Canada with the psychological, proto-feminist novel *Ang_eline de Montbrun* (1884) by the French Canadian Laure Conan, as well as with the pioneer novel *Settlers of the Marsh* (1925) by the German immigrant Frederick Philip Grove.

In the mid- to late twentieth century, a resurgence of cultural nationalism stemming from Canada's centenary (1967) and Quebec's "Quiet Revolution" rendered the realist novel an important vehicle for negotiating contemporary

anxieties about urbanization, American cultural influence, gender relations, and legacies of empire. Atwood's *Surfacing* (1972), for example, represents a powerful rejection of American cultural influence (portrayed allegorically as aggressive and male) on Canadian national character (portrayed as introspective and female) (Kroller 136).

It can be said that Atwood was the first writer in Canada to address gender issues. Even though Atwood started her career with the themes of gender, later she widened her perspective and today she is one of the most versatile writers the world has seen. She is a clever juggler with words and the way her characters are represented is unique and purely psychological. It was in the 1960s that Canada started witnessing women addressing the themes of gender and sexuality, and Margaret Atwood was one of the pioneer feminist writers of Canada, even though she does not call her as a feminist. Instead, she calls her to be a proto-feminist. Born as Margaret Eleanor Atwood in 1939, today Atwood is a well-known Canadian poet, literary critic, essayist, inventor and environmental activist. She has been shortlisted for Booker prize five times, winning once. She is also the winner of Arthur C Clarke Award and the Prince of Asturias Award for literature. She is the founder of the Writer's Trust of Canada which is a non-literary organisation that works to encourage the writing community of Canada. She is also the founding trustee of the Griffin Poetry Prize. There are innumerable literary services that Atwood is still doing for Canada. She is the inventor of Longpen, a robotic document writing facility. Atwood is best known for her novels, but she has also published fifteen books of poetry. She has also published four collections of short stories and three collections of unclassifiable short prose works.

Atwood was educated at the Victoria College in the University of Toronto. While doing her college studies, she published her poems and articles in *Acta Victoriana* which was the college literary journal. She pursued her MA from Radcliff in 1962. Atwood initially published *Double Persephone* (1961) and then *The Circle Game* (1966). These two collections raised Atwood to high acclaim that she was recognized as a great feminist writer in Canada after the publication of these collections. Her first novel was *The Edible Woman*, which was published in 1969. This is one of the texts that has been analyzed for trauma in this study. The novel “adopts the mode of social satire, refracted through the lens of feminism, in a tale of suppressed creativity, marital ennui, and eating disorders” (Hammil 32). In this study, more aspects of the novel have been discovered and it is put into notice how Atwood brings out the trauma of the various characters in the novel. The novel is seen as a feminist one, but there are more themes and hidden meanings in the novel that Atwood has left for the reader to figure out. The novel also shows the life of the Canadian women in the times and how they were seen unprofessional and silly. The novel is divided into three parts with thirty one chapters. There are shifts in the narration voices and also the narrative style. More about the novel can be found out in the rest of this study.

After the publication of *The Edible Woman*, Atwood published several volumes of poetry and prose in the 1970s. One of her notable works during that time was *The Journals of Susanna Moodie* which is regarded to be the finest collection of poetry of Atwood. This collection consists of poems revolving around Susanna Moodie’s perspective of the land. In her interview with Graeme Gibson in *Eleven Canadian Novelists*, Atwood explains how she wrote this series of poems:

They came as separate poems, and I had no idea when I began that I was going to end up with a book of that size. It wasn't planned that way. I wrote twelve at first and stopped and thought, you know, this is just sort of a long, short poem, twelve short poems, that's it. And then I started writing more of them but I didn't know where it was going. I don't write books of poetry as books. I don't write them like novels (6).

The name "Moodie" itself is quite tricky here. Atwood through her organised set of poems brings in the themes of Canadian identity, wilderness, heritage, colonization, etc. "Atwood confronts the somewhat poisonous legacy of immigrants such as Moodie, for whom England remained an ideal while Canada was illegible, incomprehensible, hostile" (Hammil 136). Here it can be said in other words that the name "Moodie" suggests trauma that haunts her being in a foreign land which is cured at the end when she becomes the spirit of the land once she hated. The collection of poems is divided into three different eras. At the first part, Moodie is brought into the land, where the wilderness brings chaos to her mind. The exploration of the land later becomes the exploration of the self. It can be noted that there are stark realities between Susanna Moodie and the narrator in *Surfacing*.

Atwood wrote *Survival* in 1972. In this period, she claimed that teaching of Canadian Literature became 'a political act' (Hammil 174). Atwood's deeply political messages in *Survival* have met with a great deal of predictable criticism. Her second novel is *Surfacing*, which was published in 1972. This is another text that has been used in this study to bring out the trauma in Atwood's characters.

Surfacing can be regarded purely as a psychological novel and Atwood has used various narrative strategies and techniques to ensure that.

The Edible Woman can also be put into the category of psychological novel because Atwood has explored the different levels of psychoses in the novel and the eating disorder even though used sarcastically, points to the severe level of the character's mental deterioration. In *Surfacing* "motherhood, sexuality, and identity are dissolved in a crucible of mysticism verging on madness, as she plunges into visions of the supernatural and the mythological, described in spare, poetic language that evokes the wonder and the horror of the Canadian wilderness" (Stringer 675).

The novel that was published next was *Lady Oracle* and its publication took place in the year 1976. This is a very interesting novel in which Atwood uses a number of themes which include the role of relationships, body shaming, identity crisis etc. The novel parodies Gothic romances and fairy tales as the protagonist is a romance novelist who lacks identity. It can be seen that in this novel also there are elements of trauma that Atwood has carefully used to make this yet another trauma novel.

Atwood's fourth novel was *Life Before Man*, which was published in 1979, and by this time Canada had accepted her as their national writer and she was coming into limelight all around the world. Today Atwood is one of the best writers in English and through her writings she has brought in to light the real image of Canada, its history and wilderness to the world. Atwood is not only a writer, but a technical genius. She published her first novel at the age of twenty four and it can be well understood that her writings are so mature in nature. Her visions, knowledge, playfulness with words, treatment of human psyche is very extraordinary and versatile.

The New Yorker Magazine calls Atwood as the “prophet of dystopia”. Atwood’s dystopian novel is *The Handmaid’s Tale*, which was published in 1985. The novel is still regarded to be one of the greatest novels in history because what Atwood predicted at that time had come real today. She had predicted in her novel the situation of governance in America today. The novel’s title echoes the tales from Chaucer’s *Canterbury Tales*, which shows that the novel is a political satire like the *Canterbury Tales*. The novel also has a feminist perspective as it progresses through the narration of the handmaids. The novel won several recognitions and was nominated for the Booker Prize in 1986. It was also adapted into a movie in the same name in 1990 and also it still runs as TV series.

There are several other novels in Atwood’s kitty which has several themes. She has also written science fictions, adaptations, juggled with myths and so on. Her other famous novels are *Orynx and Crake* (2003), *Robber Bride* (1993), *Cat’s Eye* (1988), *The Blind Assassin* (2000). She won the Booker Prize for the novel *The Blind Assassin*. These are only a few, but there are many. *Moral Disorder* that was published in 2006 is a collection of interconnected short stories. As the title suggests the stories are disordered and there are trauma characters in the stories. Her latest novel is the *Hag-Seed*, which was published in 2016. *Angel-Catbird* is another novel that was published last year, and this is Atwood’s first graphic novel. The novel being the first graphic novel of the Booker-prize winning author was sold out in a very good way and is still on high demand. The book proves that Atwood is also a good comic writer and it carries all elements of a comic book.

Hag-Seed is the main text that has been analysed in this study. The most recent novel of Atwood is an adaptation of Shakespeare’s play *The Tempest*. This is a very

successful attempt in which Atwood has explored all the nook and corner of the play and has brought out a new Prospero and the “Calibans”. Atwood’s knowledge and versatility in English literature is well evident in this novel. Unlike her other novels, she has used a male protagonist in the novel, and it is her kind of revisionary writing. Atwood through presenting a male character and his psyche presents revisionary rhetoric. According to Julie Jung, “revisionary rhetors break down binaries in order to hear silences, to give active audience to the other side of the backlash” (10). The 1980s saw the rise of revisionary writing which was becoming very prominent in feminist writings. There were revisionary feminist analyses of the histories of countries like British and America. By presenting a male protagonist and through adapting Shakespeare, Atwood experiments with revisionary writing. She tries to break the binary thinking and as a woman she is successful in narrating Shakespeare.

The novel has in it the various levels of trauma and its manifestation.

The three main novels that are thoroughly examined for trauma in this study are the *Hag-Seed*, *The Edible Woman* and *Surfacing*. The different aspects of trauma are brought out from each novel and also the way Atwood has treated her traumatic characters are pointed out. As the title of the study suggests this is an attempt to unfold the trauma retold by the characters of Margaret Atwood.

Chapter 1

Trauma Theory and Margaret Atwood

Trauma theory is one of the most widely accepted and discussed theories in contemporary philosophy today. Unlike other theories, trauma studies keep the literary scholars, historians as well as clinicians very busy. The main reason for this is history itself. Starting with the Holocaust and other historical traumas, increased awareness of sexual abuse, war and so on were the reasons which led to the primitive diagnosis of post-traumatic stress disorder (PTSD). The diagnosis of post-traumatic stress disorder first entered the American Psychiatric Association diagnostic manual in 1980.

According to the *Oxford Dictionary*, trauma means a deeply distressing or disturbing experience. Cathy Caruth, who is the Frank H.T Rhodes Professor of Humane Letters at Cornell University writes about trauma theory in her famous works *Trauma: Explorations in Memory*; *Literature in the Ashes of History*; *Empirical Truths and Critical Fictions: Locke, Wordsworth, Kant, Freud*; and *Listening to Trauma: Conversations with Leaders in the Theory and Treatment of Catastrophic Experience*. Cathy Caruth, in the preface of her path breaking essay on trauma says that, “psychic trauma involves intense personal suffering” (1). Even though trauma theory is new to the field of literary studies, Freud has debated and written about psychoses and neuroses right from the beginning of psychoanalysis. The whole idea of trauma theory comes from a victim’s psychological trauma. Trauma studies were born out from the psychological suffering of the people, and

today new research methodologies have entered in this field and have helped a lot to alleviate the suffering of the victims. Some people started writing and expressing their traumatic memories and this is how trauma gains prominence in literature. The main group of people who started to experiment with trauma in literature were the Black writers, rape victims, Holocaust survivors etc. Caruth writes in the preface to *“Introduction of Recapturing the Past”* that,

The difficulty of listening and responding to traumatic stories in the way that does not lose their impact, they do not reduce them to clichés or turn them all into versions of the same story, is a problem that remains central to the task of therapists, literary critics, neurobiologists and film makers alike (1).

Caruth calls post-traumatic stress disorder as a historical phenomenon. She defines it as “singular possession by the past” (2). The “past” is that traumatic event that haunts the victim, this past in like a ghostly spirit attached on to the mind of the victim. The memory recollects of its own unconsciously in the psyche of the victim. “Trauma, that is, does not simply serve as record of the past but precisely registers the force of an experience that is not yet fully owned” (2). Traumatic recollection is not just simple memory. The traumas in the minds of the victims stay without diminishing or disappearing. It is unforgettable. The images remain accurate and precise. The traumatized flashback remains like a waking dream, appears in nightmares and torments the victim’s psyche. Trauma theory is an interdisciplinary area of Western scholarship and humanities and it gained prominence in the 1980s.

The strong effects of psychological trauma entered into the mind of mainstream America as the veterans were returning from the Vietnam War. The

recognition of the disorder and its baptism happened in 1980. Before being named as the post-traumatic stress disorder, terms like “shell shock”, “combat fatigue” and “hysteria” were used to describe the long and short symptoms that the patients were suffering after a traumatic incident.

According to the National Institute of Health, PTSD is a disorder that develops in some people who have experienced a shocking, scary, or dangerous event. There are different processes happening in the human body. The stimulus and response system itself is one such example. We respond to the stimuli around us even without us knowing. We go through different emotions. Biologically speaking, our body responds to emotions through chemical changes. For example, fear, trauma, anger, pain etc lead to the production of adrenaline in the body, which is then responsible for the increased heartbeat, dilated pupils etc. But this split-second reaction resides after the production of the counter hormone, noradrenalin. But trauma happens out of fear. In the living body, the fear triggers many split-second changes to help defend against danger or to avoid it. The typical reaction that the body confronts to protect a person from harm is called as “the fight-or-flight response”. Almost everyone will have to go through a range of reactions after trauma, but some people recover from the prior symptoms naturally. The unrecovered people are the ones who will be later diagnosed with PTSD. The PTSD victims are always under the torment of fear and stress even when they are not in danger.

It cannot be said that every traumatised person develops ongoing (chronic) or even short-term (acute) PTSD. It cannot also be said that not everyone with PTSD has been through a dangerous event. Some unexpected experiences like accidents,

injury, death of a loved one etc can cause PTSD. Symptoms usually begin within three months of the traumatic incident, but for some people it may take years. Soldiers and army men are very susceptible to trauma disorders, because of the violence that they see around them daily. Even after retirement some people are in constant fear and stress, they feel insecure and mentally irritated.

PTSD patients will have at least one re-experiencing symptom, one avoidance symptom, at least two arousal and reactivity symptoms, at least two cognition and mood symptoms. The re-experiencing symptoms are the flashbacks of the incident and may result in physical symptoms like increase in heartbeat, sweating, nightmares etc. These re-experiences will be part of the person's everyday routine. The symptoms are the person's own thoughts and feelings. There can be reminders like words, situations or objects which can lead to re-experiencing. Dreams keep recurring and are important symptoms of trauma.

From the folklore of the dead visiting dreamers to Shakespeare's Lady Macbeth sleepwalking and trying to wash blood off her hands, people in centuries past have known of the special relationship between trauma and dreaming (Barrett 2).

Some trauma victims show avoidance symptoms. They try to stay from the event or situation that has caused the trauma. For example, a car accident victim might stop driving a car, or even stop being near moving objects. This symptom is called as the avoidance symptom. The victims even try to stop thinking about the event or incident. They tend to make routine changes that avoid them being subjected to the traumatic situation.

The two concepts are not upon the same plane. Inhibition has a special relation to function. It does not necessarily have a pathological implication. One can quite well call a normal restriction of a function an inhibition of it. A symptom, on the other hand, actually denotes the presence of some pathological process. Thus, an inhibition may be a symptom as well. Linguistic usage, then, employs the word *inhibition* when there is a simple lowering of function, and *symptom* when a function has undergone some unusual change or when a new phenomenon has arisen out of it. Very often it seems to be quite an arbitrary matter whether we emphasize the positive side of a pathological process and call its outcome a symptom, or its negative side and call its outcome an inhibition. But all this is really of little interest; and the problem as we have stated it does not carry us very far (*Inhibitions, Symptoms and Anxiety* 87).

The signs and symptoms of PTSD are classified together as arousal and reactivity symptoms and cognition and mood symptoms. Arousal and reactivity symptoms include easily being startled, stress, tension, feeling of being on the edge, insomnia, and uncontrollable anger. These symptoms are always constant, and these make the patient tensed and uncomfortable. It becomes hard for them to do daily tasks such as sleeping, eating, and concentrating. Cognition and mood symptoms include difficulty in remembering the events of the traumatic incident, self-negative thoughts, feeling of guilt or shame (especially in rape victims), loss of interest in public activities. Children may respond to PTSD in a different way. They may show symptoms of being introverts, fear of the public space, wetting the bed, being clingy

to parents etc. Anybody can develop PTSD in any point of time, and different people respond to it in different ways.

Trauma theory is a very inevitable part of literature today. It can be devised from autobiographical accounts, Holocaust narrations, movies, feminist novels etc. The accounts that Franz Fanon gives in his famous text *The Wretched of the Earth* on the dehumanising psychiatric effects of colonization are also examples of trauma. Fanon gives a liturgical detail of trauma in the chapter on violence through Césaire's poetry.

Césaire's poetry takes on a prophetic significance in this very prospect of violence. Let us recall one of the most decisive pages of his tragedy where the rebel (what a coincidence!) proclaims,

Rebel

My family name: offended; my given name: humiliated; my profession:
rebel; my age: stone age.

Mother:

My race: the human race; my religion: brotherhood

Rebel

My race: the fallen race; my religion...

But it is not you who will prepare it with disarmament;

It is my revolt and my poor clenched fists and my bushy head.

(very calmly) (44).

Colonial war was also one of the reasons which led to the expansion of trauma on people and Fanon through his case studies cover the scope of mental

disturbances as a consequence of revolutionary struggle and illustrate the perversity of colonialism.

The Boy in the Striped Pajamas, by John Boyne is one good example of a trauma novel.

...only the victims and survivors can truly comprehend the awfulness of that time and place: the rest of us live on the other side of the fence, starting through from our own comfortable place, trying in our own clumsy ways to make sense of it all (25).

The same novel was adapted into a movie in 2008 in United States. The plot of the novel revolves around the life of two eight-year-old boys during the Nazi rule. The novel is a Holocaust drama which explores the horrors of the Nazi extermination camp. The image of “striped pajamas” itself symbolifies trauma during the period. The pajamas were the uniform of the prisoners in the Nazi concentration camps where they were subjected to cruel torture and finally deadly death.

Trauma is a 2008 novel by Patrick McGrath, who is a British writer. The novel is based on post-traumatic stress disorder cases as narrated by an American psychiatrist named Dr. Charles Weir. The protagonist is famous for his treatment of PTSD cases, but in fact Dr. Weir himself is a victim of several traumatic incidents which include the death of his mother who was suffering from depressive illness and other relationship problems. The novel ends with the scene showing Dr. Weir ending up as a psychiatric patient with severe post-traumatic stress disorder. The

predominant theme of the novel is the effect of post-traumatic stress disorder and how the mind deals with significant psychological trauma. Mcgrath in an interview he gave to Nicola Barranger in 2016 says about his novel,

Charlie Weir suffers trauma, but then rather than try to heal himself, have it seen to as he says, he instead examines it rather like a scientist, who has scratched his skin and infected himself with some virus. He watches it, simply out of the curiosity as to what psychologically it looks like when one suffers the sort of disorder – the sort of post-traumatic disorder – that he has observed in his patients.

Another famous novel titled *The Girl in the Woods* that revolves around the trauma of a rape victim is an account of real life incident of Ms. Aspen Matis. Ms. Matis was raped as a freshman at Colorado College in 2008. She was raped on the second day of college and unable to bear the trauma she drops out of the college and then she heads out to the Mexican border to hike to Canada to recover from trauma. Aspen documented her incident of trauma and her recovery journey in her debut book *The Girl in the Woods*.

Even though the diagnosis of PTSD happened only in the late 1980s, the effects of psychological trauma were discussed in literature and movies much before that. Films were effective means through which the varied and unpredictable symptoms in the sufferers were represented. Over the years, the film industry has captured many events and situations which can lead to injury in the psyche. The main part of these trauma movies are occupied by war movies. The movie

Deer Hunter (1978) is one of the pioneer war movies which show the effect of serving in the war and its emotional aftermath. The *Deer Hunter* is categorised as a great trauma movie because it depicts that different people can be affected in different ways by the same event. Another movie that was released in 1991, titled *The Fisher King* which revolves around a psycho named Parry, who is a trauma patient haunted by his own visions and waking memory of having witnessed his wife's murder. His hallucinations make him believe that he is on a quest of finding the Holy Grail. Alfred Hitchcock's 1960 movie *Marnie* is another great example of a trauma movie which shows female-centered trauma on screen. The traumatic incident of the heroine of being molested during a young age and accidentally killing the attacker had caused an emotional constriction in Marnie which made her block out her memory and she develops a fear of colour red. There are more examples of Hollywood movies that talk about post-traumatic stress disorder.

It is quite interesting to note that there are such movies in Malayalam too. The best example of a trauma movie in Malayalam is *Manichitrathazhu*, in which the heroine Ganga is a PTSD patient and due to her disorder, she is prone to display multiple personalities. The most popular psychological novel in Malayalam by Malayattoor, *Yakshi* (1961) also deals with the theme of trauma. The protagonist is a chemistry professor who had disfigured his face in a laboratory accident. This traumatic incident and also his awareness of his sexual impotency make him a PTSD patient, making him believe his lover is a ghost. The novel is narrated by the protagonist when he is imprisoned as a mental patient.

In short, literature, theory and movies around the world have adopted the effects of trauma into their life blood. The events mentioned in these movies and texts are not fictional, but real and cut fresh from people's lives. This is the reason why the study of trauma has high relevance today. The traumatic narrations continue to happen, because there are ripples in human minds every time.

Margaret Atwood is a writer who explores the inner conflicts of the mind and many of her characters show the symptoms of trauma disorder. Honoured as one of the major writers of Canada, Atwood never fails to keep her readers waiting for her new releases. Atwood is one of the best leading women writers. She has written poetry, novels, criticism, and short stories. Atwood is a great admirer of arts and creativity, which are major themes of her writing. The other themes that Atwood writes about include dangers of ideology and sexual politics. She has also the amazing talent of deconstructing myths, fairy tales and classics. The one and main reason of Atwood's wide recognition as a writer is because of the gothic elements in her work.

Atwood is famous as a feminist writer. She admires nature and loves Canadian literature. There are lot of studies done in regard with Atwood's treatment of females who have undergone traumatic experiences. But it can be said that all her characters, regardless of being male or female are victims of trauma. Atwood blends feminism, psychoanalysis and post modernism in her writings. Atwood breaks the margins and borders of literature. It would be not right to say that only Atwood's female characters have been treated with trauma and psychoanalysis. She has written many novels, and it would not be wrong to say that most of her writings have women

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central characters. But her recent novel is not about a woman, but still, it deals with trauma. As said earlier Atwood has a special talent for adaptations and deconstructions. Her most recent novel is one such adaptation. She has attempted to adapt Shakespeare's *The Tempest* in a unique manner. *The Tempest* is presumed to be the final play that Shakespeare wrote independently and belongs to the classification of romantic comedy. Prospero, the central character is a victim of trauma and the whole plot revolves around his revenge. Atwood cleverly uses the plot in a different situation without losing the beauty of Shakespeare's original play.

The novel *Hag-Seed* was published in 2016 by Hogarth press. It is known that the Hogarth press was founded by Virginia and Leonard Woolf with a mission to publish the best new writing of the age. In 2012, Hogarth was launched in London and New York to continue their mission. *Hag-Seed* was published by the Hogarth Shakespeare project and is considered to be one of the best novels of the year. The Guardian's review on the *Hag-Seed* is as follows,

This retelling of *The Tempest* is one of four novels so far released as part of Vintage's Hogarth Shakespeare initiative. It joins Jeanette Winterson's *The Gap of Time (The Winter's Tale)*, Howard Jacobson's *Shylock Is My Name (The Merchant of Venice)* and Anne Tyler's *Vinegar Girl (The Taming of the Shrew)*, with Tracy Chevalier's *Othello*, Gillian Flynn's *Hamlet*, Jo Nesbo's *Macbeth* and Edward St Aubyn's *King Lear* to come.

The title *Hag-Seed* comes from the "curse words" in the play, and the word describes Caliban. Atwood does not forget to provide short yet precise summary of

The Tempest in the book, so that people who do not know the story can read and relate to the novel. Atwood's encounter with Shakespeare started while she was in Toronto High School, and she has named Shakespeare to be one of the most influential figures of her works. Atwood talks about Shakespeare and *The Tempest* like this,

The Tempest is, in some ways, an early multimedia musical. If Shakespeare were working today, he'd be using every special effect technology now makes available. But the tempest is especially intriguing because of the many questions it leaves unanswered. What a strenuous pleasure it has been to wrestle with it! (*Hag-Seed* Introduction)

The protagonist of the novel is Felix Philips, who was the artistic director of the Makeshiwig theatre festival. Felix's only life was the theatre, and his latest work was going to be the production of *The Tempest*. This is how Felix wanted to create *The Tempest*.

And he did concern himself with higher aims. To create the lushest, the most beautiful, the most awe-inspiring, the most inventive, the most numinous theatrical experiences ever. To raise that bar as high as the moon. To forge from every production an experience no one attending it would ever forget (12).

This was Felix's only wish, and for that purpose Felix was working hard without even a wink of sleep. But Felix is unable to complete his dreams as he is betrayed by his secretary Tony and is pulled off from his majestic throne of the

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artistic director just like Prospero from whom his kingdom was taken away. Being betrayed and losing his life's work was not the first trauma that happened in Felix's life. Felix had a late marriage, and his wife Nadia had died after a year of their marriage. He was shocked by the death of his wife, because he was just starting to know her, and he had discovered that she was a woman of virtues. Nadia dies right after child birth, and she is now just an outline of sorrow for him. Felix named his daughter Miranda, as she was a motherless baby girl with a middle-aged doting father. Here too we can see the effect of *The Tempest* in the psyche of Felix, and he regards himself to be the lost Prospero. Miranda was a perfect little baby girl. Felix wanted to see the world with her. But the fate is cruel to him. At the age of three Miranda gets a fever which later turns out to be meningitis. Felix immerses himself in his work.

They'd tried to reach him, the women, but he'd been in rehearsal with strict orders not to be interrupted and they hadn't known what to do. When he finally got home there were frantic tears, and then the drive to the hospital, but it was too late, too late (15).

This was the second trauma that attacked Felix. The grief that he goes through after the death of his dear and only daughter is inexplicable.

What to do with such a sorrow? It was like an enormous black cloud boiling up over the horizon. No: it was like a blizzard. No: it was like nothing he could put into language. He couldn't face it head on. He had to transform it or very least enclose it (15).

This transformation, Felix could find through his *Tempest*. Throughout the play he was the Prospero and he consoled himself and thought that his Miranda was alive. He did not dare to believe that his daughter had died. No, Miranda continues to live. She has no mother, but she has a father capable of protecting her, and as she is imaginary she cannot die again. This is what Felix thought. Throughout the play he had tried to run away from the trauma he had suffered, the trauma of losing his wife and daughter. Felix was a minor post-traumatic stress patient at the time of the death of his daughter. But we cannot say that he had turned a psycho, because he had his mind under control. Felix had the theatre as his medicine. But again fate, but not exactly fate, shrewd and cunning people, terminated him from his dream job and this happens to be the biggest trauma in Felix's life. "The secrecy, the sabotage. The snake-like subterfuge. The stupendous betrayal." (23).

Felix is being thrown out of the place where he was the master and the ruler. Tony had rehearsed two security guards and Felix is being pushed out of the theatre. The betrayers claim that Felix had become psychotic and paranoid after his daughter's death. They had even brought in a psychiatrist to prove that Felix is paranoid. Prospero was the rightful Duke of Milan, but Alonso his brother had captured the kingdom and Prospero and his little daughter was put in a leaky boat and drifted to an unknown island. Shakespeare also treats Prospero as a trauma patient. Prospero's tool was magic, and Felix's tool was theatre. Prospero had lost his kingdom, but he had his little daughter with him. But Felix had lost his theatre and also his family. "The rest of his life. How long that time had once felt to him.

How quickly it has sped by. How much of it had been wasted. How soon it will be over” (29).

Unable to bear the trauma, Felix moves out of his home into a countryside and lives an unidentified life. He disappears from his old life. The memories of his daughter and the Makeshiwig festival taunt him. He imagines that his daughter is alive and is with him. He does not believe that his daughter is dead, but to bring his daughter to real life he wants Prospero’s Miranda to be back to life. He wants Miranda to be brought out from the glass case. Felix is unable to think, or work at the initial days of his exile. He lives in a village guest house for rent. He does not reveal his name to anybody. Mr. Duke is the fake name in which he lives there. At first he stays away from the Makeshiwig festival’s news. But later he starts to collect his enemy’s news. Tony and Sal are his biggest enemies and the reason for his trauma. The only thing that Felix seeks now is revenge, just like Prospero. Prospero uses magic to spy on his enemies and Felix uses technology. He becomes a frequent visitor to the Wilmot cafe while he had no work during the beginning days of his exile. But he did not want to be suspected of watching porn, so he gets hold of a second-hand computer and Google becomes his companion for spying on his enemies.

Tony, the biggest traitor had taken the post of the artistic director of the festival. After pushing out Felix, Tony was climbing the ladder of success year by year, and knowing all this increased Felix’s angst. He thought of ways for executing his revenge. His revenge seeking was a part of his trauma disorder.

Would he sneak into Tony's house/office/ favourite restaurant and spike Tony's lunch with a toxic agent that would give Tony an incurable illness or inflict upon him a lingering and painful death? Then Felix could disguise himself as a doctor and appear in Tony's hospital and gloat. He'd read a murder mystery in which the victim had died from eating daffodil bulbs (43).

The other symptom that Felix experienced was his phobia of the public and the waking images of his daughter, Miranda. He imagined that Miranda was growing up with him. He talked to her and she responded. He imagined Miranda being taught by him while in school, playing chess with him, and while he is busy Miranda found happiness by playing outside the little village cottage. Felix was not afraid of letting Miranda out because he knew she cannot get flu. That means Felix in reality knew that there was no Miranda around, but she was the only companion that he had and at one part of his mind he believed that she was alive and was growing up with him watching her old dad working so hard to get his revenge done. But his imagination was running wild. His trauma was vibrating at times; his psyche was deranged at times. The death of his dearest daughter, the loss of his dearest job, the loneliness, the exile, all of it began to upset his mind. He was out of mind, and Felix needed help, because he did not want the trauma to swallow him completely. He had wanted to take revenge, stage *The Tempest* and bring back Miranda to life.

One day he heard her singing, right outside the window. He didn't daydream it, the way he had been semi-daydreaming up to then. It wasn't one of his whimsical yet despairing fabrications. He actually heard a voice. It was not a consolation. Instead, it frightened him (47).

It is in the ninth year of his exile that Felix decides to break out of his shell. Here is the next turning point in the story. He did not want a high profile job, because recognition was the least thing that he wanted. To increase the flavour of trauma in the novel, Atwood uses intelligent strategies. The place where Felix joins for job is very interesting. He takes a teaching job in the Fletcher County Correctional. Fletcher Correctional is actually a prison and Felix's job involves teaching English to the inmates. Felix is recruited by Estelle, who recognizes that Mr. Duke is his fake name, and that he was the former artistic director of the Makeshiwig festival. Estelle promises to keep it a secret and she recruits Felix as the English teacher to the Correctional. Atwood cleverly does not use the term prison in the novel. Here Fletcher Correctional is another station of trauma. The inmates are criminals involved in different types of crimes, and these people later turn up to be important part of Felix's mission. Like Prospero's deserted island, Fletcher Correctional serves to be the island where Felix can weave his magic. Like Caliban and Ariel, Felix also finds aid from the inmates, who are already the victims of trauma. The course involved teaching *The Catcher in the Rye*, but Felix negotiates of teaching Shakespeare to which Estelle disagrees due to the reason that Shakespeare had bloodshed and violence and as these were taught to a bunch of thieves, drug dealers, embezzlers, man-slaughters, fraudsters, and con-men. But Felix convinces Estelle and starts teaching Shakespeare by teaching them theatre and ends up being a super hit. Felix was happy that fact that he was still with theatre and he enjoyed what he did. But the other thing kept being reminded by his mind.

Surely there was one. An unopened box, hidden somewhere under a rock, marked V for vengeance. He didn't see clearly where he was going, but he had to trust that he was going somewhere (59).

It is the twelfth year of Felix's confined life and all these years he had been waiting for only one thing, and that is revenge. He had the hope that a day would come and like Prospero he could take a harmless, but unforgettable revenge and get back his throne in the Makeshiwig festival. In the January of 2013, Felix receives a message from Estelle that she wants to meet him urgently to convey a happy news. The news was something that made Felix skip his heartbeat. Estelle conveys to him that two ministers are going to come to the Fletcher Correctional to watch Mr. Duke's students perform Shakespeare, and these ministers happen to be the people who Felix had been waiting for, his enemies. The people who betrayed him. The people who had taken away his kingdom. The time for Felix to execute his revenge had come, and he was overwhelmed. The news comes in January when he is about to start the classes. The ministers, the wicked Tony and Sal were coming in March when the students staged the drama.

Atwood is a very clever and versatile writer. The description of the Fletcher Correctional imbues a feeling of trauma into the minds of the readers. Atwood says that this place is a fictional place, and that she had consciously chosen this job for Felix to add different shades of trauma that the readers can feel. Fletcher Correctional is a highly traumatic place. Even though Felix had been teaching there for the last twelve years, he had to undergo series to security checks everyday, and also a pager was attached to his pocket to alert the security if something goes wrong.

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All the inmates of the Correctional were victims of trauma and it was unpredictable how their behaviours would change, and Felix was always under threat of being attacked, but he did not bother. He had turned the Correctional into his theatre. That was his passion for arts, literature and theatre. The new batch had arrived, and he announces the new drama for the year. It is *The Tempest*. The inmates are not happy with Felix's selection of the play. They argue that they need more drama, and also asks Felix that who would be Miranda. None of them were ready to play the part of Miranda, because they were criminals and they believed playing a woman would make them seem weak. Also, they refused to play Caliban. But Felix was clever enough. He had set everything, and he had perfect plans. He is a word juggler, far cleverer than Shakespeare. To make them convince he says that he would bring a girl for Miranda and that he would bring cigarettes for the inmates. It was Felix's play. He wanted it to be staged at any cost. This was what he was waiting for the past twelve years.

Felix gets his Miranda that will be played by Annie Marie Greenland. He had chosen her while working at the Makeshiwig festival. Greenland is another important character here. She is physically not attractive and is a failed artist. She would have got an exposure if she had been in *The Tempest* that Felix directed twelve years ago, but fate did not favour that. This was her trauma. She wanted to be a great actress, which did not happen. Even though she works hard, she had not received enough recognition till date. She is a great dancer, but she believed theatre was her forte, but did not come to her way. For Felix, Greenland was the perfect Miranda, and unconsciously he was bringing his Miranda to life, and he feels

paternal emotions to her. Greenland also had the trauma of a failed relationship with one of the artists in the Makeshiwig festival and she had a bee tattoo which she kept as a token for remembering her failed relationship.

Annie Marie Greenland is introduced to the inmates. The presence of a woman makes them feel a shower of rain in their confined lives. Now Felix has started his act, and is into *the Tempest*. He writes the names of the characters and their descriptions. This is the trauma of Prospero and Miranda:

The next ones to come to the island are Prospero, the rightful Duke of Milan, and baby Miranda who have been set adrift in a leaky boat by Prospero's wicked brother, Antonio. They're lucky they landed there because otherwise they would have starved or drowned. But they have to live in a cave and there aren't any people around, except Caliban... (113).

The other main characters which Felix likes are Ariel and Caliban. The title *Hag-Seed* itself defines Caliban. It can be said that Caliban is also a trauma victim. He is born of a witch Sycorax. He is made slave by Prospero. Caliban also has very unattractive physical characteristics. He wants to marry Miranda and keep her in the island. Caliban is a very frustrated character. He is forced to servitude by Prospero even though he is the rightful owner of the island. Caliban is depicted as half-human. He could have been a Wildman or a beast man or even the mix of a fish and man. His home island is no more his home and it torments him now. In Act 3, scene 2 of the *Tempest*, Caliban grieves:

Be not afeard; the isle is full of noises
Sounds, and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices
That, if I then had waked after long sleep... (47).

All the characters in the novel and also in Shakespeare's play are victims of trauma in one way or the other. This is where Atwood uses her magic wand to make to novel a traumatic one. *Hag-seed* is about revenge, Felix's revenge through *The Tempest*. Felix is successful in taking his revenge. He had gone a very long way and tried hard to get his revenge done. In the end, he gets all he had lost except his dead daughter.

Hag-Seed is a very interesting novel. Atwood's perception of a man's mind is without any flaws and should be applauded. The novel is divided into five parts and unlike her other novels the narration is not first person. Felix has thoughts, but these were narrated by second person. There are flashbacks only in the first few chapters. After that the narration follows strict chronological pattern and is more like a diary entry with dates. All the chapters have titles, and some have dates. These dates are linked to events in Felix's life. All these characteristics make *Hag-Seed* very different from the other novels of Atwood. She has used new strategies in this novel, but still the novel is purely psychological. There are only a few female characters and it can be seen that all the inmates of the Fletcher Correctional are males. Annie Marie Greenland is one important female character who is failed as an artist and as a lover. She is also being exploited in the Correctional. The other character Esther is

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also significant. Even though there are only a few scenes for her, she is a good aid for Felix. It can also be seen that Esther is physically attracted to Felix. Her admiration and respect might be the reason why she has those kinds of feelings to Felix. But Felix stays out of it thinking his daughter might know.

In short, Hag-Seed can be seen as a trauma novel in which Atwood has portrayed almost all the characters as victims of trauma. Not only Felix, each and every character in the novel has their own traumatic background and story. This reworking of *The Tempest* is flawless and perfect, and Atwood deserves high praise to have re-visioned Shakespeare in such a manner.

Chapter 2

Trauma and Catharsis

The term catharsis is so familiar to us. Atwood's works cannot be defined as tragedies, but there are tragic elements in all her works. According to Aristotle tragedy is defined as "the imitation of an action that is serious and also, as having magnitude, complete in itself," in the medium of poetic language and in the manner of dramatic rather than of narrative presentation, involving "incidents arousing pity and fear" (Abrams 408). So, it can be said that the works of Atwood do have a narrative strategy which involves the presentation of "pity and fear". The other term that stands with tragedy is "catharsis" which in Greek means purgation or purification.

It can be seen that there are elements of tragedy and catharsis in Atwood's works. Taking the case of *Hag-Seed* itself, it can be understood that Felix had to undergo severe tragedies in his life and hence fell into trauma. The catharsis is through vengeance and that vengeance he does through forgiveness just like Prospero. In 1969, a writer called Harry Berger offered an account of the prevailing reading of *the Tempest*, "The action of the play is Prospero's discovery of his enemies, their discovery of themselves, the lovers' discovery of a new world of wonder, and Prospero's own discovery of an ethic of forgiveness, and the renunciation of his magical power" (147). In the same way the remedy for Felix's trauma was to discover and hunt his enemies.

Atwood has specific reasons for choosing *the Tempest*. It is mainly to depict the elements of trauma from the drama to the novel. It is very well known that the drama is not a tragedy of Shakespeare, because unlike other Shakespearean plays there are no deaths happening, there is no blood-shed and everything is back to normal at the end of the play. Prospero gets back his rightful kingdom, Miranda is happily wedded to her love, Ariel is free and so is Caliban. But in the novel the protagonist experiences several tragic situations than Prospero. He had lost his lovely wife and his dear daughter and was in exile for twelve years waiting for his time for revenge. Atwood also through the image of the prison and the backgrounds of the prisoners enhances the effect of trauma in the novel. She cleverly does not use the term “prisoners” but uses the term “inmates” and these inmates do have a serious criminal background. And another interesting fact is that there are inmates diagnosed to have post-traumatic stress disorder and these are the kind of people that Felix is working with to execute his vengeance. The PTSD patient is his Caliban:

Caliban: Leggs. About thirty. Mixed background, Irish and black. Red hair, freckles, heavy build, works out a lot. A vet was in Afganistan. Veterans Affairs failed to pay for PTSD treatment... (134).

Atwood also through her title tries to say that our real hero is not Prospero but is Caliban. Caliban is the “Hag-Seed”. He is the one who is truly traumatized, and ironically the inmate who is doing the role of Caliban is another trauma patient who is denied of any treatment. The 28th chapter is titled Caliban and here he comes to life.

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My name is Caliban, got scales and long nails,
I smell like fish and not like a man-
But my other name's Hag-Seed, or that's what he call me
He call me a lotta names, he play me a lotta games:
He call me a poison, a filth, a slave,
He prison me up to make me behave,
But I'm a Hag-Seed! (174).

Atwood summarizes the trauma hidden in the novel through these lines. The title of the novel is explained. Hag-Seed means offspring of a witch. The Hag-Seeds here are the prisoners. They are treated like poison and filth, and they are imprisoned to teach them to behave. But there is catharsis taking place here. Felix is released from his trauma the moment he gets back his throne of the artistic Director. His enemies are well-paid and are miserable. The inmates are also relieved. Every play that Felix had staged had cathartic effect in their lives. The name "Fletcher Correctional" itself suggests of bringing back the good in them, and Felix was successful in inflicting catharsis upon the inmates and the novel ends happily without blood or tear shed.

To talk about trauma in Atwood's novel, it would be necessary to take a look to her other works also. As mentioned before, Atwood is highly versatile in handling psyche of both men and women, deconstructing myths, creating adaptations, science fictions and even political novels. Her first novel is *The Edible Woman* which was published in 1969. Atwood started experimenting with trauma from her first novel. This was the novel through which Atwood put her signature in literature. Atwood

explores woman psyche in her pioneer works. But she likes to call her works proto-feminist rather than feminist. Still Atwood cannot be labelled just as a feminist writer. The novel was published during the time feminism and gender issues were beginning to be addressed in Canada. It is said that there are incidents related to Atwood's personal life in this novel as she writes in the introduction to the novel, "*The Edible Woman*, then was conceived by a twenty-three-year-old and written by a twenty-four-year-old, and its more self-indulgent grotesqueries are perhaps attributable to the youth of the author, though I would prefer to think that they derive instead from the society by which she found herself surrounded."

The title itself presents confusion, repression, and deterioration. The Times magazine describes the novel as, "funny, sharp, witty and clever". In the introduction to the book Atwood talks about the circumstances which made her write the book. She had started to write *The Edible Woman* in the spring and summer of 1965. Her first scripts were written in empty examination booklets flied from the University of British Columbia, where she had been teaching freshman English for the previous eight months.

The title scene dates from a year earlier; I'd thought it up while gazing as I recall, at a confectioner's display window full of marzipan pigs. It may have been a Woolworth's window full of Mickey Mouse cakes, but in any case, I'd been speculation for some time about symbolic cannibalism

(*The Edible Woman*, Introduction).

The novel finally appeared in 1969 and it had been four years after it was written. It was the time feminism was gaining prominence in North America and the novel coincided with its rise. The people assumed the book was part of the movement, but in fact Atwood had completed the book even before the rise of the movement and she had not even anticipated that her novel would be called a feminist one. But Atwood says, “I myself she the book as proto-feminist rather than feminist: there was no women’s movement in sight when I was composing the book in 1965...” Atwood also points out the reason why she calls the novel as a proto-feminist one. It is to be noted that her heroine is a stereotypical one. During that time in Canada, the females had only very few options before them. If their career was in shatters, their other only option was marriage. This was the same for all women, be it educated or uneducated. This is the trauma that Atwood points out in the novel through the life of Miss MacAlpin. Atwood summarizes that trauma of female psyche never ends, “The goals of the feminist movement have not been achieved, and those who claim we’re living in a post-feminist era are either sadly mistaken or tired of thinking about the whole subject” (*The Edible Woman*, Introduction).

The novel revolves around the life of Marian MacAlpin, who is a typical Canadian woman of the 1960s. The trauma that drowns Marian is the capitalist life around her. Women were stereotyped to do meagre jobs and then get married off to a well-settled husband. The novel’s catharsis happens through materialist-feminist protest. Atwood exhibits the effect of the trauma that the protagonist undergoes through her manipulation of shifting narrative point of view and her use of

unbalanced structure. The anorexia that she uses is a discursive technique which turns out to be the effect of trauma in MacAlpin's life. The question is whether MacAlpin gains her liberation and that is what puts the reader in a dilemma.

Marian MacAlpin stays with her room-mate Ainsley. MacAlpin works in a survey company and her job profile is to take surveys from people regarding different products. It can be seen that every page of the novel consists of thoughts and truths that have caused trauma in woman then and now. Even though Ainsley and MacAlpin do not share same characteristics they face same psychic problems. Ainsley works as a tester of defective toothbrushes in an electronic toothbrush factory. Atwood discusses the fact that women are seen as mere sexual devices from the first chapter itself as Ainsley comments about her job, "And most men look at something besides your teeth, for god's sake" (*The Edible Woman* 1).

Ainsley also had very strange kind of dressing and wore heavy make-up which made their house owner to feel that Ainsley was not a respectable lady. Ainsley had a temporary job and she wanted to work at Art houses in future just to meet artists. Money did not blind her, Ainsley wanted to follow her passion. Even though MacAlpin had a better paying job than Ainsley, she wished she did Ainsley's job. The job of doing surveys had turned up to be so boring to her. The Seymour Company in which she worked was also not a woman friendly company. The floor in which the women worked had poor infrastructure and they were given brainless jobs. But men had wonderful jobs and they were given well-maintained offices and they were doing the intelligent part of the job, or that is what they thought of.

On the floor above are the executives and the psychologists- referred to as the men upstairs, since they are all men- who arrange things with the clients. I've caught the glimpses of their offices, which have carpets and expensive furniture and silk-screen reprints of Group of Seven paintings on the wall (13).

The women in the company were not given any prominence. Their role was to deal with the human element and the people who were surveyed were mainly housewives and they were not paid too. Everything in the second floor where the women worked was "feminine" as they call it. "...we also have a pink washroom with a sign over the mirrors asking us not to leave our hairs or tea leaves in the sink" (14). The colour pink and the warning itself show that women are weak, careless and untidy. One of her colleagues is dismissed from the company for the reason that she is pregnant, "she regards pregnancy as an act of disloyalty to the company" (21).

Marian is actively eating at the beginning of the novel. She feels hunger and craves for food. She had been waiting for a dinner with her fiancé Peter that gets cancelled and she regrets having lost a dinner more than not able to be with Peter. The other character who comes to the scene next is Clara. Clara is one of the old friends of Marian. She is pregnant with her third child and lives in a countryside with her husband. Clara is stuck with her family and kids, and she has not even completed her degree. She does nothing in the house and is down with her pregnancy problems. All her pregnancies were unplanned, and she had tried the best to do family planning but had failed. Clara is another important female character in the novel. Even though Joe does all the housework and takes care of Clara, he is a man who does not like women to be free. He is unbothered about their family

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planning, and he likes his wife to be imprisoned inside the house. He thinks unmarried women are to take care of themselves and feels that marriage protects women. Ainsley hates the family situation of Clara, and Marian feels pity for her. That night Ainsley tells Marian that she has decided to have a baby out of marriage. Marian is shocked by this revelation, but Ainsley is adamant on her decision. Being a single mother was out of question, but Ainsley says,

‘How’s the society ever going to change,’ with the dignity of a crusader, ‘if some individuals in it don’t lead the way? I will simply tell the truth. I know I’ll have trouble here and there, but some people will be quite tolerant about it, I’m sure, even here. I mean, it won’t be as though I’ve gotten pregnant by accident or anything (44).

Marian gets to work, and she interviews people about products. While she was interviewing some men regarding the consumption of beer, she does not get good responses as the men think why a woman would want to know how much beer they consume. There are men who also try to flirt with her in the middle of her business. ‘Now what’s a nice little girl asking men all about their beer?’ he said moistly. ‘You ought to be at home with some big strong man to take care of you’ (52).

Marian’s lover Peter is also not different. Marian meets Peter in his apartment, and Peter invites her to the bathtub. The image of the bathtub haunts Marian. Her mental instability starts from then. She is horrified by the image of the bathtub which had sheepskin on it. She feels it as the symbol of death. She imagines of being drowned in the bathtub. The bathtub makes her feel weak and dead. It inflicts trauma in her. ‘Suicide,’ they’d all say. ‘Died for love’. And on summer nights our ghosts

would be seen gliding along the halls of the Brentview Apartments (69). The bathtub and the sheepskin also make her feel captured for sacrifice. She feels that she is a prey going to be hunted to death. This image of the bathtub reoccurs in other trauma novels too. For example, Sylvia Plath in her autobiographical novel writes about the white bathtub and for her the bath tub was a place of resurrection and rebirth. It was the place where she found relaxation from her trauma. “I don’t believe in baptism or the waters of Jordan or anything like that, but I guess I feel about a hot bath the way those religious people feel about holy water” (Plath 19). But it was also in the bathtub that Esther Greenwood tries to commit suicide. Both Marian and Esther here are traumatized victims. Plath’s *The Bell Jar* also handles trauma to a great extent and Esther Greenwood is in search of catharsis. She knows that she is a trauma victim, but our Marian is just discovering that she is undergoing a trauma situation and now her mind has started to produce symptoms of the disorder.

Marian ponders about her relationship with Peter. He described her not as being the “other kind”. She was patient on the relationship with him. “Of course, I had to adjust to his moods, and his were too obvious to cause much difficulty (70). Marian is so passive at the initial stages of her relationship with Peter. Peter is a prototypical man. He likes to stay unmarried, and he loses his control at the marriage of his best friend Trigger. Peter thinks that marriage is a very terrible thing, and he was sad that he had lost his last friend and he feels pity for him. Peter shouts at Marian for not cooking him food. Even though Marian liked cooking, she thought Peter would like to eat smoked meat because he loved it. Marian does not respond to



Peter's behaviour as she attributes it to Peter's emotions over the loss of his intimate friend.

Marian's first symptom of mental deterioration happens in a hotel where she meets her old friend Len with Peter and Ainsley. Ainsley sees Len as her potential candidate for being the father of her baby. Marian loses control as she feels ignored by Peter at the dinner table with Len and Peter having men talk and Ainsley trying to flirt with Len. Marian finds to her horror that she is weeping, and she breaks out terribly in the toilet and she is quite unsure why she is crying so hard. The first trauma breaks out that happens to Marian is this incident. After the dinner is over, we see Marian running out of the restaurant without looking back. She is running and running, and the others are taken back by this scene because they were unaware of what was happening. "I was running along the sidewalk. After the first minute I was surprised to see my feet moving, wondering how they had begun, but I didn't stop" (85). Marian was somehow losing her mind. She was behaving very irrationally and the reason why she was running was not known. Marian had her mind under control before, but now things had changed. She used to think, but now she had started to contemplate on her life. But her symptoms do not end here. It is just a beginning. She is traumatized by understanding that fact that she is been consumed by a patriarchal culture. She is caught by Peter and is taken to Len's house. While the others are busy talking, Marian hides herself under a dusty bed and eventually gets stuck. She finds it safe there and she is also quite unsure why she was behaving this way.

Things were quite normal for Marian before. But now everything is changing. What was it that has groped her mind? She had started to behave like a maniac. The guests felt she was drunk, but what was exactly happening to Marian? That evening itself Peter proposes Marian. Things turn up worse to her. Peter had decided to marry Marian because his friend Trigger had got married and, he was nearing twenty six. He thought he was old enough to get married or else if he had not got married, he thought that people would think that he was queer. “A fellow can’t keep running around indefinitely. It’ll be a lot better in the long run for my practice too, the clients like to know you’ve got a wife; people get suspicious of a single man after a certain age, they start thinking you’re a queer or something” (106). He calls Marian “sensible:” and not like other women, which does not please Marian at all. In short Peter wanted to marry for his professional and social needs and what he wanted was a trophy wife.

Marian’s disorientation was just beginning. She meets an invalid named Duncan, to whom she is attracted to without reason. He was an English literature student who was a genius in his subject and was writing term papers in literature. Marian become friends with him and the reason why Marian likes him is not known. Maybe that was also a part of her disorientation, a symptom of her trauma. “I still can’t quite fit in the man at the Laundromat or account for my behaviour. Maybe it was a kind of lapse, a blank in the ego, like amnesia” (125). She might have found some kind of cathartic effect in Duncan, but Duncan is nobody, yet another man.

Marian is no more the old Marian from chapter thirteen. The narration shifts from first person to second person from chapter two. Atwood uses this narrative

strategy to show that Marian's old psyche has been disrupted and now she is a patient of trauma. Her confusion and dissolutions increase day by day and finally puts her into total trauma disorder. She is really not happy with Peter, and she is also doubtful whether she loves him and also whether that he loves her. Peter does not want Marian to work after marriage, but she disagrees with that idea. He says that he is financially well enough to take care of his wife. The thoughts of Peter were not giving butterflies in her stomach anymore. She believed Peter had secret identities. She alludes Peter to the Underwear man, who was a sex maniac. This man called women saying that he was from the Seymour Surveys and asked questions about women's underwear. He seems nice at the beginning and then later on, turns in to a nuisance. "Perhaps this was what lay hidden under the surface, under the other surfaces, that secret identity which in spite of her many guesses and attempts and half-successes she was aware she had still not uncovered: he was really the Underwear Man" (142).

Clara, another character is introduced who is a victim of marriage trauma. Clara had given birth to her third child and Marian goes to meet Clara in the hospital where she finds Clara to be euphoric. The sight of pregnant Clara had always disgusted Marian, and now that she had delivered Clara looked thin, pale and fragile. Marian felt that Clara's marriage was a disaster. "Clara's life seemed cut off from her, set apart, something she could only gaze through a window" (157). Marian thought her marriage would not turn like to be that of Clara's. Clara is another character who has lost hopes and aspirations in life. She had been a mere plaything in the hands of her husband. She failed to complete her degree and had three

unexpected pregnancies. She had the full responsibility of birth control which her husband did not bother. Joe Bates, another true male character likes to confine his wife at home, and he feels marriage protects women and women are to be under men. The three continuous pregnancies traumatize Clara both mentally and physically. She is now hysteric, and she exposes the true colour of her marriage to Marian. “Of course, you never really know someone till you’ve been married to them for a while and discover some of their scruffier habits” (159). Clare unveils about her unorganized disoriented marriage trauma to Marian, “Oh, Screw. It hurts in the most ungodly places. No, you don’t; you think we’re both shiftless and disorganised and you’d go bats if you lived in all that chaos, you can’t understand how we’ve survived without hating each other” (160). Clara’s life was in chaos and she was falling and had already lost control of her own life. She sees the delivery of her baby to be a catharsis for her. But it cannot be permanent, and she was now hysterical, and her trauma had no cure.

From chapter sixteen, the narration gets more complicated. Till now Atwood was following a linear narration, but it changes from now on. The novel was narrated by Marian till the twelfth chapter, and from the thirteenth the narration changes to second person. The narration loses order from the sixteenth chapter. There is a mixture of present, past and future in the narration. Atwood uses this technique to show that Marian has clearly lost her mind control and is now purely under trauma. She visits Duncan when he calls her up and even though he is not her friend she meets him up in his apartment. When he tries to get close with her, Marian warns that

she is engaged. Duncan has no feeling when he hears this and he is happy that she is engaged:

‘But you are here.’ He smiled. Actually, I am glad you told me. It makes me feel a lot safer. Because really’, he said earnestly, ‘I don’t want you to think this means anything. It never sort of does, for me. It’s all happening really to somebody else’. He kissed the end of her nose. ‘You’re just another substitute for the Laundromat’ (176).

Marian was just a plaything for Duncan to escape from his trauma. He never regarded Marian as a human being and Duncan was consuming Marian just like Peter. But Marian sticks to Duncan, as he was her means of escape from her trauma. She did not feel like cheating Peter, so she took the privilege of cheating on Peter. Shortly the trauma hits her really bad. It affects her diet. She is unable to eat anything. She completely turns into a stress disorder patient. “She looked down at her own half-eaten steak and suddenly saw it as a hunk of muscle. Blood red” (185).

The other important female character in the novel is Ainsley. She does not appear throughout the novel. Ainsley sees herself as a liberated woman. She has an identity which she does not want to be manipulated by men. She does not like Peter, because she thinks that Peter is a male chauvinist and says that he has “monopolised” Marian. Ainsley believes that all females should get pregnant to complete their femininity and she cleverly seduces Marian’s friend Len who she believes is an appropriate candidate and gets pregnant by him. Ainsley was quite happy and confident about the ways in which she was going to nurture the child

without a father figure. Ainsley was totally against the marriage setup and wanted to be a single mother. But when Len Slank comes to know about Ainsley's pregnancy, he is quite shocked and intimidated. He had not even known that Ainsley was college-educated. Len was allergic to the words birth and pregnancy. He felt nauseated by it. But Ainsley is adamant at her decision, and she counters Len by telling him that he had "uterus envy". Ainsley wanted to prove here than women are superior to men because all human beings have come out of the womb. But Ainsley gets into trauma too. Because of being a woman, she is also finally in trauma and depression. The liberation that she felt she had was just an illusion. She is also made to believe that woman comes under man. Ainsley is made to believe that the baby needs a father figure, or it will turn to be a homosexual, but Len is not ready to marry her. Ainsley finally has to forget all her policies and she marries one of Duncan's friends. Ainsley who thought herself to be a feminist is left unliberated and her feminist policies are drowned and deliberately forgotten.

Marian's trauma continues and she is unable to eat anything. She even takes vitamin supplements to keep her surviving. She understands something had gone wrong with her and asks everybody whether she seems normal. Ainsley would say that Marian had post-traumatic stress disorder which Marian denied. "Or some traumatic experience, in her childhood, like finding a centipede in salad or like Len and the baby chicken" (254). Marian is unable to figure out what had gone wrong with her. Her eating had stopped completely and now she was completely dependent on vitamin pills.

Peter was arranging his final party for wedding and Marian was asked to dress up well for the party. Marian goes to the salon and does her hair and also puts make up. All these formalities were new to her and she kind of disapproved of all these. Peter had invited all of his friends and he wanted to show off his fiancé to everybody. “Now that she had been ringed, he took pride in displaying her” (217). Marian invites Duncan to the party. Marian thinks that she was using Duncan, but, the reverse was happening. Duncan saw woman as just a commodity to be utilized. When Marian asks him about dating a girl from his college, he gives sexual remark saying that they lack breasts or have too much. He was using Marian for his physical and mental needs. Duncan was unbothered that Marian was getting married which shows that he had no feelings for Marian which he openly confessed. Duncan invites her to bed without any emotion, “You know, I think it might be a good idea if we went to bed” (233). When Marian reminds him that she is engaged, he says that it has nothing to do with him. Duncan says that he wants to have sex not because he wants it, but to know whether he is a homosexual or not. Duncan is a PTSD patient. He had been suffering and Marian was his way of escaping from his mental agony. His term papers, loneliness, lack of identity and over intelligence had put him in to trauma.

Marian finds herself out of place in the party. She is sexily dressed, and Peter is very impressed to see her dressed that way. Peter was pleased, “Darling, you look marvellous’, he had said as soon as he had come up through the stairwell. The implication had been that it would be most pleasant if she could arrange to look like that all the time” (287). It is quite obvious that Atwood does not write anything

about what Marian was wearing or how she had dressed up throughout the novel. It is only when Marian meets Peter for the final party, she wears makeup and exposing clothes. Even the office virgins who were Marian's colleagues had sense of high fashion and went out dining in high class restaurants even if they could not afford it. But Marian was different. She preferred to be simple and normal, but now that has been questioned. She had dressed up for the sake of someone else and even though she looked pretty she is not happy about it.

Peter brings a camera to take a picture and here her body goes rigid and she is unable to move. She felt that it is not shooting a picture, but shooting herself into death. "Her body had frozen, gone rigid. She couldn't move, she couldn't even move the muscles of her face as she stood and stared into the round glass lens pointing towards her ..." (291). In Plath's novel *the Bell Jar*, also we can see the same incident happening. Esther Greenwood breaks out while her picture is being taken. "I didn't want my picture to be taken because I was going to cry. I didn't know why I was going to cry, but I knew that if anybody spoke to me or looked at me too closely that tears would fly out of my eyes and the sobs would fly out of my throat and I'd cry for a week" (Plath 96). The camera was a symbol. A symbol which shows that they are victimized. This is why the image of the camera brings in fear, and this fear is a manifestation of trauma.

The party does not go well. She runs off with Duncan during the party and sleeps with him in a lodge. Duncan is unable to have sex and their physical relationship does not end up in a pleasurable way. Marian is embarrassed and disgusted about this. Duncan was pretending as an innocent chap who did not know

about sex, but he later tells her that it was “good as usual” that means she was not his first. Now Marian is clearly aware that she had been manipulated.

Now Marian needs her catharsis. She had had enough. She is unable to eat and she was being manipulated and consumed by the men around her, and the mere realization had been cathartic to her. Marian prepares a cake in the shape of a woman and calls in the intimidated Peter and makes him eat it. “You’ve been trying to destroy me, haven’t you,’ she said. ‘You’ve been trying to assimilate me. But I’ve made you a substitute, something you’ll like much better” (344). Ainsley gets the implication and exclaims, “You’re rejecting your femininity!” (345). This was the claim that Peter always made to Marian. Marian escapes from her trauma by rejecting her femininity.

From part three Marian is back to her senses. The narration becomes in Marian’s perspective and is back to linearity. Marian finds her catharsis through her “rejection of femininity”. In the end, we find her cleaning the house, and the house here implies her own mind. She is washing off all the stains with chemical cleaners. The rest of the cake is being eaten by Duncan who tells her that it is good. “He scraped the last chocolate curl up with his fork and pushed away the plate. ‘Thank you,’ he said, licking his lips. ‘It was delicious’ (354). This is the last quote of the novel that suggests that the society enjoys giving trauma to women and they love consuming them and hence the title of the novel. But Marian realizes that she was in trauma and she tries to jump out of it. Now that she is free, can we say that she is out of trauma? Atwood puts the reader into dilemma and chaos of not knowing whether Marian had recovered from her trauma.

Atwood's uses trauma in both the novels. All the characters in this novel are victims of trauma in one way or the other. The gender identity of Peter can be questioned. He is traumatized by the marriage of his friend. He sees Marian as a stereotypical woman. He wanted her to be perfect and flawless just to be displayed in his social groups. He wants to marry her just to inform the society that he is not a homosexual.

Atwood says that she had read Betty Freidan and Simone de Beauvoir behind locked doors that prove that Atwood herself was a victim of the capitalist society of that time. As the chapter's title suggests there is catharsis. The tragedy creates trauma, and in every tragedy, there is catharsis or purgation taking place. For Felix theatre and revenge lead to his catharsis and for Marian MacAlpin breaking away from being a stereotypical woman leads to her catharsis. Also, other important theme that can be read from the novel is the relationship between women. Even though Ainsley is not regarded to be Marian's close companion, she has a great part in Marian's life. Also the relationship between Clara and Marian is also something to be discussed. The theme of sisterhood can be seen here. This sisterhood is also a kind of catharsis. Clara is hysterical after pregnancy, and she opens up to Marian about her inner conflicts and she finds a kind of peace from Marian even though Marian does not try to console her in any way. Also, Marian keeps asking Ainsley and Clara whether she is normal. Even though it is not known whether Marian had emotional bonding to Ainsley, she is the one who lends a hand of help when Marian is in need and Ainsley reveals all her secrets and desires to Marian as well. Here the

relationship between the women is a catharsis for them. There is sisterhood, which is a very important theme in the novel and this sisterhood is cathartic also.

The trauma writing of Atwood continues. It cannot be blindly said that Atwood is a trauma writer just by analysing two of her works. Atwood has plenty of books in her kitty. It would be wrong to say that she has added the element of trauma in all her works. But may be because she is a woman who lived in the feminist era, trauma had severe impact in her works. Atwood's works can also be read with Plath's novel *The Bell Jar*. They were women, who lived in two different sides of America, but their works have stark similarities and also the time the novels were written is around the same. Not only *the Edible Woman*, Atwood's second novel *Surfacing* also has similarities with Plath's novel. Esther Greenwood's trauma was because of her loss of her father, her identity, her New York life and her cheating boy friend. Greenwood tried to find catharsis through her suicidal attempts. Out of her trauma, Greenwood tried to run away from life, and death was something which emphasised her identity. Atwood in a very powerful manner does have something terribly important to tell us, something that we need to know that women's life and trauma are all the same everywhere, throughout the world.

Chapter 3

Repression and Trauma

Repression is one of the key concepts in psychoanalytic theory and most of the characters of Margaret Atwood's characters are victims of various types of repression. Freud has already formulated the three different levels of awareness: the preconscious, the conscious and the unconscious. It is believed that man's behaviour and personality are governed by the constant and unique interaction of these psychological forces. According to Freud, it is our unconscious that influences our behaviour and experiences, but we are so unaware of what really lies in our unconscious mind. Our conscious mind is a very strange place. It is the storage place of all our feelings, thoughts, urges, desires, and memories that lie outside of our conscious awareness. Unconscious mind is not a reservoir of only pleasant or pleasurable memories. Most likely the pleasant and pleasurable memories are not stored in the unconscious and the contents here are always unpleasant, such as feelings of pain, anxiety or conflict. But our conscious mind tries to push inside and tries to turn away or hide from these unpleasant memories. Freud calls this phenomenon as repression and repression is another very important symptom of trauma. "For Freud, repression was the fundamental problem from which 'the study of the neurotic processes took its whole start'; the theory of repression became the corner stone of our understanding of the neuroses" (*The Essentials of Psycho-Analysis* 519). Freud called repression as a mechanism and Atwood uses this mechanism as a tool in her creation of characters.

It is already seen how Atwood's characters are victims of this mechanism. In fact all the people around have repressed their unconscious, but for some people this repression leads to trauma. This is the reason Freud has derived this phenomenon and wrote about it. Repression causes trauma and can lead to severe neuroses.

If what was in question was an operation, the appropriate method would be to adopt would obviously be flight: with an instinct, flight is of no avail, for the ego cannot escape from itself. At some later period, rejection based on judgement (condemnation) will be found to be a good method to adopt against an instinctual impulse. Repression is a preliminary stage of condemnation, something between flight and condemnation: it is a concept which could not have been formulated before the time of psychoanalytic studies (*The Essentials of Psycho-Analysis* 523).

Atwood also uses this technique of flight and condemnation in her characters and her characters end up as neurotics at the end. In *Hag-Seed*, Felix is a repressed character, and he is in exile for twelve years which can be seen as his "flight" and he lives with his imaginary daughter Miranda. Atwood leaves the readers in a dilemma whether Felix is cured from his neurosis or if he is still repressed. In the novel, it can be seen that the protagonist is in the stage of repression and is highly in trauma. But in the case of *The Edible Woman*, it is quite evident that Marian MacAlpin has clearly lost her mind and her inability to digest shows the extent of her neurosis. Marian's relationship with Duncan can be seen as her "flight" and her psyche was trying to condemn her neurosis which led to her inability to eat. But Atwood brings the character back to her formal state at the end of the novel where the narration is

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back to first person, but it cannot be said that the character has moved out of complete repression.

Atwood's treatment of trauma does not end here. Atwood experiments a lot with the psyche of the characters. The other significant novel that can be discussed is *Surfacing*, which is Atwood's second novel. The novel was published in 1972 by McClelland and Stewart. It is said to be the companion novel of her collection of poems titled *Power Politics*. The poem collection was published in 1971 and it focuses on the themes of gender, which was the most debated topic of that time. The book startled the audience with its vital dance of woman and man. Atwood handles the gender theme showing the power struggles between man and woman, and through her iconic verses shows how the women are being traumatized.

This is this shortest love poem in the collection, and it has a twist. The famous simile in the collection itself shows the depth of Atwood's imagery and versatility in playing with words:

You fit into me
like a hook into an eye
a fish hook
an open eye (*Selected Poems* 245)

The method through which Atwood uses the effect of trauma in these poems is through her idea of not giving titles for the poems. Only a few poems have names. There are no names for the characters and the narration is by the first person, who is either a "he" or "you". The narrator is angry, traumatized and depressed. This

trauma is what we can see in the first lines of the poem. Atwood through her poetic narration proves that both men and women are equally affected by the trauma of power politics. Both genders are isolated and repressed. *Surfacing* was published a year after the publication of *Power Politics*. It would be so insufficient just to tell that the novel deals with power politics only. Through the novel Atwood tries to give the reader more than just gendered relationships. The novel is about trauma and Atwood uses disoriented narration, lack of chronology, nameless protagonist, the isolated and polluted countryside etc to show the effect of trauma. The narrative techniques reinforce the thematic content. “Freud believed that regardless of the consequences, the release of the repressed urges and memories does more good than harm, resulting in a new balance and distribution of psychic energy” (Stevenson 2014). Atwood has also used the stream of consciousness technique to make the novel a purely psychological one. The novel revolves around the narrator’s point of view. The glossary defines point of view as “the way the story gets told” (Abrams 301). The narrator of the novel is a fallible or unreliable narrator which again shows the depth of psychology and trauma in the novel. “The fallible or unreliable narrator is one whose perception, interpretation and evaluation of the matters he or she narrates do not coincide with the opinions and norms implied by the author” (Abrams 304). The narrator can turn to a fallible one because of hallucinations, repressed sexuality etc. In the case of our narrator, she becomes fallible because of her repressions, trauma, and depression.

The central character in the novel is a woman whose name is unknown. She is on a journey to her home in search of her lost father. As mentioned before, the

repressed memories are memories which are unpleasant. But the problem with human psyche is that the brain refuses to forget, and these memories nauseate the victims at times. The novel starts in the same way. The protagonist is in a car with her friends to her home country and she is not quite happy about it. “I can’t believe that I’m on this road again, twisting along past the lake where the white birches are dying, the disease is spreading up the south and I notice they now have sea-planes for hire” (*Surfacing* 3). The lines show that the lady’s eyes see things that are dying and also the sea-planes show that the village had started to develop which for her was another sign of deterioration. Atwood does not equate modern technology with development. The nameless woman here is not a character, but a voice. She is with her lover Joe, her best friend Anna and Anna’s lover David. The men had agreed to come with her as they were planning to make a film and that they wanted to see different locations.

The protagonist calls Anna her best friend, but then she says that she has known her only for two months. So, the reader is left in doubt regarding the extent of this friendship. Joe was also a new-found lover and nothing sweet or romantic is said about their relationship. Most of the incidents happening in the novel are seen through the narrator’s perspective. Her psyche is tormented with memories and incidents of her childhood and her past. Her mother had died young and that might have been the first traumatic incident in her life. We are unsure about how much trauma she might have gone through because all her narrations are dry and emotionless. The reader gets into chaos of not understanding what kind of mental emotion the narrator is going through. In fact, this is how the narrator repressed her

emotions and memories. “I am not going to your funeral, I said. I had to lean close to her, the hearing in one of her ears were gone. I wanted her to understand in advance and approve” (23). Here we can understand that the narrator is afraid of death and she cannot face the fact that her mother had died.

The memories in the mind of the narrator are disoriented. She had left home years back. Anna once read the narrator’s palm and exclaimed that she had a good childhood. The narrator had thought at first that she had a good childhood, later she understands it was not a very easy life that she had led. The image of her brother who drowned in a lake continued to haunt her. Even though the brother was saved and the incident had happened before her birth she is unable to forget it. “It was before I was born but I can remember it as clearly as if I saw it, and perhaps I did see it. I believe that an unborn baby has its eyes open and can look out through the walls of the mother’s stomach, like a frog in a jar” (36). The image of the unborn baby here can be attributed to” Freudian slip or parapraxis” (*The Psychopathology Of Everyday Life* 270).

Parapraxis is a verbal slip or mistake that reveals an unconscious thought or emotion. The narrator is traumatized by the unseen sight of her drowned brother, and she brings in the image of an unborn baby because of her memory of her aborted child which is revealed only in the later stage of the novel. The reader is here again left in dilemma because her narrations about her marriage, husband and child lacks stability.

There’s no point, they never forgave me, they didn’t understand the divorce: I don’t think they even understood the marriage, which wasn’t surprising since

it didn't understand it myself. What upset them was the way I did it, so suddenly and then running off and leaving my husband and child, my attractive full-colour magazine illustrations, suitable for framing (32).

Here the reader cannot easily decipher what really happened in the narrator's marital life. She had totally moved away from her family, but the parents had received hints about what was happening in their daughter's life. She had a marriage, which even she didn't understand. But there is deliberate ambiguity that surrounds her baby. At first she says she left it with her husband, and this is another kind of Freudian slip. She was trying to hide her inner regret of having aborted her own child.

Leaving my child, that was the unpardonable sin; it was no use trying to explain to them why it wasn't really mine. But I admit I was stupid, stupidity is same as evil if you judge by results and I didn't have excuses, I was never good at them. My brother was, he used to make them up in advance of the transgressions; that's the logical way (32).

The brother comes to her memories once in a while. The narrator should have been close to her brother in their childhood. She does not talk about where her brother is at present. It is the memories of her brother that stays in her mind. Her brother used to be kept in a chicken wire enclosure made by their father. One day he was missing from the fence and later he was found to be in the lake. This chicken wire fence is still there in her home. She thinks that her parents might have kept it for their grandchildren and the sight of the chicken wire fence upsets her. "The fence is a reproach, it points to my failure" (38).

The marital status of the narrator is a problem for her. Her status as a divorcee is something that she defines as a failure. She lies to Madame and Paul that Joe is her husband as they were unaware about her divorce. She feels that it would be a shame to be with another man with her divorced status and she keeps her wedding ring. This stems from her desire to subscribe to the codes of morality. “My status is a problem, they obviously think I’m married. But I’m safe, I’m wearing my ring, I never threw it out, it’s useful for the landladies” (24). Here a stereotypical woman of the age is portrayed. The society wants her to be married and they believed that her marital status is a protection. She would not even have had place to live if she hadn’t had the ring on her finger. Her divorce or unmarried status would have been a problem for the people around her.

The narrator’s friends are another mystery. She does not know about their past and is not inclined to know it. In the later stage of the novel, we find that Anna and David as married couples and the narrator feels that it is strange to be married for such a long period. These people are not close to her heart, but she does not like the idea of being alone. “Still, I’m glad they’re with me, I wouldn’t want to be here alone; at any moment the loss, vacancy will overtake me, they ward it off” (46).

The narrator feels that marriage is a very mysterious thing. She asks Anna about the way she manages her marriage to which Anna gives a neutral reply, “We tell a lot of jokes” (56). She looks at Anna as if for advice. Anna advises her that marriage is like skiing because you cannot see in advance what would happen but you had to let go. But for the narrator, marriage was not skiing, but she felt it to be like “jumping off a cliff”. “Maybe that was why I failed because I didn’t know what

I had to let go of. For me it hadn't been like skiing, it was more like jumping off a cliff" (57). But it cannot be said that Anna and David are truly happy as they are pretentious. Anna always wears make up and she says that David does not like her without it. In the next instance she says that David does not know that she wears make up. "Anna says in a low voice, 'He doesn't like to see me without it, and then contradicting herself, 'He doesn't know I wear it" (52). This means that David just admires Anna's artificial beauty and all these nine years of being married he had not understood that Anna he saw was unreal. Anna does not like David growing a beard. They had a relationship based on facades rather than true love. Here too Atwood depicts the trauma in marriage. It can also be said that Anna and David are repressing their true consciousness. Anna is quite sarcastic about David. She criticises him behind his back. David's desire to make films is questioned by Anna and she teases him by calling his movie as "Random Pimples" which really is named as "Random Samples".

At the beginning of the novel the narrator thinks everything is perfect between Anna and David. But at a later stage, she realizes that the relationship between Anna and David is broken. David is a male stereotype who thinks that a woman is just to satisfy his physical needs. He is a sadist and Anna calls him a "schmuck". He insists that Anna take oral contraceptives, but she suffers from its use. David does not care about it and insists that she plan their family, but he needs sex as he demands it. Sex was always to satisfy his needs and women are playthings.

Love without fear, sex without risk, that's what they wanted to be true; and they almost did it, I thought they almost pulled it off, but as in magician's

tricks or burglaries half success is a failure and we are back to the other things. Love is taking precautions. Did you take any precautions, they say, not before but after (100).

As we can see all the thoughts of the narrator are separated by semicolons, colons, or commas. Atwood cleverly does not use full stops. It is to show the flow of thoughts in the mind of the narrator and also reveals that her mind is working incessantly. We can also notice that Atwood does not use the concept of “making love”. She talks about “having sex”, which is more biological than emotional. Even Marian did not enjoy sex both with Peter or Duncan. Here too Anna and the narrator do not feel sex to be pleasurable. It had caused trauma in them. Sex now smelled like “rubber gloves” (100) for them. The narrator is upset when she hears Anna moan while she is in bed with David. She feels pity for her as she sees her as an animal in a trap. She feels it is like death. “It’s like death, I thought, the bad part isn’t the thing but being a witness. I suppose they could hear us too, the times before. But I never say anything” (104).

David makes remarks about the narrator’s body in front of Joe and Anna. Anna warns the narrator to stay away from David as he is a womanizer and Anna says that David does it not for pleasure but to make Anna jealous and to hurt her. David loves to hurt Anna. He tries to flirt with the narrator at times to which she responds coldly. She has neutral feelings for David. She does not feel offended or humiliated, because she seems to be unconcerned about him. David tries to film naked Anna and humiliates her. They get into constant fights later. David thinks Anna is a fool, and he says that he just married “a pair of boobs” (176) and he thinks

that he has been manipulated by her. David feels that Anna is cheating on him.

David tries to seduce the narrator telling her Anna is having sex with Joe and he does it only to give a “tit for tat” and not for his phallic pleasure.

Joe, who is said to be the narrator’s lover, is another mysterious character. She met him in a hardware store, and they had a coffee and ended up in bed. Joe was just physical companion for her. She had no emotional attachment to him. “What impressed him that time, he even mentioned it later, cool he called it, was the way I took off my clothes and put them on again later very smoothly as if I were feeling no emotion” (31). Joe was like Duncan for Marian in *the Edible Woman*. Both relationships can be compared, and it can be called to be a kind of “flight” from repression as Freud puts it. The narrator has physical attraction towards Joe, but she has no emotional attachment to him. The narrator remains totally detached from human relationships. She is always lost in thoughts, and nothing impresses her or makes her happy. She is unable to decide whether she loves Joe. But she keeps him with her to be on the safe side to show that she is married. “I am trying to decide whether or not I love him” (49). But in fact she does not love him, but its mere biology that keeps her stuck to him. She has a high physical attraction to Joe that she keeps talking about. “I sum him up, dividing him into categories: he’s good in bed, better than the one before; he’s moody but he’s is not much bother, we split the rent and he doesn’t talk much, that’s an advantage” (49). So, it can be seen that the narrator needs Joe for certain reasons and his presence does not give her goose bumps or butterflies in her stomach which shows that she does not love Joe. Joe’s presence also lets her escape from the repression caused by her previous

relationship. She says Joe never makes her sad like her husband. Joe's background is unknown. But what is strange about him is that he talks in his sleep. He loses the sense of time, place and location while asleep. This can mean that Joe is also a repressed character. He might also not be in his normal senses. But it is unknown to us that what is that has caused trauma and repression in his mind and the narrator does not bother about it. What she keeps talking about Joe is just his body. So in a way she too uses him only for physical pleasure.

I remember the hair on Joe's back, vestigial, like appendices and little toes: soon we'll evolve into total baldness. I like the hair though and the heavy teeth, thick shoulders, unexpectedly slight hips, hands whose texture I can feel on my skin, roughened and leathery from clay. Everything I value about him seems to be physical, rest is either unknown, disagreeable or ridiculous (68).

The narrator is unable to figure out what emotion she has towards Joe and this creates another kind of trauma in her mind. "Perhaps its only his body I like, perhaps it's his failure, that also has a kind of purity" (70). Here the narrator claims that even though Joe tries to keep her happy, she is unsatisfied the way she is being treated and she attributes her inability to love him as his failure. It can also be said that Joe and David are failed artists. The film that they are making on the way to the island is also a parody of art and life. The instance when they film the "dead heron" also shows the death of art and life which shows the trauma of failure in their lives.

Joe is not like David. He shows some respect towards women. Even though Joe was with the narrator only for a few days he proposes to her. He is sceptical about her love for him. The narrator is emotionless about the proposal. She says that

she had been married already and had a child. “Look’, I said, I’ve been married before and it didn’t work out. I had a baby too” (111). The narrator feels his insistence on getting married was like a threat. Joe feels that she does not care about him, and that depresses him. He proposes the narrator to feel loved and to gain power over her emotions which the narrator resists. The narrator is afraid about marriage. She believes that all marriages are the same and she gives the feeling that her previous marriage still torments her. “But marriage was like playing monopoly or doing crossword puzzles, either your mind worked that way, like Anna’s or it didn’t; and I’d proved mine didn’t” (111).

Joe is under depression and tension after the rejection of his proposal. It can be understood that Joe had some kind of behavioural problems. He does not try to reconcile with the narrator after the rejection. Maybe he felt his masculinity was being questioned. In fact, he was really being used. Used a mere object for the narrator’s escape from repression. “I curled up, concentrating on excluding him: he was merely an object in the bed, like a sack or a large turnip” (117). Joe feels totally dejected and they decide to break up. But after a few days Joe is back with the love for narrator which she again rejects. This puts him into rage, and he tries to attack her. Even though Joe is deranged, he had true feelings for the narrator. The narrator feels that she is stone-hearted like David. She does not know to love. But Anna and Joe are emotional and know to love which causes them trauma.

The psychic vibrations that the narrator has are endless. She is completely tormented from the beginning to the end. The reader can understand that the fact the narrator is mentally abnormal and her thoughts are unstable and totally disoriented.

In the beginning it is very hard to deduce what is really wrong with her. The reader might feel that the journey back to her past is what's haunting her. But in the course of time, it can be understood that it is not the journey to her hometown, but it is something else. The narrator is here in search of her father. She thinks that her father is sneaking somewhere around in the island. There are no accounts of the memories she had shared with her father. But she is sincerely in hope that she will find him sooner or later. At times, her father figure scares her. She feels that he might appear anytime and get shocked seeing her friends. Sometimes she thinks that her father has gone mad. "My father will have the island to himself: madness is private, I respect that, however he may be living, it's better than an institution" (82). The narrator goes in search of father's adventures. Even though her father's friend Paul thinks he is dead, the narrator does not believe that her father would have died. She also decides not to sell her father's property.

The other traumatic incident that recurs in the mind of the narrator is her marriage. She imagines that she was married once and says that she also had a baby. She believes that former husband was keeping the child. The first mention about her child is:

It was my husband's, he imposed it on me, all the time it was growing on me I felt like an incubator. He measured everything he would let me eat, he was feeding it on me, he wanted a replica of himself; after it was born, I was no more use. I couldn't prove it though, he was clever: he kept saying he loved me (39).

The narrator feels that marriage was just a “paper act” and that her husband changed after doing that “paper act”. She is traumatized by her marriage and the divorce. The thoughts of her marriage appear at times in her mind. Her husband used to make her sad. “A divorce is like an amputation, you survive but there’s less of you” (49). Trauma causes repetition of memories. She is reminded of her husband repeatedly without any reason. She is tormented deeply about the fact that she had been married and divorced. “My bitterness about him surprises me: I was what’s known as the offending party, the one who left, he didn’t do anything to me. He wanted a child, that’s normal, he wanted us to be married” (56). She felt her marriage was like “jumping off a cliff” (57).

As the novel progresses the authenticity of her thoughts are to be questioned. It can be understood that those thoughts were mere imaginations and kind of parapraxis or Freudian slips. The narrator is an artist. She is passionate about art and has good creativity. But at some instance she feels she should have learnt linguistics. She feels unsatisfied about her job and the sight of the countryside gives her random thoughts about her childhood and her family.

From part two, the novel takes another turn. In *The Edible Woman* Marian was starting to lose her normal mental temperament and the narration shifts from first person to second person. Here the narrator is starting to feel derangement and her thoughts increase in intensity.

I was seeing poorly, translating badly, a dialect problem, I should have used my own. In the experiments they did with children, shutting them up with the deaf and dumb nurses, locking them in closets, depriving them of words, they

found that after a certain age the mind is incapable of absorbing any language; but how could they tell the child hadn't invented one, unrecognizable to everyone but itself? (96).

The repressed emotions of the narrator were coming out. However hard she tried to escape, the inner trauma she had inside was huge and was waiting to erupt like a volcano. She tried to keep herself busy and engaged by weeding the garden, finding worms for fishing, and going for fishing with her friends. "I wanted to keep busy, preserve at least the signs of order, conceal my fear, both from others and from him. Fear has a smell, as love does" (97). She has memories about her mother, father and brother from time to time. Her mother had a tragic death, and the present status of her brother is not mentioned. The incident in which her brother drowned, the memory of the chicken-wire fence where her brother was kept etc remained in her memories and recurred at times. Even though she was not born at the time when her brother drowned, she knew exactly where he had drowned and how her mother pulled him out of the water tugging at his hair. Now that her father is missing, she feels responsible for finding him. She tries to investigate, but all the repressed memories haunt her. She is unable to love and to live. She is blind about Joe's love to her. She thinks Joe might be like her former husband. His protection does not make her happy, but makes her feel like an invalid. "He was talking to me as though I was an invalid, not a bride" (112). Also, when David makes filthy remarks about her body and at another instance when he tries to grope her, she does not feel humiliated, embarrassed or angry. She is still left emotionless and cold. There are a very few instances which we see her angry, but she stays very adamant about not

marrying Joe. The image of the dead heron haunts her. The thought that the island is being exploited, the animals killed, and the island being captured by the foreigners scare her. And she says that she does not like war.

I felt a sickening complexity, sticky as glue, blood on my hand, as though I had been there and watched without saying No or doing anything to stop it: one of the silent guarded faces in the crowd. The trouble some people have being German, I thought, I have being human. In a way it was stupid to be disturbed by a dead bird than by those other things, the wars and riots and the massacres in the newspapers. But for the wars and the riots there was always an explanation, people wrote books about them saying why they happened: the death of the heron was causeless, undiluted (167).

They find intruders in the island and think that they are foreigners exploiting the island by killing the animals and polluting the land. But later she realizes it is not the foreigners, but the natives itself who are exploiting the island. She was exploited too. And this feeling makes her uncomfortable. The image of the heron disturbs her. It puts her into random thoughts which are not easy to decipher.

As the novel is nearing its climax, we get to know to what extent the narrator is repressed. All her thoughts she had been having seems to go flat and shallow. The reality comes in. She comes back to senses of what really happened in her life. She erupts out of her repression. She gets the meaning of all the images that had been haunting her. She loses control and goes totally lost. All the thoughts she had been going through were kinds of parapraxis. Freudian slips or parapraxis is a mental phenomenon in which errors can happen in speech, memory or physical action that

can occur due to a subdued wish or internal train of thought. In simple terms, Freudian slips are our mind's technique of repressing the unconscious. The narrator's actions are examples of Freudian slips. It is a purely psychological term, and the narrator's thoughts can be explained with this phenomenon. In the beginning, the narrator is haunted by a few incidents that come to her mind without any reason. The first one is the image of her drowned brother and the second one is the memory of her marriage and divorce. But in the later stage we understand that it was not the image of the brother that haunted her, it was the image in an unborn baby: "...unborn baby has its eyes open and can look out through the walls of the mother's stomach, like a frog in a jar" (36). This unborn baby was not her brother, and she has the revelation when she dives into the river in search of her father's paintings. In the water she sees a dead baby, drifting down her. "It was blurred but it had eyes, they were open, it was something I knew about, a dead thing, it was dead (182). First she thinks it is her drowned brother, but later the truth subsided in her unconscious memory comes out. Whatever it is, part of myself or a separate creature, I killed it. It wasn't a child, but it could have been one, I didn't allow it" (183). The narrator had aborted her child. It was not born. It was not even allowed to be a child. Her memories are coming back to life. She had an abortion in an illegal and unsafe clinic, where "they scraped it into a bucket" (183). Here it refers to her baby. Later it is also revealed that she was not married at all. She had a relationship with her art professor who she admired. The ring on her finger was gifted by him and she had kept it as a memoir. The professor was married and had another family. He was the one who made her do the abortion. He convinced saying her that "it wasn't a person, only an animal" (185). The abortion traumatizes her and puts her

into utter regret. Her conscious was trying to escape from this regret and that is why she had thoughts that she was married and that her child was living. She was exploited and left empty. “I was emptied, amputated; I stank of salt and antiseptic, they had planted death in me like a seed” (184).

The narrator cannot stand the thought of getting pregnant again. She is not able to love Joe and he tries to rape her, which she stops by saying that she would get pregnant. For Joe the rape was not for pleasure. Through her rejection his masculinity was questioned. He was repressed and was in trauma. The rape was the way through which he could prove himself. “Perhaps for him I am the entrance, as the lake was the entrance for me” (188). But when she alerts him that the rape would make her pregnant, he is drawn back. “It was the truth, it stopped him: flesh making more flesh, miracle, that frightens all of them” (188). Joe’s masculinity was questioned. He was traumatized by the thought that the narrator had rejected his proposal. Marriage was an escape for him. His physical relationship with Anna is kind of a catharsis. He has physical relationship with Anna not for pleasure but to repress his inner trauma.

The narrator gets the information that her father had died. His body had been found. She has cold feelings about the news. She does not cry over her dead father. Her mind was filled with memories and emotions that she had no space to mourn the dead father.

From part three, the insanity of the narrator begins. The art professor was a man she worshipped. She was head-over-heels in love with him. But he had a family and wanted her to be “mature” as he called it. The fact that he left broke her. She

was left in trauma. Now she needs her catharsis, and she thinks she would gain it by getting pregnant. She is about to do what scared her before. She felt that by getting pregnant she could bring back her lost child. “He trembles and I can feel my lost child, surfacing within me, forgiving me, rising from the lake where it has been prisoned for so long... (209). The title gains prominence here. The abortion was her biggest trauma, and that memory was being repressed in her mind. She uses Joe to get pregnant and to surface her child. But it can be seen that this was the beginning of her insanity. The trauma had caused her to erupt. There were no more slips and everything had gone out of control.

At the end of the novel, we see the narrator as an insane woman. Whatever her conscious mind had tried to repress had come out. She was lost and abnormal. She runs off from her friends, roams around in the forest, has visions of her mother, wanders around naked. All of these turn out to be therapeutic. She realizes the fact that she need to survive because there is a baby in her. She decides to leave the island and live with Joe.

Surfacing is one of Atwood’s best novels. There are a variety of themes explored in the novel. The novel cannot just be put in a “feminist cover” as the novel deals with aspects that involve relationships, memories, psychology, nature, parenthood etc. Atwood is a juggler with human psyche. In all her novels, she makes a clever portrayal of characters and their behaviour. Atwood also uses the stream of consciousness technique which can be understood by her significant use of punctuations. Atwood does not use any full stops which gives the novel a trait of psychological novel. The narrator can also be seen as a fallible narrator which again

shows trauma. The credibility of the narrator's narration is falling flat in the course of the novel. This can be regarded as another trait of a psychological novel. The narrator is seen to be normal in the beginning, but shortly it is understood that she is clearly abnormal. All the thoughts of the narrator are her stream of consciousness. It flows random and is spontaneous. There is no point in the novel where the narrator is not in thoughts. Even while scraping food of the dishes, she is lost in thoughts. She cooks food and fish for herself and her friends. At instances that she indulges in household chores. But eating does not gratify her. Nothing makes her happy. The men with her do not care about the household chores, when she and Anna are made responsible to satisfy their hunger in all ways. Here too Atwood shows how women are stereotyped. The trauma of a stereotypical woman of the times.

In *The Edible Woman*, it can be seen how Atwood uses the term "edible" to show how women are being consumed just as an object. It can be seen in *The Edible Woman* that Marian is back to her normal senses. The narration is in first person and Marian breaks off from the people who were consuming her. But it is quite unsure that whether Marian was totally liberated. In *Surfacing*, we see that all the repressed emotions finally conquer the narrator, and she is left deranged. But finally the narrator is coming back to senses by her own, which shows that she is indeed a strong woman. She had fought against all her repressions and trauma. She was acquainting to the fact that there was a life in her and that it cannot be killed like her first baby.

The narrator had reached a stage where she was back to her normal life, "... defining them (her parents) by their absence and love by its failure, power by its

loss, its renunciation” (195). The narrator had successfully conquered her haunting psyche and it shows the power of a woman. But here too the question of whether the narrator is totally liberated arises. She decides to leave with Joe, who is just a stereotypical man even though he loves her. We cannot say that the narrator had feelings for Joe. The narrator feels Joe is weak and only “half-formed” (251). Finally, she decides to trust but her body does not respond to her mind, “To trust is to let go. I tense forward, towards the demands and questions, though my feet do not move yet” (251). The liberation does not happen here also. “The lake is quiet, the trees surround me, asking and giving nothing” (251).

The reader would feel par with the character and that is the success of Atwood. The reader is also put into the trauma that the character is going through. It haunts us too. The imageries, the intelligent play of words, the sceneries, the sentences without full stops, all of it torments the reader also. The novel sometimes gives the feel of reading a suspense or horror thriller. The horror and the suspense aspects are real in the mind of the narrator. *Surfacing* is psychological novel, and it deals with various dimensions of trauma. In this novel also Atwood uses the theme of sisterhood. The relationship between the narrator and Anna can be compared to the relationship between Marian and Ainsley in *The Edible Woman*. In both the novels Atwood uses the theme of women companionship and to an extent this relieves their trauma. Anna shares all her secrets and the truth of her marriage with the narrator which makes the narrator ponder about her life. The women characters are portrayed as faithful allies in a way that men never do.

Conclusion

The main aim of this study was to bring out the role of trauma in literature. Through the analysis of the different works of Margaret Atwood it is quite evident how her characters are mirror images of trauma. The trauma studies are the new branch of psychoanalytic study of literature. The discussion of what is post-traumatic stress disorder covers the initial pages of the study. Post-traumatic stress disorder, commonly called as “PTSD” is a mental problem that occurs in people who have experienced trauma. The patients are unable to recover from the trauma experienced and their psyche is severely tormented by the memories of trauma. Trauma disorder is hence not a new disease or disorder. It was there from the time human beings were there on earth. Even in the primitive days, diagnosis of mental problems was done and treated. There are evidences that show the primitive men had done lobotomies that suggest there were mental patients and treatments even in that time.

Today mental treatment and diagnosis is far more competent than the ancient days. There are different types of treatments involving drug administrations, hypnotisms and other practical treatments. Even severe stress patients can be put under treatment and today there are a number of reported cases where the patient has completely resolved of the trauma. In the case of traumas and phobias, the patients are put into stress situations and then made to overcome their fear. For example, for an accident victim, he/she is put to face the same situation in safe conditions and his/her unconscious is made to acquaint to that trauma experienced. The stress

disorder patients will not have control over their life, and it is important that they gain control over the disorder. Psychotherapy is another important type of treatment for PTSD patients. Psychotherapy, also called talk therapy is a very effective way today to ensure the complete recovery of post-traumatic stress disorder. The three main types of psychotherapy for PTSD are cognitive psychotherapy, exposure therapy and eye movement desensitization and reprocessing (EMDR). Exposure therapy is a behavioural therapy, and the technique was mentioned before. Cognitive therapy is used along with exposure therapy where the patient is let to talk and recognize the patterns of thinking. The last one (EMDR) is also combined with exposure therapy where the guided movements of the eye help the patients to process traumatic memories and change how they react to them.

The therapist can help to manage stress and make the patient handle stressful situations in life. There are several types of medications today that can help the patient to cope up with the disorder. Anti-depressants, anti-anxiety medications etc can be administered in to the patients and these medications have proved to be quite useful for many patients.

Psychological trauma remains a compelling vital human phenomenon and subject of human inquiry. Traumatic reactions are indicators of how people face extreme circumstances that are often human-made. Many possible situations of trauma, of violence, social neglect and commodification, endure in a world of increasing inequity. Further investigation of these contexts and their effects may help raise questions about these situations, help avoid them in future and mitigate the propensity to blame victims. Though severe,

traumatic experience also provides insight into more common defensive human responses to stress (Vickroy, Preface).

The evolution of the trauma literature is from post-traumatic stress disorder. In the previous chapters, lot of things about the disorder were discussed and also about how it gained prominence in the field of literature. In the very postmodern era, science, art, literature, humanities, economics and movies saw the arrival of varieties of new technologies, theories and culture. In literature, the emergence of the theories like the queer theory, chaos theory, psychogeography etc were so unpredictable. But in fact, all these are not new, it is just that all of it were given names now and made it into theories. For example, taking the term “queer” it already existed from the classical ages. There were drag queens even at that time. Writers like Aphra Behn, Shakespeare etc had already written queer poems. Even trauma was there in literature even before it was made a theory. If there is an analysis of the Shakespearean tragedies, trauma can be seen everywhere. Macbeth, Hamlet, Lady Macbeth, Prospero, Ophelia, Romeo, Juliet, all of them were victims of trauma. These are only a few to name and it is known that there are more. Taking the classical period, the great tragedy of that time, *Oedipus Rex* is another great example in which we can see the play of trauma created by fate and how it affects and torments human minds. In fact, it can be said that all the tragedies evolve from the traumas of the humankind. Catharsis happens only from this trauma and that can lead to the breaking of the trauma.

In this study, some works of Atwood are analysed and the trauma in her characters are deciphered. The three novels that have been studied here are her best

novels. But there is more trauma involved in her works, and there is a lot to say about the way she handles trauma not only in fiction, but also in non-fiction.

The poems of Atwood are also best examples in which she portrays the different levels of trauma in human minds. The way she organises her poetry collections show that the characters are random and disoriented. Most of her poems lack titles and the narrations are ambiguous. One of the poems in which Atwood clearly uses trauma is “Death of a Young Son by Drowning”. The poem is from *The Journals of Susanna Moodie*. It can be imagined that nothing can be more pathetic and tragic than the death of a son by drowning. Here the usage of drowning is another image that Atwood cleverly uses. It can be seen in the novel *Surfacing* that the narrator is haunted by the memory of her brother drowning. The “drowning” for Atwood shows severe trauma. It shows lost motherhood. The baby in the womb is in water. Drowning involves water. It is slow, but tragic death.

After the long trip I was tired of waves.
My foot hit rock. The dreamed sails
collapsed, ragged.
I planted him in this country
like a flag (24-28).

There are stark similarities between Susanna Moodie and the narrator in *Surfacing*. Susanna Moodie is Atwood’s voice. Moodie is alienated in the beginning part of the work. The wilderness of the land torments her. Moodie is a trauma victim. She is in utter chaos and dilemma. The poetry collection is divided into three parts. Even though at first Moodie is alienated, in the later stage she tries to blend in

just like the narrator in *Surfacing*. Moodie, like the narrator also has problems with figuring out her relationships. Both the works are about the exploration of self through the exploration of land.

Also there has been an analysis about “Power Politics” in the third chapter and also discussed about how Atwood has brought about the issues of gender and how she has used trauma in the lines of her poems. In her works like *Alias Grace* and *Blind Assassin*, the Atwood’s treatment of trauma through the projection of split-self can be noted. “Margaret Atwood expresses a similar approach (trauma) to the victims when in *Alias Grace* she illustrates how the social and political climate of the time creates assumptions of the Grace’s guilt because Grace is an immigrant servant and seems to lax morals” (Vickroy 11). Atwood uses dream sequences through which she brings the readers into fearful and conflicted emotions of the characters. The characters might be unaware of these emotions and these dream metaphors are visual figurations of traumatic memory. The dream sequences are part of trauma novels as it is known that the trauma patients are haunted by the dreams. The trauma authors like Atwood use these dream sequences as figurative imageries through which the reader can gain access to the character’s innermost thoughts. Even though there are only a few dream sequences in the three novels that has been analysed, Atwood has used this technique in her other novels like *Cat’s Eye* and *the Blind Assassin*. In *the Blind Assassin*, the protagonist Iris is tormented with dreams and she is unaware of what is really happening to her. The recurring dreams that she has reveal her inner fears that she represses in her life. There is trauma expressed in *Lady Oracle*, where again the protagonist is a highly traumatized one

and is in utter chaos. The fact that the protagonist is over-weight, and the image of her mother keeps traumatizing her throughout the novel.

It can be understood that the narration of Hag-Seed is a kind of revisionary writing. Felix is a male character and the attempt of a woman to write the feelings of a man is quite successful in this novel. Atwood's binary thinking has proved that the fact that being a woman does not make any difference in thinking and that woman and man can think the same. In the novel, Atwood explores the play *The Tempest* and she has shown fidelity to Shakespeare by bringing it to a new level. Even though the most admired and talked about character is Felix, the real trauma does not lie in his character. Atwood through the novel wants to make Caliban her ultimate hero, and it is Caliban who is more traumatized than Prospero. The title "Hag-seed" itself is a curse word of Caliban.

My mom's name was Sycorax, they call her a witch,

A blue-eyed had and real bad bitch;

My daddy was the devil, or that's their story,

So I'm two times evil and I ain't never sorry,

'Cause I'm Hag-Seed! (*Hag-Seed* 174).

Born to a witch and an evil father, Caliban is born evil. But still, he is the true owner of the island. But he is being colonized and his past and his devilish looks traumatize him. He is unable to even prove his gender. In fact, he is imprisoned and made a slave. Even though Prospero has lost his kingdom, he is able to maintain his

rule even in the island. His only trauma is that he has lost his rightful kingdom and that he is left in an island with his only daughter Miranda. But Caliban has a background that is real traumatic than Prospero. Through bringing the image of the Fletcher Correctional, Atwood here shows the hidden logic. The real trauma victims are the inmates. The inmates can be compared to Caliban and the Hag-Seed that Atwood draws here are the prisoners of the Fletcher Correctional. It does not mean that our main character Felix is not a trauma patient. Felix has had more traumas in life than Prospero. Prospero had his daughter with him, but Felix had lost his daughter and the very big proof of Felix's trauma is his visions of Miranda, his dead daughter.

Hag-Seed is very special in many ways. Atwood has tried a new kind of narrative strategy in the novel. The flashbacks in the narration take place through the memories of Felix. Unlike her other novels, this novel's narration is chronological and is more like a diary entry with dates. Felix was in exile for twelve years and his life's only aim is to take revenge. He joins the Fletcher Correctional and when the time arrives for his revenge the narration gets more precise and time-based. Atwood has used this strategy to make the reader get into heat that Felix is going through. The novel is quite big with a prologue and is divided into five parts with a total of forty seven chapters and ends with an epilogue. The parts are named purely in the context of the play *The Tempest*. The novel is a great attempt and Atwood is quite successful in portraying trauma of the various characters in the novel.

The next novel that was studied about was *The Edible Woman*, which gave Atwood the recognition as a novelist. The novel has been thoroughly analysed, and

the trauma in the novel is quite evident to whoever reads it. The novel involves trauma in gender issues, relationships, marriage, pregnancy, childbirth, etc. All of characters in the novel have tinges of trauma and they all have different reasons and situations to which their trauma can be attributed. The novel is divided into three chapters with a total of thirty one chapters. In this study, the different aspects where Atwood has used the effect of trauma has been understood. Marian MacAlpin is a typical Canadian woman of the time, and the novel unfolds all the trauma that she faces for the reason that she is a woman.

The novel was a huge success and adorned a feminist title for Atwood which she rejects. *The Edible Woman* was just a beginning. In this novel, Atwood adopts the stream of consciousness technique. In the first part of the novel, the narration is in first person. Here the flow of thoughts in Marian's mind is like a stream. The stream of consciousness strategy here makes this a psychological novel. Atwood also through Marian's narration shows that she has not lost her mind now but she might lose in the later stage. As the narration shifts from first person to second, the point that Marian is no more in her senses is made. Her strange behaviours also show the same. The running away in the late night party, the image of the bathtub, the hiding under the bed all these show the beginning of her derangement. Marian is a character of trauma. Not only Marian, if properly analysed every character of the novel is traumatized. For example, Len has a phobia towards birth. It means that Atwood treats both men and women equally. Even though she puts her female characters in the forefront, her male characters are also significant and that is the reason why Atwood is loved by both men and women equally. Men also have issues

because they are also stereotyped. This is where the issue of gender arises. The men are treated as men only if they have control over women. The society had made them like that. Peter and Duncan are typical men who want control over women just to please the society and prove that they are “men”. Duncan’s trauma was his lack of awareness about his sexual instincts. It is unsure whether he is a homosexual. In the same way Peter wanted to get married to prove to the society that he was not homosexual. The entire trauma happened in the minds of the men because of wanting to please the society and to conform to the societal gender rules

In the novels analysed, another interesting part is that no character is left isolated or in trauma forever. In *Hag-Seed*, the traumatic Felix gains his normal psyche when his revenge is done. He is back to the Makeshiwig festival, and his throne of the artistic director is regained. He is successful in staging his dream play and the only thing that Felix had lost was his daughter, Miranda. But he overcomes that trauma by bringing Miranda into theatre and giving her life through *The Tempest*. Even though the prisoners are not left free, they are also shown to be happy as the theatre becomes a cathartic art for them. In *The Edible Woman* also it can be seen that the narration is back to normal in the last part. Even though it cannot be said that Marian has become a liberated woman, Marian had broken away from the things that were consuming her. Here too Atwood shows that Marian’s trauma was diminishing, and she was about to find her happiness and get control over her “self”. In *Surfacing* also Atwood does not leave the narrator alone in the wilderness. Atwood does not want her characters to be swallowed by trauma. The narrator is coming to senses on her own and is ready to bear her child and give it

life. The child was surfacing in her, and that made her come back to her normal “self”.

In *Surfacing*, the effect of trauma is well-evident even from the first lines. Atwood has used very brilliant narrative strategy in this novel. The title of the novel itself is great. Every character in the novel has names except the narrator. The whole novel takes place in the perspective of the narrator. The narrator comes out of nowhere and the novel is a journey through the thoughts of the narrator. The reader feels being with the narrator, but at times the reader is left in chaos unable to figure out what has really happened to the narrator. Atwood’s treatment of various images in the novel like the drowned brother, the dead heron, the killing of the fish etc invokes fear not only in the mind of the narrator, but also in the minds of the reader. This is where Atwood is successful. The reader can feel the trauma of the narrator. Like Susanna Moodie, the narrator explores her “self” through the exploration and the imageries of the wilderness. Even though the wilderness brings both of their repressions to life, it is the same wilderness that cures them.

Atwood does not end the novels in trauma. The reader does not know to what extent the character has broken away from trauma, but still Atwood has tried to give peaceful endings to her novels which has been analysed in this study. As a writer Atwood is primarily concerned with the psychological and physical survival of women. She incorporates the theme of rediscovery of the self like the heroine of the *Surfacing* who rediscovers her mother, and this rediscovers herself. Atwood leaves the reader and the characters in hope that all the traumas can be overcome, and the “self” can be regained.

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The Translation of Hedging in the Arabic Novel *Rijal fi Ashams* into English

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Abstract

This study is focused on the translation of hedges from Arabic into English in Ghassan Kanafani's novel entitled *Rijal fi Ashams* (1962). The novel was translated into English by Hilary Kilpatrick in 1998 as *Men in the Sun*. The data was selected from all seven chapters of the novel in the original and translated version. The two main objectives of this study are to: (i) identify the translation procedures employed when translating the Arabic hedges into English and, (ii) examine the elements that come into play when translating the Arabic hedges into English. The translation procedures proposed by Vinay and Darbelnet are used to identify the type of procedures used by the translator in rendering the Arabic hedges into English. The findings of the study have shown that firstly, the translator tends to use oblique translation procedures in transferring most of the hedges from *Rijal fi Ashams*. The only direct translation procedure Kilpatrick uses is literal translation where several hedges in both languages have the same language function. Secondly, elements that influence the translation procedure include linguistic differences, the translator's preference and cultural differences between Arabic and English. It is cultural differences that clearly affect the degree of commitment expressed by some hedges in both languages.

Keywords: Arabic Novel *Rijal fi Ashams*, hedge, literary translation, English, Arabic.

1.1 Introduction

Hedges have existed as long as language itself, but the notion of a hedge is yet to be completely defined. Hedges have been systematically studied across various disciplines and genres for more than 45 years, but researchers' views are varied about this linguistic device. Several both narrow and broad definitions of hedges are available and there are several opinions as to what type of language elements function as hedges. Thus, there is no one comprehensive and precise taxonomy of hedges. However, most research on hedging attempt to understand this phenomenon by identifying its range of functions in a discourse.

The term 'hedges' was first used by Lakoff (1972, p.194) to mean words which make things more or less fuzzy. House and Kasper (1981) define hedges as words or phrases which

are written or uttered intentionally to protect one's public self-image. In other words, hedges are words or phrases that present the speaker a way of escape to avoid losing respect in front of an audience or critic. According to Hubler (1983), hedges are particularly used to increase the demand of the utterance, to be more tolerable to the discussor and thus raise the possibility of acceptance and decrease the chances of refusal. This may clarify the actual function of hedging as the position of the speaker trying to protect him/herself from probable denial from the listener/audience.

Coates (1987) highlights that hedging is a frequent phenomenon in daily conversation which aids in facilitating communication to show politeness or hide a lack of information. The concept of hedging also refers to certain words that one can use to avoid making promises or which can be used in an utterance to prevent the utterance from being considered as completely true or false. Crompton (1997) states that hedges maintain the degree of confidence of the writer in the proposal and display the extent of precision of the statement; the caution in relation to the degree of commitment helps to evade mistakes.

Hedges are linguistic forms such as 'I think', 'may be' and 'perhaps' which show the speaker's certainty or uncertainty about any subject under discussion (Coates, 2004, p. 88). Falahati (2006) and Vold (2006) concede that hedges are used not only to mitigate a statement made but also to persuade and affect the reader. Gunnarsson (2009) posits those hedges are forms of euphemism to deceive someone or to say something indirectly and to create distraction between speakers. Al Taweel, Saidat, et.al, (2011) explain that hedging is a rhetorical strategy where particular words are deliberately constructed in a specific way by a speaker/writer to signal a lack of full commitment. Coates (2004) points this out especially in political debates where hedging is very likely consciously used to reduce responsibility.

From the definitions above, it can be safely concluded that hedges are ambiguous expressions/phrases or words that aid a speaker to avoid giving a direct answer and they are strategies that the speaker can use to mitigate commitment or responsibility in order to protect him/herself and his/her face.

Hedges have been studied in language used in various fields like medicine, chemistry, economics, and politics (Hyland 1996, 2000; de Figueiredo-Silva 2001; Falahati 2006; Clemen 2002; Cameron 2003; Recski 2005; Šinkūnienė 2008; Buitkienė 2008;). Hedges have been studied in rhetorical sections of a text, for example, in introductions (Hyland 1996; Salager-Meyer 1997; Falahati, 2006) and in the context of politeness in scientific articles (Myers 1989), politeness in media writing (Wibowo and Yusoff 2014) and, politeness patterns in relation to gender (Holmes, 1995; Falahati, 2006; Makejeva 2017).

1.2 The Translation Procedures of Vinay and Darbelnet

Vinay and Darbelnet (1958/2000) state that because of the structural and metalinguistic parallelisms that occur between any two languages, a translator needs to use a range of procedures to get across the source language message effectively into the target language.

Vinay and Darbelnet divide their translation procedures into direct procedures which include: (a) borrowing (b) calque and (c) literal translation, and oblique translational procedures which comprise: (a) transposition, (b) modulation (c) equivalence and (d) adaptation. Below are the definitions of these procedures:

1. Borrowing is the transference of a certain word for example, a cultural concept from the source language into the target language.
2. Calque is when you transfer an expression or phrase from the source language literally into the target language.
3. Literal translation is considered as word for word grammatical translation.
4. Transposition involves all kinds of grammatical shifts for example, the change of the word class or passive to active voice etc., without changing the meaning in the source text.
5. Modulation denotes rendering a source text idea from a different point of view in the target text.
6. Equivalence is the reformulation of a source language phrase or expression in the target language with specific reference to titles of movies/books, clichés, idioms and onomatopoeic sounds.
7. Adaptation is when cultural references in the source language are substituted by equivalent references which are more appropriate in the culture of the target language.

1.3 Data

The data used in this study on hedging is taken from a Palestinian novel entitled *Rijal fi Ashams* which was written in 1962 by the well-known author Ghassan Kanafani (1936-1972) and published in 1963. Kanafani's novel which was written in Arabic was translated into English in 1998 by Hilary Kilpatrick as *Men in the Sun* and published in 1999. The novel is a piece of resistance literature which depicts some of the real-life experiences of the author as a Palestinian refugee. Kanafani's works are influential in shaping modern Arab literature and he continues to be regarded as a major writer in Palestinian literature.

Both the Arabic novel and its English translation consist of seven chapters. The story revolves around the individual tales of four men who journey together hidden in a lorry by an army man. The four men have one united purpose that is to escape from the sufferings in Palestine and to find a fresh start to their lives in Kuwait.

1.4 Hyland's Typology (1998)

In order to identify hedging expressions in the original Arabic novel and its English translation, the taxonomy proposed by Hyland (1998) is used. Hyland (2005) perceives hedges as a form of metadiscourse directing readers on how to evaluate propositions. He also sees them as devices employed by writers to introduce a proposal as an opinion rather than a fact (Hyland, 1998).

There are two major reasons for using Hyland's taxonomy over those proposed by other scholars. Firstly, unlike other taxonomies, Hyland's emphasizes on parts of speech which function as hedges. Secondly, his taxonomy is more organized and thus, it is easier to

distinguish the different type of hedges, which makes it more practical than other taxonomies. The present study therefore uses Hyland’s taxonomy for the categorization of hedges. Hyland’s (1998: 103–155) study on formal aspects of hedging consists of the following hedging types/categories:

1. Lexical verbs with an epistemic meaning: this type includes verbs expressing what Hyland (1998: 120) refers to as epistemic judgement, that is, verbs of assumption (e.g. *suggest, believe*) and deduction (e.g. *conclude, infer*) as well as verbs conveying evidentiary justification which express the degree of the author’s commitment (e.g. *seem, appear* (1998: 125);
2. Modal verbs used epistemically e.g., *may, might, must, should*;
3. Modal adverbs for instance, *probably, possibly, potentially, apparently* including so-called down toners e.g., *quite, fairly*;
4. Modal adjectives e.g., *possible, potential, likely, unlikely, apparent* and nouns e.g. *possibility*.

1.5 Data Analysis and Findings

This paper reports part of a larger study where the data comprised 43 hedge forms from a total of 79 hedges garnered from 67 sentences from 7 chapters of both the Arabic novel, *Rijal fi Ashams* and its English translation. The study only selected 43 hedges for its analysis as the other 36 samples are repetitions of the same type of hedge. The 43 hedges were first categorized using Hyland’s taxonomy of hedges which are divided into lexical verbs; modal verbs; modal adverbs; modal adjectives and modal nouns. There were no hedges that were identified in the form of modal adjectives and modal nouns from the data. The table below shows the number of hedges found under each of the three other categories and the percentage of hedges analysed in the study this paper is based on.

Table 1: Hedges identified in the ST and TT

| Hyland’s Typology of Hedges | Hedges analyzed | Total no. of hedges identified in each category | Percentage of hedges analyzed |
|-----------------------------|-----------------|---|-------------------------------|
| Lexical verbs | 9 | 15 | 60% |
| Modal verbs | 29 | 57 | 50.9% |
| Modal adverbs | 5 | 7 | 71.4% |
| Total | 43 | 79 | 54.4% |

The procedures used in translating the 43 Arabic hedges into English were based on Vinay's and Darblenet's (1958/2000) list of translation procedures. The analysis on the procedures showed up the following results:

Table 1: Frequency of translation procedures used to convey the Arabic hedges into English

| Translation Procedures | No. of Hedges translated using the procedure | Percentage |
|------------------------|--|--------------|
| Equivalence | 24 | 55.8% |
| Transposition | 5 | 11.6% |
| Adaptation | 1 | 2.3% |
| Modulation | 2 | 4.6% |
| Literal | 11 | 25.5% |
| Total | 43 | 100% |

It is clear from the above findings that Kilpatrick used the equivalence procedure (55.8%) the most when transferring the hedges in Arabic into English. This was followed by literal translations (25.5%).

This paper will present 8 representative samples of hedges which comprise 2 lexical verbs, 3 modal verbs and 3 modal adverbs. The discussion in this paper will focus on first, describing the type of translation procedure used for each hedge and second, the factors that influence the choice of the translation procedures. Each sample discussed in this paper will include the source text (ST), a transliteration of the Arabic ST, a back translation (BT) of the ST, and the target text (TT).

1.5.1 Lexical Verbs

Lexical verbs are considered as the main verb or full verb and all verbs are lexical verbs except helping/auxiliary verbs. Linguistically, lexical verbs are classified as open class verbs and convey semantic meaning or an epistemic meaning which can convey deductions like *conclude*, *infer* and epistemic judgements for e.g., *think*, *suggest*, as well as verbs used in reporting findings which reflect the author's commitment towards the findings for e.g. verbs of perception like *look*, *appear*, *seem*.

Sample 1

ST: يبدو انه لن يستطيع اختراق الحجاب الكثيف من خيبة الامل الذي ارتفع دونه ودون ذلك الشعور الملتف علي نفسه في مكان ما في رأسه.

Transliteration: yabdo anaho lan yastati'a ikhtiraq alhijab alkathief men khaibat alamal alathi artaf'a doonh wadoon thalik alsho'oor almoltaf a'la nafseh fi makan ma fi ra'seh.

Back translation: It seems that he would not be able to penetrate the thick veil of disappointment that separated him from that distinct feeling which existed, unexpressed, somewhere in his mind.

TT: It seemed he would not be able to penetrate the thick veil of disappointment that separated him from that distinct feeling which existed, unexpressed, somewhere in his mind.

In the above example, the hedge in the ST is **يبدو انه لن يستطيع** (**yabdo anaho lan yastati'a, it seems that he would not be able to**) and it expresses an epistemic meaning which refers to prediction and expectation of what will happen in the future depending on the speaker's intuition and level of experience concerning the matter. The use of **يبدو انه لن يستطيع** is to announce to the reader that this is the author's judgment, and this may or may not happen in the future and at the same time it gives him the space to be free from any criticism. The speaker is thus not taking full responsibility for his words. '**It seemed he would not be able**' in the TT likewise conveys the same intent which is predicting and expecting.

The sample here is a compound with multiple hedges which means the presence of more than one hedge within the same utterance, and this is referred to as a "harmonic combination" (Halliday 1970: 331, Coates 1983: 45). The first hedge in the ST is a present simple 'يبدو' which refers to an uncertainty but in the second hedge 'لن يستطيع' which consists of a particle 'لن' + a present simple 'يستطيع', the construction refers to something which may or may not happen in the future. In Arabic, when the particle **لن** precedes a present simple verb, it indicates a future tense. Like the ST, the TT too has two hedges: the first, is '**seemed**' which is considered as a lexical verb and '**would not be able**' which is classified as a modal verb, and both of these hedges refer to uncertainty and carry an epistemic meaning.

When we analyze the entire utterance, it is clear that Kilpatrick has also used a literal translation to allow the target audience to fully understand what is intended by the original text. In the TT phrase '**It seemed he would not be able**', Kilpatrick has used a past verb '**seemed**' to render the present simple 'يبدو'. This is a grammatical transposition. The translator has likewise used another grammatical transposition to translate '**would not be able**' because it refers to the past but the hedge in the ST 'لن يستطيع' is in the present simple tense, so the translator has changed the tense to match the first hedge which was translated as '**seemed**'. In this example, culture does not affect the translation but due to a difference in the tense system between Arabic and English, grammatical transpositions have taken place in the overall literal rendition in the TT.

Sample 2

ST: بيدولي انك فلسطيني أنت الذي سيتولي تهرينا؟

Transliteration: yabdo li annaka falastini aanta alathi syatwlaa tahrubina.

Back translation: You seem to me to be a Palestinian. Are you the one who's undertaking to smuggle us?

TT: You seem to me to be a Palestinian. Are you the one who's undertaking to smuggle us?

In Sample 2, 'يبدو لي أنك' (*yabdo li annaka*, seems to me) is used as a hedge in the ST to express guessing or expecting something based on some information or certain signs. It is used in the Arabic language to avoid responsibility about what is said and also to be polite and gentle when making a judgment. The hedge here consists of a present simple 'يبدو' + pronoun 'لي' (*li*, mine) + another pronoun 'أنك' (*annaka*, you). This structure is usually used to make judgments or predictions based on clues noticed by the user of the hedge. In such a hedge, the certainty and the commitment are at the lowest degree because it merely depends on a subjective judgment. The use of the translated hedge 'you seem to me' is similar to the hedge in the ST, and both the ST and TT refer to the lack of full commitment in the words uttered. This utterance gives the speaker the opportunity to retract his judgment if it is necessary or when he realizes that it is a false prediction. Both the ST and TT hedges are in the present simple tense. The two hedges in both versions share the same meaning, function and even structure. It is therefore easy for the translator to translate the original hedge lexically and grammatically: the translator has used a word for word or literal procedure to carry across the expression of a low commitment in the speaker's words.

1.5.2. Modal verbs

Modal verbs are represented in the following auxiliary verbs: *may, should, could, might, will, can, would, shall* and *must*. According to Hofmann (1966), modals can be divided into two categories according to the meanings they express which are root or epistemic meanings. Root meanings modify the surface structure of the subject which could be used to express ability, obligation and violation. By contrast, epistemic meanings of modal verbs can show the speaker's attitude, state of knowledge, belief, and opinion about the proposition.

Sample 3

ST: "إذا هاجموكم ايقظوني قد اكون ذا نفع"

Transliteration: "Itha hajamook iqithoni kad akoon tha nifh"

Back translation: "If they attack you wake me up perhaps I will help you.

TT: "If they attack you, wake me; I maybe of some use".

In the above example, the hedging device in the Arabic language 'قد اكون' (*kad akoon*, may be) consists of two words that is 'kad' and 'akoon'. 'Kad' is a particle which does not have a precise meaning and cannot stand alone without a verb and depends on the kind of verb that comes after it. When 'kad' is followed by a past simple verb it indicates certainty, but when it is followed by a present simple verb it indicates uncertainty and there is no full commitment in the words uttered. The function of the structure 'kad akoon' (**maybe**) in a present simple construction conveys an implicit promise to give a helping hand but there is no full commitment to the promise made. The listener/reader hearing/reading such a promise will not expect full responsibility from the speaker/writer. The hedge in the TT '**maybe**' has the same function as 'kad akoon' and nearly the same meaning.

Kilpatrick uses equivalence to translate the Arabic hedge phrase ‘**kad akoon**’ to maintain a similar function and effect on the target audience. The structure, however, is completely different because there is no particle like ‘**kad**’ in English and there is no category called modal verbs in Arabic. As such, the translator uses the literal procedure to translate the overall context, which is made evident by the back translation, but the hedge itself is translated with an equivalent in English. The Arabic hedge, ‘**kad + present simple verb**’ indicates uncertainty, but at the same time it promises relatively more commitment than the English hedge ‘**maybe**’. Here, the cultural differences between Arabic and English affect the degree of commitment expressed by ‘**kad akoon**’ and ‘**maybe**’.

Sample 4

ST: سيكون بوسعنا ان نعلم قيس. نعم... وقد نشترى عرق زيتون او اثنين... طبعاً... وربما نبني غرفة في مكان ما. اجل. اذا وصلت.. اذا وصلت

Transliteration: saiakoon bosa'ina ann noalem Qais, wakad nashtary irq zaitoon awo ithnin warobama nabny ghorfa fi makan ma ajal itha wasalt, itha wasalt.

Back translation: We will have the ability in the future to teach Qais. Yes, and we may buy one or two olive shoots. Of course, we perhaps will have the opportunity to build a room somewhere if I arrive, if I arrive.

TT: We'll be able to send Qais. Yes, and perhaps buy one or two olive shoots. Of course, may be we'll be able to build a shack somewhere certainly if I arrive, if I arrive.

In Sample 4, we can find triple hedging in the ST while the TT has quadruple hedging. The three hedges in the ST are ‘سيكون بوسعنا’, ‘قد نشترى’ and ‘ربما نبني’ and the four in the TT are **we will be able**, **perhaps**, **may be** and **will be able to**. In the first hedge ‘سيكون بوسعنا’ (**saiakoon bosa'ina**, **we will have the ability**) the verb that denotes the future in Arabic is the letter ‘س’ (**sa**) which means ‘will’ in the TT and it is attached to present verb, ‘يكون’. This construction in the ST means that the speaker will have the chance to do something in the near future but he is not sure about this because anything may happen in the future and no one can be certain about it. In contrast, in English, the verb that indicates the future (‘will’) is independent of the present verb but provides nearly the same meaning and function, so both hedges in the ST and TT evoke the same effect on the readers despite having completely different structures.

In the second hedge, ‘وقد نشترى’ (**kad nashtary**, **may buy**) consists of the particle **kad** and a present simple which begins with the letter ‘ن’ ‘**na**’; the present simple denotes the future if we add ‘**na**’ at the initial position. This structure does not exist in the TT, so the translator has used the hedge ‘**perhaps**’ which aids in retaining the intent. The translator has thus employed an equivalent hedge in the TT to convey this ST hedge.

In the third hedge ‘ربما’ (**robama**, **perhaps**), the translator has used the literal procedure. This ST hedge implies that the possibility of the action happening is slim and this

can be understood from the back translation. In contrast, ‘maybe’ in the TT expresses a fairly good chance of the thing happening. The translator being aware of this cultural difference between Arabic and English adds an extra fourth hedge to provide a better understanding of the whole context.

While the first hedge in Arabic is close enough in form and function to the English hedge, the second Arabic hedge is completely different in form but has a close equivalent in English that carries a near synonymous meaning. As for the third hedge in Arabic, it is different from the English one owing to different levels of commitment expressed and this owing to a cultural factor. When hedges in the source and target language do not share the same degree of tentativeness because of culture, the translator may need to add a hedge to get across a more accurate understanding of the level of commitment and certainty intended by the source author as seen in this sample.

Sample 5

ST: بوسعك ان تاخذ مكاني بعد ان تستريح قليلا... قد استطيع ان اساعدك علي عبور مركز الحدود العراق... ستصل هناك في الثانية بعد منتصف الليل وسيكون المسؤولون نياما.

Transliteration: bewsa’ka ann takhoth makani ba’da ann tasstarih kalila... kad astatia’ ann aosa’edika ala upoor markaz alhodood al Iraqi... satasil honak fi althaniah ba’da muntasaf allil wa sayakoon almasooloona niama.

Back translation: you will have the ability to take my place after you take a little rest.

I may be able to help you to cross the Iraqi’s frontier. **You will arrive** there at twelve o’clock after midnight, and the officials **will be asleep**.

TT: You can take my place when you’ve had little rest, **I may be able to** help you cross the Iraqi frontier.....and the officials **will be** asleep.

In Sample 5, we see a reversed situation from Sample 4 as the ST shows the use of three hedges while in TT, only two hedges are used. The first hedge in the ST ‘قد استطيع’ (**kad asttia**’, **may be able to**) consists of the particle **kad** + **present simple** as seen in Samples 3 and 4. Due to linguistic differences between Arabic and English (which were earlier mentioned in the discussions on the last two samples), the translator cannot retain the same structure but is able to replicate the function of the first hedge in the ST by finding an equivalent match in the target language.

As for the second hedge in the ST ‘ستصل’ the translator has decided to omit it very possibly to avoid awkwardness in the construction due to a cultural difference. The back translation of the ST makes it evident that target reader comprehensibility has been prioritized at this juncture. In the last hedge ‘وسيكون’ (**sayakoon, will be**) the letter **sa** expresses a future tense but in this example the future tense is used as a letter attached to the present simple, ‘س يكون’ (س + يكون) whereas in the TT structure the modal verb ‘will’ is separate from the verb. This is a linguistic difference which the translator easily solves with a grammatical shift or transposition. To reiterate, the translator has used equivalence to transfer the first hedge, omission for the second hedge and transposition for the third hedge in order to get across the source author’s intent.

1.5.3 Modal Adverbs

Modal adverbs are the expressions or particles that reflect the mood or attitude of the speaker and it used to increase or decrease the degree of certainty and the level of commitment. For example, modal adverbs like *perhaps*, *probably*, *definitely* and *likely* can be used to express different degrees of confidence or levels of responsibility in particular situations and signal if something will happen or not.

Sample 6

ST: هل مشيت كثيرا؟ لست ادري ربما اربع ساعات.

Transliteration: hal mashaita katheeran ? lasto adree robama arba' saa'at.

Back translation: Have you walked a lot? I don't know perhaps four hours.

TT: Have you walked a lot? I don't know. Four hours perhaps.

In Sample 6, the hedge in the SL 'ربما' (**robama, may be**) consists of two fragments ر ب and ما (roba and ma) which make up one word which means 'may be' or 'perhaps.' It used in an Arabic utterance when one wishes to evade certainty in order to escape from responsibility. In other words, the function of 'ربما' is to mitigate and to give oneself the chance to retreat from what one has said or written. The translated hedge in the target language is **perhaps** which is considered as a modal adverb. In English, 'perhaps' is used to show that something is possible or that you are not certain about something; it can also be used when one does not wish to be too definite or assertive in the expression of an opinion. Clearly, both the hedges fully share the same meaning and function and imply a nearly similar degree of responsibility and commitment. As such, the translator has used a literal procedure to translate the hedge. The only difference is the position of hedge. In the ST, it is in the middle of the sentence but in the TT, the hedge is at the end. This is merely a preference of the translator as 'perhaps' in English could come in the front, mid or end position. The equivalent **robama** in Arabic, likewise, can be used in all three positions.

Sample 7

ST: قل له ان يترك الباب مفتوحا عله يبرد.

Transliteration: qol laho ann yatrok albab maftohan **allaho** yabrod.

Back translation: Tell him to leave the oven door open I hope it will cool down.

TT: Tell him to leave the oven door open and perhaps it will cool down.

In the above example, the hedge in the ST 'عله' (**allaho, I hope**) is one of the expressions which is used to show wishful thinking. In general, it expresses a hope that something will happen in the future but in the above context, it can also be used to show possibility. The translator evidently considers this hedge as an expression which reflects possibility instead of hope and as such, translates **allaho** as **perhaps** which is an equivalent term to the Arabic hedge in English.

Sample 8

ST: كان الجو رائعا و هادئا وكانت السماء مازالت تبدو زرقاء تحوم فيها حمامات سود علي علو منخفض

Transliteration: kana alljawo raea'a wa hadiaa wa kanat alsamaa mazalat tabdoo zaqaa tahoomo fiha hamamat sood a'la a'loo monkhafid.

Back translation: The weather was beautiful and calm and the sky seems to be blue, with black pigeons hovering low in it.

TT: The weather was beautiful and calm and the sky still blue, with black pigeons hovering low in it.

In this final example, the situation is different from the earlier examples because the ST has a hedge 'تبدو' (**tabdoo, seems**) but in the English version there is none. The ST hedge here functions within a descriptive context. The atmosphere and the weather are described to be fine, but the writer also implies an uncertainty as to whether all is indeed fine with the use of **tabdoo/seems**. The translator does not seem to fully understand the tone of uncertainty evoked by the source author here and she therefore omits it. Here is a case of an Arabic hedge which is possibly tricky for the translator because in the culture of the native English speaker like Kilpatrick, a description of weather is referred to in very certain terms at a specific point in time. If the sky is blue at the point when a native English speaker is looking at it, then it is blue and cannot be seemingly so as the expression in the Arabic context suggests. This possibly points to a cultural difference between the two languages which the English translator overcomes via omission to avoid any confusion in the target reader's mind.

Conclusion

While there are hedges in Arabic and English that function in exactly the same way and are structurally similar, there are also hedges in the Arabic linguistic system which are clearly somewhat different in the degree of certainty, possibility or commitment expressed when compared with their near equivalent hedge partners in English. This study revealed that Kilpatrick, the translator, has mostly employed equivalences (for 24 hedges or 55.8%) when transferring the Arabic hedges. Equivalences were used in instances where a hedge in Arabic did not exist in the same form or when the degree of commitment expressed in an Arabic hedge was slightly different from an English one due to cultural differences. This was seen in Sample 3 with the hedge '**kad akoon**' which does not exist in English, and which was substituted with the equivalent '**may**'. In Sample 4, equivalence is again used with the hedge **kad** + a present simple verb which starts with '**na**' as this morphological structure is non-existent in English and, so the translator resorts to using '**perhaps**' which is another near equivalent hedge. The second most frequently used translation procedure was literal translation. This procedure was used with 11 hedges (25.5%) and it was possible to translate literally as hedges like '**yabdo anaho lan yastati'a/it seems that he would not be able to**' discussed in Sample 1 exist verbatim in English and carry the same intent or degree of certainty, possibility or commitment. In some literal renderings of hedges from Arabic to English, shifts or transpositions had to be made to produce structures that were grammatical in the target language. This happened in 5 instances (11.6%) of the total 43 hedges analysed. Finally, two other translation procedures that were used are modulation (for 2 hedges, 4.6%) and adaptation (for 1 hedge, 2.3%). Both of these show that very few hedges in Arabic needed to be expressed in a distinctly different

form or point of view in English. In other words, the hedges used in Arabic taken from this data were not markedly different from their counterparts in English.

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A Regional Perspective on Parents' Awareness of Childhood Communication Disorders

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Abstract

This study aimed to measure parents' awareness of communication disorders in childhood within Jordanian society, and to examine whether there is a subgroup of Jordanian society that is more aware than others. The parents of 234 preschool children were interviewed using a questionnaire developed for this purpose. The items were selected based on different studies published on this topic that examined factors such as gender, age, family income, level of education, geographical region, and knowledge of communication disorders in childhood. Items that asked about a specialist who can help children with communication disorders, the best age for therapeutic intervention for children with language delay, and whether the way parents interacted with their child affected the child's speech and language development, among others were included in the questionnaire. The total percentage of correct answers regarding parents' awareness about communication disorders in children was 51%. This result indicates that parents' awareness of communication disorders in childhood in Jordanian society needs improvement. The results further showed that there was no subgroup in Jordanian society that had more awareness than others.

Keywords: communication disorders; childhood; language delay; hearing loss; consequences of hearing loss; speech and language disorders; parental awareness.

Introduction

Communication is considered as a basic human function (McCormack, Baker, and Crowe 2018; McEwin and Santow 2018; McLeod 2018) that is essential to every person and society's health and wellbeing (McEwin and Santow 2018). Communication disorders can limit involvement at all levels, including family, group, national and global levels (Hegde 2001). Early detection and treatment of such conditions can help avoid the incidence of comorbidities, as early specialized intervention can prevent the co-occurrence of expressive (Norbury 2020; Shukla et al. 2020), hearing (Lieu et al. 2020) and language disorders (McAfee 2009), as well as phono-audiological disorders (Shibly and McAfee 2009), which commonly arise in the first decade of one's life (Australian Bureau of Statistics 2017; Hegde 2001).

However, clinical practice demonstrates that communication disorders influence a person's relationship with their environment (Shukla et al. 2020; Yuan and Dollaghan 2018), self-image (Norbury 2020) and formal and informal learning (McLeod 2018; Tambyraja, Farquharson, and Justice 2020). As a result, because parents are typically involved in their children's development from an early age, they have a better chance of detecting possible speech and language disorders early on (Markham and Dean 2006).

The need to raise parental consciousness about the various communication disorders in childhood is the first step in preventing the onset of communication disorders. According to the American Speech and Hearing Association (1991), primary prevention refers to the 'elimination or inhibition of the initiation and development of communication disorder by altering sensitivity or reducing exposure for susceptible persons'. Several studies have attempted to determine the degree of knowledge, attitudes, and understanding among different target groups, including the general public, teachers, health professionals and so forth. Therefore, if parents are aware of communication disorders early on in their child's life, they can request the diagnosis and treatment from an appropriate therapist, thus facilitating and speeding up treatment to avoid any negative consequences that may result from communication disorders.

Chu et al. (2019) conducted a study to analyse the general public's awareness and views towards communication disorders and speech-language pathology. A Google form and a paper-pencil format were used to distribute a self-developed questionnaire. There were 535 responses in total. More than half of those polled had a moderate level of understanding of communication disorders and a high level of understanding of speech-language pathology. In terms of attitudes, 67.3% of respondents had a favourable view of people with communication disorders, and 86.5% had a favourable view of speech-language pathology as a specialty.

Gibson, Sutherland, and Newbury (2020) conducted a study to understand the awareness among New Zealand parents/caregivers about language-rich interactions and child growth. Using Qualtrics, a survey was created and distributed online. Participants' demographics, perceived factors, and sources of knowledge about child language development were analysed from the items. A total of 500 responses were analysed. The participants with higher education levels scored better. The participants demonstrated that a broad understanding of the impact of early vocabulary acquisition on children's learning paths was previously underappreciated. Higher levels of parent/caregiver education were linked to greater accuracy on subjects related to infant language development.

Gabriela and Bárbara (2019) conducted a study about parents' perceptions of the prevalence of and factors associated with speech-language and hearing disabilities in early childhood. They interviewed 75 parents of preschool children in southern Brazil

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using a standardized questionnaire. Gender, age, number of children, and knowledge of phonological disorders, such as the age of language changes, effects of hearing problems, behaviour problems prior to speech therapy, what harmful behaviours their children elicited, and knowledge of speech therapy were investigated. The results showed that in the event of parents suspecting a speech-language disorder, 46 (61.3%) parents sought assessment from a speech-language therapist, while 37 (49.3%) sought evaluation from paediatricians. The higher the education level of the parents, the more likely they were to regard the age range of 4–5 years as the final age of phonological acquisition and the overcoming of speech disorders related to language development.

It is becoming increasingly important to raise parental awareness about communication disorders in childhood in order to encourage early diagnosis and intervention of children with communication disorders. Parents carry a large share of the responsibility for early detection and intervention of communication disorders in childhood. Despite attempts to investigate parents' awareness about communication disorders in childhood, there is a scarcity of information to quantify or define parents' awareness regarding this topic. Consequently, the current study was an attempt to use a questionnaire-based survey to understand the level of awareness about communication disorders in childhood among parents from various socioeconomic backgrounds in Jordan. This is the first study to assess parents' awareness about communication disorders in childhood in Jordanian society, and that targeted samples from different socioeconomic backgrounds and regions.

Methods

A total of 234 adults who had a child in preschool and did not have a communication disorder or hearing loss themselves took part in the study. The parents were recruited as volunteers and were chosen at random from 21 kindergartens and nurseries in different major cities in Jordan. The participants were all native Arabic speakers. Parents' perceptions regarding communication disorders in childhood were investigated through interviews and a questionnaire (Appendix).

The questionnaire came with a cover letter that outlined the study's intent. The letter guaranteed confidentiality and expressed gratitude for participating.

The items of the questionnaire contained three important parts. The Identification part asked about their gender, age, geographical region, total annual family income, and field of work in order to identify if there was a subgroup that had more awareness than others. The Knowledge part assessed knowledge regarding the age limit that is considered to be normal for the occurrence of speech changes. Items asked about the age when children first say a meaningful word, appropriate specialists who can help children with communication disorders, the best age for therapeutic intervention for children with language delays, whether hearing is important for

children’s overall growth, and whether the manner of interaction of parents with their child affects the child’s speech and language.

Statistical Analysis

Based on the questionnaire items and answer categories, an analysis coding system was developed. Data were analysed using SPSS statistical analysis program. Descriptive statistics were calculated to examine the response distribution. Comparison analysis was used to determine the association for selected demographic variables including gender, age, level of education, field of work, total annual family income, and city of residence.

Results

The internal consistency reliability coefficient (Cronbach’s α) for the questionnaire assessing parents’ awareness of communication disorders in children was 0.79, which is suitable for scientific research. Table 1 shows the correlations between each item and total items of the questionnaire. Correlations ranged from 0.432 to 0.711.

Table 1. Pearson’s correlations between each item and total items for the questionnaire on parents’ awareness.

| Item | Pearson’s value | p-value |
|--|-----------------|---------|
| 1. The age limit considered to be normal for occurrence of speech changes is between 7–8 years | 0.562 | 0.000 |
| 2. The age (in months) when the child should begin to say their first meaningful words | 0.471 | 0.000 |
| 3. Specialists who can help the children with communication disorders | 0.432 | 0.001 |
| 4. The best age (in years) for therapeutic intervention for children with language delays | 0.662 | 0.000 |
| 5. The importance of the manner of parents’ interaction and communication with their child and its effect on the child’s speech and language | 0.551 | 0.000 |
| 6. The importance of hearing for children’s overall growth | 0.711 | 0.000 |

Table 2 shows that most of the participants were women (129), comprising 55.1% of the sample, while the number of men was (105), which was 44.9% of the sample. Regarding age, 205 (87.6%) were above 31 years of age. Level of education and field of work indicated 106 participants (45.3%) had a bachelor’s degree, 43 (18.4%) were unemployed and 66 (28.2%) worked in the field of education. Regarding income and residence, 152 participants (64.9%) had an income range between 1000–10000 JOD, and 151 participants (64.4%) lived in Amman, Irbid, or Balqa.

Table 2. Sociodemographic characteristics of the parents.

| Characteristics | Category | Frequency/234 | Percentage |
|----------------------------------|-----------------------|---------------|------------|
| Gender | Female | 129 | 55.1 |
| | Male | 105 | 44.9 |
| Age | 20–25 | 5 | 2.1 |
| | 26–30 | 24 | 10.3 |
| | 31–35 | 32 | 13.7 |
| | 36–40 | 44 | 18.8 |
| | 41–45 | 49 | 20.9 |
| | 46–50 | 36 | 15.4 |
| | 51+ | 44 | 18.8 |
| Level of education | High school and lower | 38 | 16.4 |
| | Diploma | 33 | 14.1 |
| | Bachelor's degree | 106 | 45.3 |
| | Master's degree | 33 | 14.1 |
| | Ph.D. | 24 | 10.2 |
| Field of work | Education | 66 | 28.2 |
| | Health | 23 | 9.9 |
| | Trade | 19 | 8.1 |
| | Security | 23 | 9.8 |
| | Administration | 11 | 4.7 |
| | Public Services | 5 | 2.1 |
| | Agriculture | 5 | 2.1 |
| | Academic | 22 | 9.4 |
| | Household | 17 | 7.3 |
| | Unemployed | 43 | 18.4 |
| Total annual family income (JOD) | 1000–5000 | 101 | 43.1 |
| | 5001–10000 | 51 | 21.8 |
| | 10001–15000 | 30 | 12.8 |
| | 15001–20000 | 21 | 9.0 |
| | 20001–25000 | 6 | 2.6 |
| | 25001–30000 | 4 | 1.7 |
| | 30001–35000 | 6 | 2.6 |
| | 35001–40000 | 5 | 2.1 |
| | 40001–45000 | 5 | 2.1 |
| | 45001–50000 | 3 | 1.3 |
| | 50000+ | 2 | 0.9 |

| City of residence | | | |
|-------------------|----|------|--|
| Amman | 61 | 26.0 | |
| Irbid | 45 | 19.2 | |
| Al-Zarqa | 18 | 7.7 | |
| Al-Balqa | 45 | 19.2 | |
| Jerash | 9 | 3.9 | |
| Ajloun | 8 | 3.4 | |
| Al-Mafraq | 8 | 3.4 | |
| Madaba | 7 | 3.0 | |
| Al-Karaq | 8 | 3.4 | |
| Al-Tafila | 7 | 3.0 | |
| Ma'an | 8 | 3.4 | |
| AL-Aqaba | 10 | 4.4 | |

Results regarding the parents' awareness are presented in Table 3. Most parents (73%) agreed that the age limit considered to be normal for occurrence of speech changes is between 7–8 years. Around one-third (36.3%) of the participants reported that 12 months is the age when children should say their first meaningful word, while 3.6% of participants reported that 36+ months is the age when children should say their first meaningful word. Nearly 22% of the participants reported that the age of four is the best age for therapeutic intervention for children with language delay, while 12.4% reported that the age of two is the best age for therapeutic intervention. Exactly 50% of the participants reported that the way parents interacted with their child affected their child's speech and language. Most participants (71.4%) indicated that the specialist who can help children with communication disorders is a speech-language pathologist, and about two-thirds (66.7%) indicated that hearing is important for children's overall growth.

Table 3. Parents' knowledge/level of awareness regarding communication disorders in childhood.

| Item | Category | N = 234 | Percentage |
|--|-----------------|---------|------------|
| 1. The age limit considered to be normal for occurrence of speech changes is between 7–8 years | Yes | 170 | 73.0 |
| | No | 64 | 27.0 |
| 2. The age (in months) when the child should begin to say their first meaningful words | 12 | 85 | 36.3 |
| | 18 | 72 | 30.8 |
| | 24 | 50 | 21.4 |
| | 30 | 18 | 7.7 |
| | 36+ | 9 | 3.8 |
| 3. A specialist who can help the | Speech-language | 167 | 71.4 |

| | | | |
|--|------------------|-----|------|
| children with communication disorders | pathologist | | |
| | Paediatrician | 43 | 18.8 |
| | Otolaryngologist | 24 | 10.2 |
| 4. The best age (in years) for therapeutic intervention for children with language delays | 1 | 13 | 5.6 |
| | 2 | 29 | 12.4 |
| | 3 | 48 | 20.6 |
| | 4 | 52 | 22.0 |
| | 5 | 49 | 21.0 |
| | 6 | 43 | 18.4 |
| 5. The importance of the manner of parents' interaction and communication with their child and its effect on the child's speech and language | Yes | 117 | 50.0 |
| | No | 117 | 50.0 |
| 6. The importance of hearing for children's overall growth | Yes | 156 | 66.7 |
| | No | 78 | 33.3 |

Is there sufficient awareness in Jordanian society regarding communication disorders among parents?

Table 4 shows the number and percentage of correct answers for each of the items on the awareness of communication disorders questionnaire. There was a high percentage of correct answers for the age limit considered to be normal for the occurrence of speech changes (73%), whereas there was a low percentage of correct answers for the age when children should begin to say their first meaningful words (36%). A higher percentage knew that specialists can help children with communication disorders (71%), while very few knew the best age for therapeutic intervention for children with language delay (12%). The importance of hearing for children's overall growth was 67%, which was high. The percentage of the total number of correct answers regarding the awareness of parents in Jordanian society about communication disorders in childhood was 51%. These results indicate that in Jordanian society, parents' awareness about communication disorders in childhood is not very high and that they need more education regarding communication disorders in childhood.

Table 4. Frequency and percentage of correct responses to the questionnaire items.

| Item | Response | Frequency | Percentage |
|-----------------------------------|----------|-----------|------------|
| 1. The age limit considered to be | True | 170 | 73% |

| | | | |
|--|-------|-----|-----|
| normal for occurrence of speech changes is between 7–8 years | False | 64 | |
| 2. The age (in months) when the child should begin to say their first meaningful words | True | 85 | 36% |
| | False | 149 | |
| 3. Specialists who can help the children with communication disorders | True | 167 | 71% |
| | False | 67 | |
| 4. The best age (in years) for therapeutic intervention for children with language delays | True | 29 | 12% |
| | False | 205 | |
| 5. The importance of the way parents interact and communicate with their child and its effect on the child's speech and language | True | 117 | 50% |
| | False | 117 | |
| 6. The importance of hearing for children's overall growth | True | 156 | 67% |
| | False | 78 | |
| Total percentage | True | 120 | 51% |
| | False | 114 | 49% |

Is there a subgroup in Jordanian society that has more awareness regarding communication disorders in childhood than others?

Multiple analysis of variance (MANOVA) was used to determine if there were differences in parents' awareness regarding communication disorders in children according to sociodemographic characteristics of the parents. Table 5 shows the results of these analyses. There were no statistically significant differences based on the demographic characteristics of the participants.

Table 5. Results of the multiple analysis of variance to identify differences among parents in their awareness of communication disorders in children according to demographic characteristics.

| Source of variance | Sum of squares | Degrees of freedom | Mean of squares | F-value | p-value |
|--------------------|----------------|--------------------|-----------------|---------|---------|
| Gender | 0.092 | 1 | 0.092 | 2.031 | 0.156 |
| Age | 0.245 | 6 | 0.041 | 0.901 | 0.496 |
| Qualification | 0.158 | 4 | 0.039 | 0.872 | 0.481 |
| Work | 0.179 | 9 | 0.020 | 0.440 | 0.912 |
| Annual Income | 0.191 | 10 | 0.019 | 0.421 | 0.935 |
| City | 0.274 | 11 | 0.025 | 0.551 | 0.866 |
| Error | 8.689 | 192 | 0.045 | | |
| Total | 96.449 | 234 | | | |

Discussion

Characteristics of Participants

The aim of this study was to determine the level of awareness about communication disorders in parents who have preschool-age children without communication disorders. Data were collected by interviewing 234 parents at 21 kindergartens and nurseries in major cities in Jordan between the 2nd and 28th of March 2021. Kindergartens and nurseries were the most appropriate places to collect the data that would reflect a representative sample, because most parents who have a child in preschool send their child to a nursery or kindergarten.

The percentage of female and male participants were 55.1% and 44.9%, respectively. The results showed that there were no statistical differences in information regarding communication disorders in childhood between subgroups of parents; therefore, it is critical to concentrate on all segments of society when promoting public awareness about communication disorders in childhood, regardless of geographical region, field of work, age, gender, family income, and level of education.

Parents' Awareness of Communication Disorders in Childhood

Most parents reported that the specialist who can help their children with communication disorders would be a speech-language pathologist. This finding is consistent with Gabriela and Bárbara (2013). Most of them also reported that the first meaningful word should be said by children before 12 months, and that the age limit considered to be normal for occurrence of speech changes is between 7 to 8 years. They indicated that the best age for therapeutic intervention for children with language delay is between 3–4 years. These findings differed from that of Gabriela and Bárbara's (2013) study in Brazil that showed most parents considered 18 months to be the age when children should say the first meaningful word. The parents viewed 4-5 years of age as the final age for phonological learning and the overcoming of language related speech disorders related to language development, and age two as the best age for therapeutic intervention. The differences in the findings may be due to differences between Arab and Brazilian cultures.

In one study that analysed the importance hearing in children had among parents or caregivers, the participants did not consider hearing to be necessary for their children's overall growth. In this study, the results demonstrated that most of the parents considered hearing to be important to children's overall growth.

This study showed that there were no statistically significant differences in the awareness of parents in Jordanian society about communication disorders in children based on demographic characteristics (gender, age, qualification, work, annual income, and geographical region). This finding differed from that of Mahmoud, Aljazi, and Alkhamra (2014).

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Conclusions

This study investigated parents' awareness of communication disorders in childhood in Jordanian society. To this end, a sample of 234 participants completed a questionnaire. In general, parents' awareness of communication disorders in childhood was limited. Furthermore, parents' awareness did not differ according to age, level of education, city, annual family income and field of work. This means that policymakers, medical staff, and social workers should strive to increase parents' awareness of childhood communication disorders and the importance of early diagnosis and treatment to avoid adverse consequences. In addition, all those responsible for family education programmes should work to increase parents' awareness about this topic in various possible ways.

Limitations

Parents from villages on the borders of Jordan were not included in the study, which may restrict generalization of the findings to the urban population.

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The author reports no conflict of interest.

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APPENDIX

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Questionnaire Items

IDENTIFICATION

1. Gender:

- (a) female (b) male (c) prefer not to say

2. Age:

- (a) 20–25 (b) 26–30 (c) 31–35 (d) 36–40 (e) 41–45 (f) 46–50 (g) 51+

3. Level of education:

- (a) High school and lower (b) Diploma (c) Bachelor's degree (d) Master's degree (e) Ph.D. degree

4. Field of work:

- (a) Education (b) Health (c) Administration (d) Public services (e) Security
(f) If some other, please specify_____

5. Total annual family income: (\$1= 0.71 JODs)

- (a) 1000–5000 JOD (b) 5001–10000 JOD (c) 10001–15000 JOD (d) 15001–20001 JOD (e) 20001–25000 JOD (f) 25001–30000 JOD (g) 30001–35000 JOD (h) 35001–40000 JOD (i) 40001–45000 JOD (j) 45001–50000 JOD (k) 50001+ JOD

KNOWLEDGE LEVEL

6. The age limit considered to be normal for the occurrence of speech changes is between 7–8 years old.

- (a) Yes (b) No

7. The age when children should say their first meaningful word (in months):

8. The appropriate specialist who can help children with communication disorders:

- (a) Speech-language pathologist (b) Paediatrician (c) Otolaryngologist
(d) If some other, please specify_____

9. Is hearing important for children's overall growth?

- (a) Yes (b) No

10. Does the way parents interact with their child affect their speech and language?

- (a) Yes (b) No

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Teacher as a Communicator: Blending Formal and Informal Communication through Humour in a Higher Education Classroom

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Abstract

This paper discusses some of the benefits of using humour in the classroom in a formal teaching-learning process. It is every teacher's dream to extend student interest and participation during a classroom. Here comes tried and tested method of using humour classroom every day. There are many benefits of using wit with humour in your day-to-day teaching. Higher education in India and its future direction are not simple and straightforward. The focus is usually on volume and rarely on quality. Some important factors like the national agenda or a collective consciousness amongst all the stakeholders are sometimes overlooked. The multicultural environment of Indian institutions adds to its complexity. It is always a delicate balance for any teacher to maintain in a classroom pedagogy requires a formula, but the softer aspect of the profession requires an informal approach. This dilemma usually happens when as an educator there are many strategies we use to interact with students and keep their motivation up.

Keywords: Teacher as a Communicator, Formal and Informal Communication, Humour in a Higher Education Classroom

Introduction

It is proven that the use of fun and humour, for both students as well as teachers, can increase enthusiasm and confidence in the class. It increases joy and happiness in the students, it maintains optimism about learning in the class. It also increases the willingness to take the risk in the class. Finally, it reduces the stress of teaching-learning standard classroom. The use of humour by teachers during classroom interventions with young students with social-emotional or behavioural difficulties helps to connect well with them. Sometimes analysis and mechanism of humour are complex and deeply rooted in subjective standards like society religion or culture. (Oza,2019) But it is seen that the use of humour is a binding factor in a wider context of inclusive education in higher education classrooms. But education classrooms in colleges and Universities are somehow lacking this especially useful personality trait in both students and teachers.

Here are some suggestions and to try to things which will help the load and dissipate the clouds in your classroom.

- One of the best strategies is to laugh at yourself first even as a teacher, when you do something silly, or something goes wrong, just mention it and just laugh at it.
- You can create your own set of humorous anecdotes specific to each class, concerning the subject you teach or the type of students who attend your class.
- You can also use some ready-made quotes every day to start your lecture and sometimes you can post them for your lecture starts to encourage your students also to share something humorous about the subject before the actual teaching starts in the class.
- If you are dealing with a smaller classroom in the tutorial, you may use a cartoon file or a slap book where students can write before or after the lecture about experiences to add some humour.
- You can also have one specific lecture every week or every fortnightly in which can bring out some real-time jokes or can comment and parody of the other classmates or a teacher.
- One of the best ways to add humour in a classroom is to Train your students to build creative and humorous thinking.

Physiology of Laughter in the Class

It is observed that in educational institutions the utilization of humour dilutes the seriousness of the study or teaching-learning. But it is not true. Some prominent theories of humour are successfully used in higher education classrooms, and you will rate a good result. Spencer's explanation in his essay "On the Physiology of Laughter" (1911) is predicated on the thought that emotions take the physical sort of nervous energy.

Some of these theories are the theory of superiority, the theory of incongruity, and the relief theories.

1. Theory of Superiority

Our laughter expresses feelings of superiority over other people or a former state of ourselves.

2. Theory of Incongruity

While the Superiority Theory says that the cause of laughter is feelings of superiority, and the Relief Theory says that it is the release of nervous energy. The Incongruity Theory says that it is the perception of something incongruous—something that violates our mental patterns and expectations.

3. Relief Theory

The Relief Theory is an explanation in which laughter does in the nervous system what a pressure-relief valve does in a steam boiler. The theory was

sketched in Lord Shaftesbury's 1709 essay "An Essay on the liberty of Wit and Humour." (Shaftesbury,1999)

Think back to the last time you laughed hard. What were you doing? What triggered your laughter? What did it feel like to laugh that way? Laughter is such a real and authentic human reaction to finding something funny, and it is also how to feel enlivened and excited. Feeling excited is a crucial part of curiosity, and curiosity is one of the foremost significant aspects of learning. Humour keeps us engaged and interested; it also can help we desire we are a part of a community, and it can help us maintain perspective when something feels hard. For all those reasons, humour is often a tremendous tool within the classroom.

In the danger of committing some kind of "humour-cide," a kind of logical analysis must happen if teachers are harnessing the powerful effects of humour, not only to extend joy and enhance the classroom environment but also to improve learner outcomes. Teachers should be friends with their students, but then there is a thin line between being a "friend" and being "friendly." Teachers tend to grow closer to students when we share a standard interest or work on long-term projects, but in every interaction, we must remain teacher/student, mentor/mentee, not true friend, and this is often wise.

The purpose of the study is to provide an understanding regarding the use of certain verbal behavior manifested by college teachers. This paper will focus on why and how teaching with humour helps in a college classroom and suggest some good strategies for incorporating humour into teaching.

Research

As this would be qualitative research with a focus on a specific dimension of classroom teaching and education, the descriptive research method of research will be used. This study is classified as qualitative as the objective is primarily to describe a cross-sectional aspect concerning teaching-learning.

Methodology

Academia

Teachers set the tone of their classrooms, build a warm environment, mentor, and nurture students, become role models, and listen and appear for signs of trouble. The most common role an educator plays within the classroom is to show. Teaching and learning are interdependent in nature. Teachers follow students through each pivotal stage of development. At six to eight hours each day, five days every week, you as an educator are poised to become one of the foremost influential people in your students' life. After their parents, children will first learn from their schoolteacher. Then, as a secondary school teacher, you will guide students through yet one more important transition: adolescence. As children become young adults, learning throughout secondary school and into college, you will answer their questions, hear their problems, and teach them about this new phase of their lives. Teachers not only watch your students grow they help them grow.

Sphere

Teacher as a Communicator

These days a college classroom needs are quite different. Earlier a one-way communication and mere chalk and duster would be sufficed. Students these days want interaction. That is the reason a 'lecture' is christened to a 'session'. Teachers are facilitators

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of student-learning and creators of productive classroom environments, during which students can develop the talents they would need at the present or within the future.

The Funny Bone Is Connected to the Sense of Wonder

Humour is naturally social. The infectious nature of humour naturally builds a sense of community by lowering resistance and bringing individuals together. If the brain is faced with inconsistency, then laughter is the response when it is resolved unexpectedly. This sentence, "*Memorization is what we resort to when what we are learning makes no sense,*" may make us smile as our brains resolve its inconsistency. Essentially, humour activates our sense of wonder, which is where learning begins; so, it seems logical that humour could enhance retention.

For example, When Stephen Colbert demands, "If we don't cut expensive things like start, child nutrition programs, and teachers, what quite future are we leaving for our children?", viewers laugh, and retain the knowledge of that specific budget issue.

An important body of research explains why we remember things that make us laugh, like our favorite, hilarious high school moment or the small print of that funny movie we saw last weekend. Neuroscience research reveals that humour systematically activates the brain's dopamine reward system, and cognitive studies show that dopamine is significant for both goal-oriented motivation and Long Term Memory. While educational research indicates that correctly-used humour is often an efficient intervention to enhance retention in students from kindergarten through college.

Humour Improves Teaching and Learning

Reasons for incorporating humour into your teaching:

- **Keeping your students engaged**
When students are laughing, they are paying attention. Humour keeps students on their toes, and if they know something funny is coming, they are more likely to remain on the same page as you.
- **Showing your students that you are a person, too**
Sometimes the teacher seems such a lot just like the wise, distant person. A little laughter shows your students that you simply have an equivalent feeling they are doing, and this causes you to more trustworthy. The ability to laugh at your own mistakes shows that you are humble and real.
- **Helping create a community in your classroom**
Nothing feels quite as good as laughing alongside other people. Sharing jokes and funny moments also will give your students good memories to lean back on
- **Lightening the mood when things feel too hard**
Stressful math problem? Big research paper due next week? Of course, it is important to honor your students' feelings of stress, but a good laugh helps everyone maintain perspective and remember that in the grand scheme of things, minor stressors are not such a big deal.

The Implication of Humour in Higher Education Classrooms

- **Use humour to enhance classroom joy.**

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Set the category with a joke associated with the subject or self-confess your own story and make them feel it's nice to tease yourself.

- **The art of being a friendly friend coach.**

Humour features a lot of potentials to nudge students towards you and your subject. Your funny side may also make you one of their most favorite teachers. And while using this innovative tool of being witty, you may make a lot of students believe you are their 'Friend' and just like them. In higher education, a professor must look for a balance between what to cultivate and what to limit in teacher-student relations. There are boundaries, yet we would like to be inviting to students and confirm they know they are good company. For as long because the child may be minor, however, it is not equivalent to friendships we enjoy with adults. Teachers and students can share an equal interest in local sports teams, for instance, trading team updates, re-telling great moments in legendary games, and showing souvenirs to every other. These are acts of human connection that are valuable to both parties. Students mature when adults extend these connections, and teachers enjoy the camaraderie and seeing students as quite another paper to grade.

Notice, though, that the teacher does not take the scholar out for coffee and vent about office politics.

Some topics are inappropriate for teachers to share with students, and such sharing can undermine learning relationships in the classroom, even when the teacher is already remarkably familiar with the student and his family. There are other dynamics at work, too.

Social media these days is turning the word "friend" into a superficial commodity. True friendship seems diminished and uncertain. In an increasingly connected world, we can't afford a policy of, "Teachers may never be friendly with students," but we'll help teachers and students recognize clear boundaries rightfully established in successful teaching-learning relationships. We forget sometimes that, while different from an adult friendship, the teacher-student relationship is not a lesser connection. It is often more meaningful and special, with tremendous value to both parties.

We plan to live up to its promise for the short time we've with our students.

Use humour to develop a way of community.

- Assure them they're a gaggle by cracking upon and with the "whole" Class
- Use content-related humour.
- Don't use forced humour, if the teacher feels it is apt for the topic and situation, lighten the spirit of the class with content humour
- Use age-appropriate humour
- Funny side of you should sync with your dignity and age.
- "Sandwich" humour between instruction and repetition
- Remember! You are using humour as a tool to engross the class, so do not forget to edify.

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- Abstain Voting and Sarcasm
- Avoid mockery of any kind or any person to spoil the humour
- Cruel or inappropriate humour- Do not be harsh, sexist, or sadist on the pretext of being funny
- Forced humour
- Time you're well Off-topic humour
- Don't cross fences to make the class laugh.

Conclusion

Teaching is considered a serious business. In almost all cultures, a teacher is someone who will not do any funny things or have casual behavior in the classroom. But many studies have shown and that we as teachers have also experienced that within the college classrooms once we use humour very smartly and as an integral part of the teaching process, students appreciate more because they feel that just by being a little bit humorous, a teacher is a human and not a machine. The process of exhibiting and implementing a good sense of humour is one of the most sought-after characteristics in the higher education classroom. Students not only learn a great deal from teachers who use humour, but they also enjoy the process of learning from them. Apart from telling jokes and funny stories, some witty remarks about the students or teachers' self can also reveal that the teacher connects well with the students. In the education classroom, an educator is perceived as a lover and therefore the opinion formed by students greatly affects the potential of the classroom being a hit. At this age, youngsters want to believe that it is possible to have fun and learn at the same time. The use of humour by the trainer or the teacher also makes him far more approachable even outside the classroom and students are more likely to hunt for help from their instructor if the classroom has regular use of humour as a part of teaching-learning.

But at the same time, it is a very delicate balance to be maintained while using humour in the college classroom. One of the worst fears for any instructor is to mess up a joke and to be completely shut down in the classroom. It is always difficult to come to pick open ground with the students to use commonly accepted humour because if it is not understood, he looks like making a deliberate attempt at hiding his incompetence in teaching.

When the sense of humour is not aligned with most of the student's tastes and sensitivity, it turns out as a failed joke, and it can make the teacher look like a complete fool. It is always risky to make fun of any specific subject. For example, in Maths class when the teacher uses a joke that only Math students would understand, which will work well, but in the other subjects if the teacher uses the same joke, it does not look funny.

It is also especially important not to use offensive, rude or sarcastic humour. For example, during a mixed class of a cosmopolitan college having a multicultural background of scholars, if a history teacher tries to inform a joke involving an ethnic genocide of history it cannot be enjoyed by specific culture or religion. Sometimes rude jokes like comparing female body parts with some shapes and sizes Just to draw and make some examples in the class also cannot be appreciated as humour.

Every teacher's goal is to be effective within the classroom and help students learn. Educators want their students to be eager and engaged. Humour has the power to fuel that engagement. "Humour must be utilized in the classroom," "Joke, laugh, dance, sing, shout and be friendly. Create an environment with the foremost important fertilizer of mind, Humour and luxury. Comfort them by hearing to them sort of a friend. It helps the students enjoy their academic journey and stay focused on the lecture, and sometimes it even helps them remember ideas and motivates them. So, stand up on that desk and crack up a joke while you give instructions, talk in a funny accent, or sing the answers to a homework assignment. Make your sessions have a blueprint on their young minds FOREVER.

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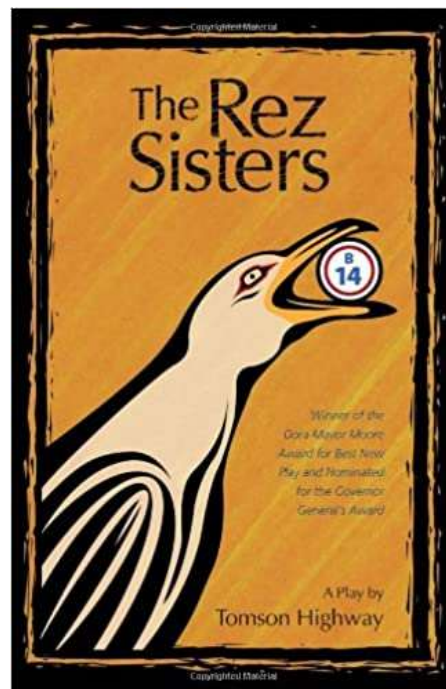
A Study on Reservation Life with Reference to Tomson Highway's *Rez Sisters*

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Abstract

The Rez Sisters by Tomson Highway which received much acclaim in Canadian theatres depicts the realistic life of reservation camps. The paper unfolds the drastic life of seven women who are called as sisters either by birth or marriage. Their wish for a better life is visible throughout the play. The paper focuses on the seven women's optimistic nature towards life despite their failures in life. Also, it heightens the Indian spirituality and the pride of Indian culture and myth. The hard working class-women on reservation teach the audience the rich

culture of Native Indians. The trickster is found from the very beginning of the play which shows the spiritual presence among them which is nowadays absent in the world.

Keywords: Tomson Highway, *Rez Sisters*, Dream, Optimism, Biggest Bingo At Toronto, Native Identity.



Tomson Highway
Courtesy: en.wikipedia.org

The *Rez Sisters*, namely, the seven who live in Reservation are in one way or the other deprived of a decent life. The play portrays the lives of seven of them who are called sisters either by the bondage of marriage or blood relations. Tomson Highway, a Cree Native of Manitoba, sketches the life of Canada's Native people. He received a wide applause for this work, namely, Dora Mavor Award in 1986-87 for the best new play in Toronto theatre and was also nominated for the Governor General's Award.

The seven sisters in the play are really optimistic in their life. The play is knit in a manner that it shatters the expectations of the audience, because it is in a way completely contradicting other 'Reservation stories', which are mostly related to traumas and misery. It brings out a surprise element as all the characters in the 'Reserve' are always happy in themselves. The Natives' humor and optimism are replicated in the play which is atypical during the period. The two-act play is set in the fictional Wasaychigan Hill Indian Reserve, Manitoulin Island, Ontario. The seven ladies Pelajia Patchnose, Philomena Moosetail, Annie Cook, Marie Adele, Emily Dictionary, Veronique St. Pierre and Zhaboonigan Peterson decide to pool their resources and travel to Toronto to try the Biggest Bingo Game in the World.

Highway was applauded for his positive and optimistic representation of his characters which presents the inner lives of the *Rez sisters*. Their optimism is visible when every sister in

the play speaks about their dream of winning the ‘Biggest Bingo’. They believe and hope that the jackpot amount can put an end to their hardships on the Wasaychigan Hill Indian Reserve. ‘When I win’ is how they begin their wishful sentences. No one says, ‘If I win’.

The New York Times in an article remarks about Highway’s characterizations,

Mr. Highway, a Cree, may be writing about a mythical community, but “the Rez Sisters” is rooted in harsh realities. Joblessness, prejudice, and alcoholism are endemic. The old sustaining Indian rituals have died, replaced by the platitudes of consumerism and country – western music. While his women don’t lack for get-up -and –go, they really . . . (David 15-21)

The people in the ‘Reserve’, despite their simplest and meager life are really optimistic about their life. Palajia, who opens the play by stating her desire to leave, “PELAJIA: I wanna go to Toronto ... I’ m tired, Philomena, tired of this place. These days I wanna leave so bad” (Highway 2-3). A natural Indian life is visible when Veronique is found complaining of her husband, Emily been beaten up for ten years by her husband and Annie who lost her lover to her own sister. Marie Adele is now stricken with cancer and Philomena, who seems the most jovial among them mourns over her child, whom she was forced to leave twenty eight years ago. The sisters, in a way or other have their own sorrows and worries but they have a hope in their life.

Highway tries to explore womanhood and their community through the Rez sisters. No woman in the play are particularly favored by fortune but what is common in their life is the desire to live a better life as stated by Thomas King in his anthology “ the intricate webs of kinship that radiate from a native sense of family”(65).

The Rez sisters are drawn into this desire, perhaps the ‘American dream’ or simply the ‘Western dream’ by Toronto. The materialistic wealth and the metropolitan life at Toronto, attracts them for a better life. The white men live a polished life which is seized for the people in Reserve. The reserve has no paved roads and this was the only dream of Pelajia who wish to have a paved road for ‘Wasy’. “PELAJIA: The dust today. It’s these dirt roads. Dirt roads all over. Even the main street. If I were chief around here, that’s the very first thing I would do is...” (Highway 113). The reserve is kept away from all the welfare and goodness. “ Years now that old chief’s been making speeches about getting paved roads, ‘for my people’ and still we got dirt roads all over” (Highway 7). They hope for a better life through winning the jackpot The Biggest Bingo at Toronto.

Dream has a major significance in the play. Each woman in the play offers the audience a different attitude toward life on the reservation- as well as their dream of escaping their fate at Reservation. Seven of them exhibit their natural desire to rise above their current situation and

construct a better world for their children and each other. A psychological perspective gives a clear picture of these women. They are self-determined in achieving their dreams. Self – determined nature of the Rez sisters allows them to feel that they have control over their choices and lives. They feel motivated to take action when they feel that what they do will have an effect on the outcome. The Rez sisters despite their failure in the Bingo are really optimistic in life.

Psychologists like Scheies and Carver who theorized the ‘disposition’ towards optimism in their studies called it as ‘Dispositional optimism’. Optimistic individuals are positive about events in daily life. **Give the citation/s for Scheies and Carver here.**

Highway is successful in painting a Native Indian community female characters: Annie is the busy body; Emily acts as a masculine figure; Philomena as a comic relief; Marie Adele as a perfect mother; Veronique as the bitter gossip and Zaboonigan, Veronique’s mentally challenged adopted daughter. And the Trickster Nanabush is present from the very first scene of the play, which also shows the spiritual strength of the Native Indian Reserve. The failure in the Bingo and the death of Marie Adele has forced them to reevaluate their lives and take the responsibility of change upon themselves. “VERONIQUE: Annie cook. Haven’t you heard I’m cooking for Eugene and the children these days? It’s been four days since the funeral as you know may she rest in peace... but I was the only person on this reserve who was willing to help with these 14 little orphans” (Highway111). The gossip though she is, Veronique is found happy in cooking in her new stove for the fourteen children of Marie Adele. This reflects the true sense of Native Indian reservation.

Tomson Highway is very much successful in strengthening the pride and Native identity of Native Indians residing in Canada. His motive was to explore the traditional contemporary native themes. Tomson gives voice to people who had never had it before on the Canadian stage focusing on a group of working class female characters struggling against poverty.

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A Study of Women Characters in Mahesh Dattani's Plays

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The widely accepted view among the public is that man and woman fundamentally differ and that a distinct set of fixed traits characterized archetypal masculinity and femininity. This is reflected in popular sayings such as 'Just like a man!' or 'Just like a woman!' and in the kinds of features found in popular magazines along the lines of 'How manly is your man', with a list of attributes to be rated or boxes to be ticked. Masculinity and femininity are often treated in the media as polar opposites, with men typically assumed to be rational, practical, and naturally aggressive and women, in contrast, are held to be expressive, nurturing and emotional¹.

Mahesh Dattani's plays offer an excellent study on dialectics of power in society. He has dramatized the whole gamut of relationships where the dynamics of power works. He penetratively, thought provokingly, and skillfully handles the intricacies and workings of human bonding where the patriarchal power desperately tries to dominate the people around. His range and understanding of this phenomenon of human life is so comprehensive that he seems to have left no aspect of this uncovered. In many of his plays he depicts so powerfully the position of the exploiter and the exploited that they tend to touch chords in every human heart and appeal to the audience as realistic and convincing. The roots of this feature of his art and mind can easily be traced in his plays.

Dattani throws light on the impairment of husband wife relations caused by the tendencies of the husbands to dominate wives and to deprive them from their rights. In a family structure, marriage binds man and woman as David Knox says, "Marriage is a social relationship in which two adults of the opposite sex make an emotional and legal commitment to live together."² But the relationship acquires great complexity as the husband assumes patriarchal role and tries to dominate wife, depriving her all common rights and pushing her to under privileged and marginalized section. The woman characters try hard to discover their identity and reject what is patently unjust or unjustifiable, and in this way make a bid to liberate themselves from male oppression by questioning their authority and the result is failure of a relationship. In *Bravely Fought the Queen*, the playwright highlights the circumstances of women fighting bravely, till the end, against the odds that their husbands have piled against

them. The play throws light on the impairment of husband-wife relationship within the family caused by lovelessness. A bleak situation is presented where wives are trapped in loveless marriages with insensitive and inconsiderate husbands, who are reluctant to change for the better. Incompatibility in marriage and violence against housewives has been highlighted in the play. How unhappy and abusive childhood affects social and sexual life of the individuals and leaves ugly scars on their psyche permanently have been clearly depicted. The play is also about play-acting and hypocrisy of modern woman who tries to hide her sorrows in vain and is left to survive in the confined spaces of domesticity.

The condition of Alka and Dolly represents urban women's predicament who are in conflict with inherited values and the values they like for themselves as an individual. Though outwardly, they bask in the afterglow of wealth, power, privilege and prestige, their inner lives are tormented by a mosaic of agonizing emotional problem that serves as a firewall between them and happiness.

The play projects the image of two sisters – Dolly and Alka – married to Trivedi brothers, Jiten and Nitin, respectively. As the play opens, we meet Dolly who "...is aimlessly filing her nails. She has a mud mask on and her hair is in clips."³ Both the sisters are preparing themselves to go out for a dinner with their husbands. The 'mud mask' of Dolly becomes a powerful symbol of the masked lives of both the sisters, who masquerade as happy wives of successful and prosperous husbands. The scene reminds us of Kamala Das's poem "The Suicide", where she protests the mask that a woman is supposed to wear throughout her life

:

I must pose
I must pretend
I must act the role of happy woman
Happy wife.⁴

The play also deals with the emotional and sexual problems of wives, trapped in a family structure, and controlled by their callous husbands who starve them of love. The sole duty of both the sisters in Trivedi house is to take care of their senile and delirious mother-in-law, who does not allow them a moment of peace. Their husbands have got alternate ways of satisfying their lusts. Jiten is a womanizer who betrays his wife. He entertains prostitutes in his office and is such a degenerate that he compels even his employee, Sridhar, to act as a pimp for him. Alka aptly sums up Dolly's situation when she comments: "Dolly, I feel sorry for you. Having a litch for a husband" (p. 300). Jiten is a loud-mouthed fellow who uses abusive language, has no respect for woman-folk and treats them merely as sex objects. Dolly and Jiten are dissimilar and horribly mismatched. Her whole life has been wasted by him. Alka rightly says: "Poor Dolly, sitting by herself, looking pretty and... wasted. With only a half-dead mother-in-law for her

company” (p. 260). Jiten not only breaks the sanctity of marriage, but he also shatters the whole life of his wife when provoked by his mother, he hits Dolly when she is pregnant. This irresponsible and repulsive act of violence ruins their relations and happiness of married life forever. As Dolly gives birth to a premature baby who turns out to be a spastic, poor Dolly has to bear the pain of her crippled child throughout her life.

The married life of Alka is no less hellish than her sister’s, and she, starved of conjugal joy, tries to drown her sorrows in liquor and becomes a dipsomaniac. Her husband, being a gay, cannot satiate her sexual desires. Her marriage remains unconsummated and deprived of the bliss of motherhood. She feels herself cursed: “I have been cursed because I have no children” (p. 284). Alka is also expelled from Trivedi house, when in a state of drunkenness, she dares pose a shocking question to her mother-in-law: “Your sons are so different from one-another. They are both pretty like you, but otherwise... Do they have different fathers?” (p. 256). She was accepted in the family only after Dolly and Praful’s repeated requests and pleadings. Nitin, her husband, is totally unconcerned about Alka. Instead of saving her honour, he declares shamelessly: “Alka can stay here or go away or drink herself to death. I don’t care. It doesn’t make any difference to me” (p. 290).

The play delineates life-situation of a family where wives are caught-up in a bleak situation. For them, love is a mere dream to be sought in a world of fantasy. Deprived of sexual pleasures, Dolly pulls on in her life by finding pleasures in imaginary situations, in fantasizing herself with Kanhaiya and her passion for music: “The thumri plays. And it ends. Another one plays. I forget when that ends and new one begins! All I’m aware of are two powerful black arms around me and the beautiful sound of a heartbeat of a gentle soul. The voice of Naina Devi comes back. It is the most beautiful song I’ve ever heard in my life!” (p. 262).

Alka tries to seek relief and escape in alcohol, gossiping, singing and dancing. Her rain-dance is symbolic of her aspirations to get freedom and sexual fulfillment, but ironically, she breaks her heel and her ankle twists. Thus, we find that in loveless and unhappy marriages, Alka and Dolly suffer a lot. Beena Agrawal comments about this play: “In the play *Bravely Fought the Queen*, the female protagonists are not sinners but the silent sufferers for the wrongdoing of their companions.”⁵ But Beena Agrawal has not been able to recognize the fact that women in the play refuse to be silent for long. It hints at the drastic change in the role of woman as depicted in modern drama. No more a woman is considered weak, or falling at the feet of her husband, trying to please him always.

Writers like Vijay Tendulkar and Mahesh Dattani have tried to question the image of traditional woman synonymous with a doormat-type wife. Woman in their plays knows that it is

the male who is responsible for her plight. Though he will not confess it, she is determined to make him accept and realize his mistakes and misdoings.

Dolly and Alka also exhibit a strong will to resist the forces hazardous to their existence. Dolly emerges as an extraordinarily strong woman after a long suffering and suppression. She not only identifies her persecutor, but also fights for justice: “Jiten, you beat me up! I was carrying Daksha and you beat me up! ...I will not let you get away so easily! Those were your hands hitting me! Your feet kicking me!” (pp. 311-12).

She makes Jiten realize his guilt of the ghastly act. Jiten is not able to stand the truth but Dolly is unforgiving and reveals the painful reality of her daughter to Lalitha who is present there:

DOLLY. You want to see her dance? ...She will dance for you! Like this... (*She demonstrates a spastic's uncoordinated arm and neck movements with her eyes dilated*)

(*To Jiten.*) Right, Jitu? Isn't that the way she dances? (p. 312)

Jiten proves to be a cowardly and weak bully. He is not able to stand the bitter accusations and tries to escape the scene, and while doing so, he devastates one more life. He runs the car over the beggar woman and kills her.

Alka's disgust and abhorrence for her forced relationship with Nitin is also revealed. She fights her fears and asks herself angrily as to why she should be so cowardly and scared: “What have I done that I should feel scared?” (p. 298). She also accuses Baa for creating a barrier between Nitin and herself: “You know why I can't have children. You won't let me. That's why! ...He needs your permission to have children and by God, you won't give it to him!” (p. 284).

We find Alka in a ravaging mood in the end, while she is preparing herself for masked-ball like the brave queen of Jhansi. She says: “Oh good. You make me a tin plate armour for me. And a sword. A cardboard sword, of course. And I will remove it and swish it about, like this... (*Demonstrates*)” (p. 296). She prepares herself for fighting battle, though a losing one. It was “reflective of Laxmi Bai's fight against the British and it was a losing battle, but she never gave up”⁶ says Mahesh Dattani conversing with Ranu Uniyal.

Though the play mainly presents a gloomy picture of married life, the playwright does not emerge as a pessimist. Subtly, his women characters suffer a lot, but they never cease to fight. The play epitomizes the dilemma of Indian women, who suffer mainly due to lack of understanding and sympathy on the part of their male counterparts. They attempt to come out of

the suffering and the stranglehold of their chauvinistic husbands. They strive to search for their identity against the role bondages sanctioned by traditional society. The writer appears to satirize and condemn immorality, dishonesty, and hypocrisy in relations without sounding didactic. Dattani has successfully left a space for the readers to think about those higher values which can help sustain human relationships.

While *Bravely Fought the Queen* is a starkly serious play, *Where There's a Will* by Dattani explores the undercover reality of the society in a comic manner where husband wants to command and earn the respect and love of his wife by the power of money. Hasmukh Mehta is full of complaints and grumblings against his wife and holds her responsible for lack of emotional harmony and sexual satisfaction in his life. For his sexual and emotional fulfillment, he keeps a mistress. But how this domineering husband is gradually diminished to the point of insignificance is very well depicted in the play.

Money is the sole consideration for Hasmukh Mehta, a middle-class successful and self-made industrialist. He is the dominating patriarch who is present in the play dead or alive. He is unhappy with all his family members as all of them fall short of his expectations. Sonal Mehta, his wife, is an appropriate foil to her dictator husband. She is a submissive house-wife dedicated to her husband's choices. She is confined to household management, spending most of her time in kitchen and pooja-room. To provide him blood-pressure tablets on time is the important ritual in her life. Sonal's extreme submissiveness produces a kind of sentimental humour. She is worried all the time: "If anything happens to you, they'll say I neglected my duty" (p. 471).

Hasmukh Mehta's relations with his wife are incomplete and chaotic. All the time conscious of 'my money' and 'my house', he accuses his wife insultingly for small things and accuses her of wasting money in preparation of new dishes: "It is easy for her to forget that we were a middle class family once. She keeps cooking new foods like it's new invention. Rich food wasting so much ghee and oil" (p. 465). Hasmukh's passion for authority irks everyone in the family. Sonal sums him up rightly: "Proud? He thinks he is a king of all he surveys! And we are his subjects" (p. 472). Hasmukh has an extremely low opinion about his wife: "Do you know what Sonal means? No? 'Gold'. When we were newly married, I used to joke with her and say she was as good as gold. But ... I soon found out what a good-for-nothing she was. As good as mud" (p. 472). In this monologue, Hasmukh narrates his heart to the audience. He tries to justify his actions and addictions that he has fallen prey to. He gives his reasons for having a mistress as he finds his wife:

... mud. Twenty-five years of marriage and I haven't enjoyed sex with her. So what does a man do? ...And what about my sex life? Well, I could afford that too. Those expensive ladies of the night in the five star hotels! ...But I needed a safer relationship.... A

mistress! All right, what's wrong with having a bit on the side? Especially since the main-course is always without salt.... (p. 473)

Hasmukh's statement about his wife strikes a tone of sarcasm and he acknowledges his marriage with Sonal as a tragedy: "Then when I was twenty-one, the greatest tragedy of my life took place. I got married to my wife, Sonal" (p. 464). He always condemns his wife for her inability to provide him good and healthy married life. For him, a faithful wife is as good as a faithful dog: "Then I should be a very happy man. I've got a loving wife who has been faithful to me like any dog would be" (p. 473). Here, he makes a mockery of his wife's faithfulness and submissiveness.

The play subtly hints that woman are also responsible to some extent for their plight. Despite her mildness and compassion, Sonal lacks essential vitality. She is a weak woman, who is totally subservient to her husband, is afraid of her daughter-in-law and is dependent on her sister, Minal, for all guidance. Sonal's ignorance makes her blind to the selfish nature of her husband and the irresponsible behaviour of her son. She is yet to learn the lessons of life which a shrewd, hard-hearted lady like Kiran Jhaveri can teach. The company of Kiran, her husband's mistress, opens the eyes of Sonal. Her simple mind is stunned when she knows: "He was going around with another woman! While I was busy making parathas for him, he was seeing other woman!" (p. 485). She gets disillusioned with her deceitful husband and expresses contempt for him on realizing that Has Mukh had a mistress. She gathers courage and challenges his authority: "If I had known, he had a mistress, I would have left him" (p. 481). Her awareness of the facts make Has Mukh realize: "I've misjudged the woman" (p. 481).

In the whole intricate man-woman relationships, Kiran emerges as a lady of intelligence, who has commendable understanding of life and people. She has learnt lessons from her mother and from her own experiences in life. Her mother also had suffered a lot in her life as she, in the words of Kiran:

KIRAN. Only gave. And so she suffered.

SONAL. And you?

KIRAN. I too have suffered from too much giving. (p. 507)

It seems that Kiran's circumstances force her to challenge traditional values which she has acquired from her mother. She herself has learnt: "It's no use being useful to other people unless they are useful in return" (p. 505).

She has been a victim of abused married life with a drunken husband, but she refused to be a victim for long. She learnt to do everything with open eyes. She rightly sums up the

character of Hasmukh Mehta: "...Yes, Mrs Mehta. My father, your husband – they were weak men with false strength" (p. 508). With her positive attitude and manipulations, she managed the life of Hasmukh Mehta whatever he was – alive or dead: "He depended on me for everything. He thought he was the decision maker. But I was. He wanted me to run his life... Men never really grow up!" (p. 510). The company of Kiran makes Sonal also bold. She discards her husband's authority with a derogatory comment: "He was like a village buffalo. What did he understand about other people's feelings" (p. 507).

The comments and reactions of Sonal and Kiran reveal the fact that these women are not as weak or subjugated as they seem to be. The union of Kiran and Sonal emerges as a collective force born out of their long history of exploitation and suffering. According to Asha Kuthari, "Dattani explores the dichotomy between the male/ female roles within the archetype of the family headed by a man and what happens when a woman turns over."⁷ Kiran remains on the margins until Hasmukh dies. After his death, his will brings her right in to the centre of the action. The play depicts the efforts of the women to abolish sexual colonialism. They declare the liberation of women against the 'will' of Hasmukh Mehta.

In another of his plays, *Seven Steps Around the Fire*, Dattani deftly problematizes the components of the identity of an educated woman in a patriarchal set-up. Though the play mainly focuses on the low status of the transgendered in society, it also provides glimpses into human relationships in the institution of marriage and gives thought-provoking moments to the readers regarding the traditional sanctity of marriage by laying bare the fault-lines in marital bonding.

It is the high position of her husband that places Uma higher in the social hierarchy more than her identity as an educated woman. It is Suresh's position of authority as Superintendent of Police that helps Uma to carry out her investigations in jail. The fact that Suresh remains firmly rooted in patriarchal tradition is evident when he enjoys his rights as a man with his wife in many ways. He does not fully understand and recognize the independent identity of his wife as an educated woman. That is why, he does not appreciate Uma's humanistic approach to the eunuchs. His superior position is reinforced by the control he exercises over finances of the house. Uma cannot use his money to help Anarkali. Her remark that "My husband won't let me" (p. 14) makes the situation amply clear.

However, a close scrutiny of Suresh's personality reveals that he is a weak character, who becomes a party to the crimes of rich and powerful politicians, though inside the house, he controls everything. He even tries to dissuade his wife from doing her research on hijras and from entering their secret lives. Uma is fully conscious of her social roles and responsibilities as a woman in patriarchal set up. She is determined to finish her investigation even if there is a

danger involved: "...if my family throws me out..." (p. 29). Her remark reveals her insecurities and limitations.

The playwright subtly hints at Suresh's inadequacy as a man capable of fulfilling his reproductive role. That is why, he is not ready to go to the doctor for sperms count in spite of Uma's requests. The dilemma of modern woman is depicted through Uma's character. Though she is an educated woman with great potential, her role in society is only seen as a wife, an object of sexual pleasure. Her predicament is that she is childless, but the husband does not own the stigma of his own weakness responsible for his wife's barrenness.

Miruna George comments rightly that Uma's role in a patriarchal society "...as a wife has nothing to offer, except to be fit for motherhood, a social appendage, and an object of sexual pleasure. As a wife, loyalty, obedience, and motherhood are the qualities expected of her."⁸ Yet Uma proves the fact that she values her own inner self, independent of the imposed social roles. She works hard to prove Anarkali's innocence and becomes an agent of positive change in society by expressing her emotional bond with the transsexuals. She even bypasses her husband in her concern for establishing justice. This emphasizes the fact that women characters of Dattani dare to think independently of their male counterparts.

Through the depiction of women characters, who refuse to be eternally in bondage to dead relationships, the playwright redefines the idea of marital morality, implicitly demanding the realignment of the parameters on which traditional marriage functions. His women characters are projected as rebels against established values of male-dominated orthodox society. The changing image of wives, from the suffering women to the asserting ones, redefining selves and defying traditional mores are incisively depicted in his plays.

Notes

¹John Beynon, "Understanding Masculinities," *Masculinitis and Culture* (Buckingham: Open University Press, 2002), p.56.

²David H. Knox, *Exploring Marriage and the Family* (Pennsylvania: Foresman Scott, 1979), p.5.

³Mahesh Dattani, *Collected Plays: Mahesh Dattani*(New Delhi: Penguin Books, 2000), p.233. All subsequent references to the play are from the same edition and page numbers have been given within parentheses.

⁴Kamala Madhavadas, "The Suicide," *Summer in Calcutta: Fifty Poems* (Michigan: The University of Michigan, 1965), p.82.

⁵Beena Agrawal, *Mahesh Dattani's Plays: A New Horizon in Indian Theatre* (Jaipur: Books Enclave, 2008), p.27.

⁶R.K. Dhawan, and Tanu Pant, eds., *The Plays of Mahesh Dattani: A Critical Response* (New Delhi: Prestige Publications, 2005), p.183.

⁷Asha Kuthari Chaudhari, *Contemporary Indian Writing in English: Mahesh Dattani*, p.57.

⁸Miruna George, “Constructing the Self and the Other: *Seven Steps Around the Fire* and *Bravely Fought the Queen*,” *Mahesh Dattani’s Plays: Critical Perspectives*, ed. Angelie Multani, p. 80.

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Problem of English Language Proficiency in Tanzania Schools: The Causes and the Way Forward¹

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Abstract

Tanzania is one of the few African countries that promote the use of an indigenous language as the medium of instruction throughout primary education, but English takes over in post-primary education. Previous studies revealed lack of proficiency in English among many secondary school teachers. In addition, many students in the university that the researcher had contact with could not speak and interact fluently in English. This study sets to assess the causes of poor proficiency in English language among secondary school teachers and teacher trainees. The data for the study were collected through questionnaire, interviews, focus group discussion, observation, and documentary analysis. The study made substantive recommendations that will help to improve English proficiency among the teachers and teacher trainees in Tanzania, which include introduction of English proficiency test and course at the beginning of teacher training program, provision of in-service training, and making English language a compulsory subject at advanced level of secondary education.

Keywords: Tanzania, Language policy, proficiency, medium of instruction, English language

1. Introduction

Language is the most important communication tool for assessing cognitive skills, knowledge, technologies, attitudes, and values. Language teaching continues to be an essential aspect of education as accessibility of knowledge depends on the mastery of the language of instruction. Language choice has been one of the most difficult challenges facing multilingual countries and their governments. In a country where many languages are spoken, the position given to these languages vary: the official and dominant language, the official but minority language, and other non-official and minority languages. This sort of hierarchical positioning draws boundary between favoured and unfavoured languages as well as the attitudes of people towards these languages. In Tanzania, like in many other multilingual countries, the positions

¹ I want to acknowledge the management of St Augustine University of Tanzania, Mwanza who sponsored this research work.

occupied by these languages constitutionally empower or marginalise their development, spread and wide usage. Tanzania has more than 120 languages including English and Kiswahili (Senkoro, 2005), and it is one of the few countries, alongside Somalia and Ethiopia, that promote the use of an indigenous African language as the medium of instruction (MoI) throughout primary education. However, Kiswahili ceases to be used as MoI in post-primary education where it has been replaced with English (Makori, 2005). The choice of English as MoI does not consider the proficiency, accessibility of knowledge and success of learners with the language (Roy-Campbell, 2001).

The use of English in Tanzania as the sole MoI excludes many learners who do not possess proficiency in the language. According to Bamgbose (1999:2-3), “language exclusion leads to a high school drop-out rate, high percentage of learners repeating classes, and a high failure rate at the end of examination”. If the teachers are not proficient in the MoI, it hinders transmission of the subject content. Here, the classroom offers little or no opportunity for negotiation between the learners and their teachers on what the teacher teaches even when the learners do not understand.

However, foreign languages are beneficial in that they are international and serve as the means of transferring the knowledge of modern science and technology (Hamseso, 1997). Associating English with prestige, power and economic opportunities has been the driving force for many parents who wish their children and wards attend English medium schools. Also, its significance in education leads to positive attitude towards the language. With the status of English, locally and internationally, there are three principal functions that English serves in Tanzania: it is a language of international communication, a language of commerce, and a language of education (Trappes-Lomax, 1985). Studies (such as Qorro, 2008; Tibategeza, 2009) have revealed that many secondary school teachers do not master English. A teacher’s poor proficiency in English often leads to frustration, high drop-out rate and poor performance in learning tasks on the part of learners. The present work is an empirical study that explores the causes of poor English language proficiency among secondary school teachers in Tanzania, and also assesses ways in which English language proficiency can be improved.

2. Literature Review

Many scholars have explored different areas of language and education in Tanzania. Some have assessed language as a MoI (Roy-Campbell, 2001), the contradiction in ideology, policy, and implementation of language in education (Swilla, 2009), the analysis of language-in-education policy implementation (Tibategeza, 2009), among others. Studies in some secondary school classrooms in Tanzania (such as Tibategeza, 2009) show that most students and the majority of teachers are seriously challenged when using English as the language of teaching and learning.

The study by Mosha (2014) focused on the factors that have contributed to students' poor performance in English as a subject in Zanzibar ordinary level secondary schools. The data for study was collected through interviews, classroom observations, questionnaires, and documentary reviews. The study revealed the following factors as the causes of poor performance in English: (a) untrained and less qualified teachers teaching the subject, (b) infrequent use of English, (c) large class sizes, (d) teachers' other responsibilities, (e) poor teaching and learning environment, (f) skipping of difficult topics in the syllabus, (g) the absence of teachers' in-service training, (h) excess work load, (i) lack of teaching facilities, particularly textbooks, and (j) the absence of or inactive school debates and English clubs.

In another study, Mbaga (2015) examines the effectiveness of classroom interactions in promoting English language learning in secondary schools in Tanzania. The study revealed the factors which hinder meaningful classroom interactions: large classes, lack of books, lack of classroom teaching equipment, and lack of teachers who are well trained and motivated. According to Qorro (2008), most students' proficiency level in English in the institution of higher learning is low, as language is a hindrance in active participation in and out of the classroom.

With continuous use of English in education and its effects on the learners' performance, the government of Tanzania in 1980 appointed a committee to review the education system in general and submit suggestions. One of their suggestions was that Kiswahili should be the MoI in secondary and tertiary education following English language problems which were detected among the learners in secondary schools (Tibategeza, 2009). But for the fear that English will lose ground in Tanzania, the British government established English Language Teaching Support Projects (ELTSP) in 1987. The main objective of ELTSP is to eradicate the problems related to English language teaching and learning, as well as to continue the use of English as the MoI. The ELTSP include: The Zanzibar English Language Improvement Programme (ZELIP), The Form 1 English Language Orientation Programme (F1ELOP), and the Secondary English Language Orientation Programme (SELOP). ELTSP did not achieve its main objective. Tibategeza (2009) pointed out that learners find it difficult to cope with instructions carried out in English and teachers themselves make grammatical errors. According to Qorro (2008), the level of English language proficiency among the learners was too low for the effective learning of the subject content to take place. The use of a language other than a child's first language as the MoI, particularly in early primary education, is a case of language exclusion, especially when the child does not possess adequate proficiency in the language. This choice of another language for the child's basic education ignores the language that the child brings to school, which s/he is already familiar with. Trappes-Lomax (1985:11-12) enumerates the reasons for low academic performance in school, which include (a) the position of English and its teaching in Tanzania (b) the absence of opportunities and incentives to use English particularly in the primary school (c) lack of specialist English teachers at the primary level, and (d) low qualifications of many primary school teachers. After almost four decades of Trappes-Lomax's study, the problems associated with English language in Tanzanian schools continue to increase. Recent studies (such as

Tibategeza, 2009) have shown that learners who graduated from primary school lack good knowledge of English to be able to access learning in the language in secondary education and also faced with being taught by teachers who have not mastered the language. For example, Qorro's (2008) study revealed that when the teacher's handwriting was not legible, students did not ask but simply copied words incorrectly and seemed unable to distinguish between correct and incorrect spelt words.

Roy-Campbell and Qorro (1987) conducted a survey on the reading competence in English language among some selected secondary school learners in Tanzania. The study was motivated by the assertion that learners who are competent in the MoI tend to perform well in other academic subjects and vice versa; thus confirming the hypothesis that proficiency in the language of instruction is an important factor in educational performance. The students were given reading skill tests both in Kiswahili and English. The result of the study revealed that students read and comprehend better in Kiswahili compared to English. Despite the result of the study, the parents still preferred education of their children and wards in English.

3. The Problem

The number of secondary schools in Tanzania doubled due to the efforts of the government in expanding secondary education. The increase is to meet the high demand for secondary education and to accommodate the expanded enrolment. To ensure enough teachers in secondary schools, the government through the Ministry of Education and Vocational Training, *lowered* the entrance qualification in 2007 for those who wished to join the teachers' training colleges.

Compounding the problem is the issue of language as MoI, which has been an old problem and has continued to cause great havoc in achieving academic excellence. Many learners enter the primary school with their native languages which they never use in education but switch to Kiswahili as MoI throughout primary education. However, there is no continuity as Kiswahili ceases to be used as the MoI in post-primary education, but English. According to Mbagha (2015), for a learner to be quick, resolute, and an effective thinker, mastery of the language of instruction is a basic prerequisite to the learning process by both learners and teachers. Lack of proficiency in English also leads to failure or poor academic performance on the part of the learners. More worrisome is the lack of proficiency in the language by the teachers who are expected to be language models for their learners. However, teachers are not good language models for their learners when it comes to mastery of English. According to Criper and Dodd (1984) "the standard of English of Form 4 and Form 6 remains low". Colleges of education and universities are forced to accept students who perform poorly in English. They graduate as teachers with little improvement in their English and consequently return to schools as teachers with poor command of the language which they are expected to use as MoI.

5. Research Methodology

The study applied five research instruments to collect relevant data for the study: review of relevant documents, observation, administration of questionnaire, interview and focus group discussion. According to Patton (1990), a combination of different methods provides a cross-data validity check and, therefore, reduces errors that can be experienced when one particular method is used. This study uses the descriptive research design which is largely meant to describe the state of affairs as it exists in a given place. Descriptive research according to Okolo (2009:221) “is that research which specifies the nature of a given phenomenon”. Okolo stated further those accurate descriptions are imperative for making a wide range of assumptions and policies. A descriptive design helps to find out more about the phenomena and, therefore, captures it in a detailed way (Wisker, 2001). The population of the study includes all secondary school teachers, head of secondary schools, district education officers, teacher trainees and their tutors.

The sample used in this study was drawn randomly from Nyamagana district which is under Mwanza region of Tanzania. The sample was drawn from fifteen secondary schools, three teacher training colleges (two private colleges and one government established college) and one university. Secondary schools in Nyamagana district were grouped into three for this study: old public secondary schools (which are schools established before 1990), new public secondary schools (established from 1990) and private schools. Five schools were randomly selected from each group.

A total number of 588 people participated in the questionnaire, while 45 were interviewed. The following table summarises the distribution of the participants.

Table 1: Summary of Questionnaire and Interview Participants

| Questionnaire Participants | | Oral Interview Participants | |
|----------------------------|------------|---|-----------|
| Secondary school teachers | 150 | Secondary school principals | 15 |
| College students | 305 | University HODs | 4 |
| College tutors | 19 | College principals | 3 |
| University students | 100 | College tutors | 3 |
| University lecturers | 14 | University lecturers | 7 |
| Total | 588 | College class representatives | 5 |
| | | University course representatives | 4 |
| | | Dean, Faculty of Education (University) | 1 |
| | | District Education Officers | 3 |
| | | Total | 45 |

Key: HODs stands for Heads of Departments

The questionnaire and interview were used to assess the level of English and Kiswahili usage in different school contexts, the frequency of their usage, attitude of the respondents

towards the languages, causes of poor English proficiency, different activities in place to improve proficiency in English, and suggestions on what can be done to improve English language proficiency among teachers and teacher trainees.

For focus group discussion, a total of eight group interviews were organised, with participants numbering 51 college students.

Table 2: Summary of Focus Group Discussion Participants

| College A | | |
|-----------------------|--|-----------|
| 1 st Group | 1 st year class Representatives | 7 |
| 2 nd Group | 2 nd year class Representatives | 6 |
| 3 rd Group | College Elected Prefects | 7 |
| 4 th Group | Members of English club | 11 |
| College B | | |
| 5 th Group | 1 st year class Representatives | 5 |
| 6 th Group | 2 nd year class Representatives | 4 |
| College C | | |
| 7 th Group | 1 st year class Representatives | 6 |
| 8 th Group | 2 nd year class Representatives | 5 |
| | | 51 |

Group B and C do not have college elected prefects and members of English club. The time for each group discussion lasted between forty-five minutes and two and half hours. Focus group discussion was used to assess the attitude of the teacher trainees towards the use of English and different contexts where they use the language. The method provided an avenue to cross-check the information gathered from the questionnaire, observation, and documentary reviews. The method was used to get more perspectives on English language use from the participating students who were free in expressing their views and at the same time advancing arguments based on what their co-students had said. The method was also used to assess if the college students' English proficiency was tested before their graduation and their stand, if the testing of English language proficiency is introduced. The results gathered from questionnaire, interview and focus group discussion were presented as a whole.

Observation was used to assess the linguistic landscape within the teacher training colleges. Linguistic landscape assessed were the language used in the school signboards, names of buildings, classes, offices, kitchens, and toilets, including written notices pasted on the college notice-boards. This was to establish whether the language of instruction is reflected on the signpost in the college premises.

Documentary review was another method used in the collection of data. The documents reviewed were: The *Education and Training Policy* (1995), Communication Skills Syllabi and subject timetable for teacher training institutions. The documents were reviewed to find the official position with regards to English language in schools and teacher training institutions.

6. Findings

In this section, the presentation of the findings of the study follows this order: participants' background, documentary review, results on Kiswahili and English language usage, causes of poor English proficiency among teachers, action plans already on ground to improve English proficiency, and recommendations for improvement.

6.1. Background of the Participants

Most of the respondents (565) were under the age of 41 years, 52 respondents were between the age of 41 and 50, 16 respondents were 51 years and above. On the gender of the respondents, 369 were male, 244 were female while 17 did not indicate their gender. The study also assessed the educational background of teachers who participated in the study. The study revealed that the majority (60.9%) were first degree trained teachers, while 32.7% were diploma trained, and only 3.6% of the secondary school teachers who participated in the study were not qualified to teach but were hired as support staff.

6.2. Documentary Review

The first document reviewed was the *Education and Training Policy* (1995). The document discusses general issues regarding education and training in Tanzania. The focus of the document is not only on language but also on general issues pertaining to education and its training. It is only in chapter five that the language policy is explained, focusing more on the MoI to be used at different levels of education, and also where the language will be taught as a subject. The need for the development of communication skills of the learners is emphasised at all levels of education. According to the policy, "the medium of instruction for secondary education shall continue to be English except for the teaching of other approved languages and Kiswahili shall be a compulsory subject up to Ordinary level" (United Republic of Tanzania, 1995: 45). The policy declares the official language of instruction in teacher colleges: "the medium of instruction for teacher education at Certificate level shall be Kiswahili, and English shall be a compulsory subject while for Diploma level and Degree level teacher education and training, English shall be used, except for foreign language teaching which will be in the relevant language itself and Kiswahili shall be a compulsory subject" (United Republic of Tanzania, 1995: 49). The document takes cognisance of the need for students to excel in communication skills and for that matter, the MoI in the teacher education institutions depends on which level a teacher trainee is prepared to teach. For learners in secondary schools, they are expected to communicate only in English.

The study assessed the entry requirement for colleges and universities for prospective teachers. The *United Republic of Tanzania* (1995: 48) states clearly that the "minimum admission

requirement for the Teacher Education Certificate Course shall be Division III of the Certificate of Secondary Education Examination while for the Diploma Teacher Certificate Course, minimum entry requirement qualification shall be Division III in the Advanced Certificate of Secondary Education Examination”.

Regarding the entry requirements, the minimum academic requirements for admission into higher education institutions is stated as follows: “to join a degree programme, one must have at least two A’ Level principal passes and a subsidiary pass with a total of not less than 4 points for non-science students and 2.5 points for science students”. However, institutions may set the requirements higher than those of TCU or NACTE. Advanced Level (A’ Level) students with one principal pass and a subsidiary in National Examination results were allowed to join teachers’ colleges for a Diploma in Secondary Education courses. According to education stakeholders during interviews, lowering the entrance qualification attracts many people with poor performance into the teaching profession, which leads to many incompetent teachers.

Another document reviewed is the Communication Skills Syllabi for Colleges. Communication Skills is a course which cuts across all teacher training institutions. The objective of the course is to enable the teacher trainees to develop skills of oral presentations, discussion, reading academic texts, taking notes and writing (essays, letters, curricula vitae, minutes, memos and reports). The course covers the use of the main four language skills: listening, speaking, reading and writing.

The study revealed that the course is expected to be covered within eighty hours of the students’ first year. The teaching timetable of the colleges and university were assessed with the intention to compare the required number of hours for the Communication Skills course and what is in practice. The study made an alarming discovery in one of the colleges that Communication Skills is taught there for only one hour in a week instead of three hours. And instead of covering forty hours in a semester, only thirteen hours is likely to be covered. A Communication Skills tutor interviewed stated that,

“I was not aware of the required time allocated to teach this course from the syllabi. I have been teaching this course for the past two years for one hour in a week except on some occasions that I extended the class to one and half or two hours on my own, especially when the students do not have another course after mine”.

However, in the sampled university, the course was taught for three hours per week from the timetable assessed.

6.3. Results on Kiswahili and English Language Usage

On languages used in different contexts, the results showed that Kiswahili was used more with medical staff (71.3%), non-academic staff (88.1%), and in religious context (78.6%). However, English language usage was used more with students in the class (56.9%), in making spoken and written announcements (64.5% and 81.3%, respectively). English was also used more

with students during questions and answers in the class (83.3% and 76.9%, respectively). On the frequency of English language usage in different contexts, the results showed that 60% of the respondents claimed they always use English to ask and answer questions in the classroom, to teach, interact with students in the classroom and when making written announcements. On the contrary, 35% and 47% claimed that they rarely or never, respectively, use English with non-academic staff. Also, 24.5% and 23.5% rarely and never, respectively, use English during religious gathering.

During the interview, the teachers admit that during their training, Kiswahili dominated in the classroom lessons. One teacher stated that “we often ask and answer questions in the classroom with Kiswahili and we often do not discourage the learners from the use of Kiswahili”, which is contrary to the main objective of Communication Skills course. One of the principals of one of the colleges stated that “the college has a debating club, which was a good arena for students’ teachers to practice spoken English”. However, this is contrary to what was discovered during the group discussion with class representatives. One teacher trainee stated that, “our college at this present time does not have a functioning or active debating club. In fact, since I entered into this college, I have not heard anything about the club meeting”.

On the attitude of the trainees towards the use of English in and outside the classroom, more than half of the focus group participants have a positive attitude towards the use of English. To them, they need the language because English is a language of wider communication and international relation. However, they seem to be disappointed with the level of English language usage in their colleges even among their tutors. A second year student stated that, “I am often ashamed to speak English among my friends because I am often ridiculed as being proud. This is discouraging and does not give room for one to improve”. The use of English language alone as MoI has not been practical. The negative attitude poses a challenge to the implementation of the current official policy that requires the use of English as the sole MoI at post-primary level of education. The students stressed that all the education stakeholders view English as a language of power and upward advancement.

On whether the college tests students’ proficiency before their graduation, the findings showed that the proficiency in English language is not specifically tested. For example, the class representative of second year in one of the colleges stated that “our college assesses the ability of the students’ proficiency in English using the institutions’ formal assessment tools such as class presentations, oral and written class works”. The student stated further that “we are also tested through micro-teaching, teaching practice, comprehensive examination and research defense”. These assessments are outside individual course assessment and require more than one assessor. However, some teacher trainees oppose testing of the learners’ English proficiency especially those whose specialisation is Kiswahili. According to one course representative, “it will never be fair to introduce an English language proficiency test in teacher training institutions while there are some of us whose specialisation is Kiswahili”.

The linguistic landscape² within the colleges was assessed, to establish whether the language of instruction is reflected on the signpost in the college premises. A total of 29 signposts were observed. It was discovered that 28 signposts were written in English while only one was written in Kisukuma (the dominant language of the community). However, all other notices in the school compound were all written in Kiswahili except the “Speak English Rule” written boldly in English.

6.4. Causes of Poor English Proficiency among Teachers

The study revealed that one of the major causes of poor English proficiency among secondary school teachers is the linguistic situation of the country. According to the respondents, the position accorded to Kiswahili does not encourage the use of English except inside the school and specifically in English language classrooms. The findings support Tibategeza’s (2009) conclusion that the dominance of Kiswahili in all contexts in Tanzania, especially in school environments, creates poor spoken English among the students. In other words, English is rarely heard outside the classroom, except in transactions involving a foreigner who does not understand Kiswahili.

Another cause is lack of or inadequate exposure to the English language. The teacher trainees claimed that they are not exposed to the language enough to get an understanding of the language, except during the teaching and learning of English language. It was revealed during a discussion that even during the teaching of the English language, the teachers often code-switch between Kiswahili and English. The respondents claimed that switching of codes help them in learning the subject content but does not help them in improving their English language competence. One of the secondary school principals stated that many teachers who tried to use only English while teaching have been found to often mislead the students because they themselves are not competent in the language, and this is called *negative exposure*, according to Qorro (2006: 109).

The amount of time dedicated to English language learning is another cause for poor English language proficiency among the teachers. The time is limited due to many other subjects and other school activities that are included in the curriculum. In training colleges, the amount of time is three hours per week, where it competes with Kiswahili. However, in the primary schools there are seven English periods, and each lasts for forty minutes. The majority of our respondents (78%) are of the opinion that time and duration of teaching English is not the problem in schools, but the quality of teachers and teaching within the periods. The periods allocated to English make it seem as if Kiswahili is the dominant language of teaching English. The respondents stated that pupils cannot master the language with the current language practices.

²Linguistic landscape is the language used in the school signboards: names of buildings and classes, offices, kitchens, toilets, etc.

Another cause is lack of or limited teaching materials especially audio/video for good pronunciation. The respondents admit that English teachers teach either with insufficient materials or, in most cases, teach without any material. The study reveals that teachers enter the class often with only their lesson notes, and rarely with any other material that can aid the teaching of the subject. According to the principal of one of the schools during interview, “we have few teaching aid, and most of what we have are very old and some are no more relevant like when they were brought”. Another principal stated that they encourage the teachers to create their own materials that can assist them in their teaching. One of the teaching professional objectives is to ensure the trainees are capable of producing aids and materials for teaching. The preparation of some teaching materials may need funds for their purchase, but some are readily available for teachers to pick from home or school environment. However, the teachers are of the opinion that producing any teaching aid involves money which they claimed they do not have. One of the teacher trainees stated that teachers come to class with teaching aid when the school inspectors come to visit the college. One can conclude that teachers can improvise teaching materials but either there is no motivation for them to do it or no monitoring on what they teach and how they teach them.

Limited seminars and workshops is another cause for poor English proficiency among teachers. One of the principals during interview stated that “the main reason for limited seminars and workshops is lack of funds as the organisers of every workshop or seminar have to pay the teachers in attendance “*sitting allowance*”, which was confirmed by the District Education Officer. The Education Officer also stated that “when a workshop is organised and there is no monetary allowance attached to it, the teachers must be informed, and from my record, teachers are not interested and do not attend any workshop or seminar without receiving or having the hope of getting their sitting allowances”. Allowances hinder frequent conduct of workshops and seminars. From the study, teachers do not care much about the knowledge they will get from such seminars and workshops but put more attention on monetary benefit.

Another problem is the quality of students admitted to be trained as teachers. One of the head of the schools stated that “the problem of poor English proficiency in Tanzania can be traced to the background of the teachers’ education, where the school system encourages the use of Kiswahili in all contexts of school”. He stated further that “the problem of English language proficiency exists because there are three categories of teacher trainees that end up in secondary school as teachers:

- i. Students who complete their O-Level and move straight to A-Level and then to the university before joining a secondary school as a teacher. The teachers in this category acquire better proficiency than others.
- ii. The second category of teachers is constituted by those who complete their A-Level, and who have been employed for a few years to teach before they proceed to the university to obtain a university degree. The teachers in this category are not as good as the one mentioned above.

- iii. The third category has the teachers who complete their O-Level but failed. They are not qualified to further their studies. The students later undergo a two-year training course in teachers' colleges after which they are awarded a certificate in education, which allows them to teach in primary schools. These set of teachers are later enrolled in tuition classes to write their A-level examination and get admission to colleges and universities. Teachers in this category have great difficulties with English language usage during their diploma/university studies, and when they graduate, their proficiency is often lower than the teachers in the first and second categories”.

Another contributing factor to poor proficiency in English is lack of relevant textbooks in the colleges and university visited. According to a teacher trainee, “there are some books which you will not see in the library and none of the students has the books. However, teachers often have some of the books, but they do not like giving students their copies for fear of losing the books”. The principal of one of the colleges stated that the average ratio of students and books was very discouraging.

Like lack of textbooks is poor preparation of some subject contents by the teachers as well as skipping of poorly mastered topics by the teachers, which affects the teaching and learning of English. In a chat with one of the tutors at teacher training college, the tutor stated that, “the cause of poor mastery of English is that we don't have enough materials to prepare for the lesson and sometimes, the topic you want to teach is not in the available textbook.”

Another cause is shortage of qualified and competent English language teachers at all levels of education. The study interviewed the college principals of training colleges on the qualification of the teachers who are hired to teach at training colleges. It was discovered that the government established, and managed colleges had qualified teachers while in the individual and privately managed colleges, the case is different.

Furthermore, poor foundation for the teaching of English language in primary school is another cause. One of the principals interviewed stated that from his experience in teaching in primary schools for many years, pupils were not encouraged to speak English. The only period English is taught and used in the school is filled with code-switching between Kiswahili and English, thereby not giving the learners enough opportunity to learn and practice the language.

6.5. Action Plans Already on the Ground to Improve English Proficiency

The action plan taken by the university chosen as our sample is the introduction of a Basic English language Course (BELC). The general objective of the course is to raise students' proficiency in English language skills so that they can handle their academic work better and improve their oral and written communication. Teacher trainees in the said university were required to take the course for the duration of four semesters due to the significance of English in their teaching career. However, the BELC lecturers during interview stated that the range of linguistic problems that students have when they join the university is too vast to deal with in just

a course of three hours per week. Also, the BELC deals with a large number of students, which makes it difficult for course instructors to attend to the individual needs of the students who have varying degrees of proficiency in the language.

Another action in place was the introduction of “Speak English Campaign Rule” or what some call “No English No Service Rule”. This rule applies to colleges and the university visited during the course of this study. In all the colleges visited, there is always a place where one will see the campaign notice as shown in the figure below:

Fig 1 English Language Campaign Rule



The above figure was captured in one of the colleges visited. The message of the campaign is clear: English should be used in interactions of any kind; used for teaching and learning, as well as giving instructions. In practice, the rule is not effective as it is supposed to be because the education stakeholders do not pay consistent attention to it even when everybody is aware of the campaign rule.

Another action in place is on teaching methodology. A principal in one of the colleges stated that “the teachers are encouraged to use class presentation for some of the topics”. The study reveals that the students are often given a topic which they are required to study carefully and on which they are expected to make oral presentations in the class as well as take questions from their course mates. However, the teacher takes over from where the trainees stop. This method of teaching, according to some of our respondents, assists them in improving their spoken English in addition to learning the subject topic.

7. Recommendations

Proficiency in English language might be very difficult to achieve with the sociolinguistic situation of Tanzania. In order to improve secondary school teachers’ proficiency in English language, there is the need for deliberate efforts from all the stakeholders to work towards the

improvement of the language. First, there is a need to assess the kind of students who are admitted into teacher training institutions. For example, introduction of English language proficiency test at the beginning of the students' first year. The trainees that do not perform well in the proficiency test will be made to enroll for a Basic English Language Proficiency course. The course objectives will include developing the learners' reading and writing skills, as well as helping them to teach effectively with English as the MoI. During the course of the programme, the trainees will be made to complete a quiz and write an essay on a weekly basis, read at least one book every week and write a summary of the book. In addition, written examinations will be taken at the end of the semester to assess the students' progress. Finally, the study recommends the introduction of English language proficiency test for teacher trainees at the end of their programme as part of final examination to assess their English language proficiency. The examination will help to ascertain the level of proficiency of each teacher trainees in English language and a credit pass should be made a requirement for graduation.

Many secondary school teachers require in-service upgrading of methodology and language skills, but such services are not provided by relevant stakeholders due to lack of fund. According to the *United Republic of Tanzania* (1995:50), "in-service training and re-training shall be compulsory in order to ensure teacher quality and professionalism". The education sector should devise a way that will make the organisation of workshops and seminars less expensive for the organisers. For example, *sitting allowance* should be ruled out to allow more and frequent workshops and seminars. It should, if possible, be held in boarding secondary schools during vacations, so that teachers will be accommodated with schools' boarding facilities. This will cut down expenses especially with regards to accommodation and venues for the seminars and workshops.

Extensive use of pair and group work among the teachers is another recommendation. There is need for individual teachers to involve other teachers in the preparation of what they intend to teach. Group work collaboration is a necessary part of second language teaching methodology. The teachers involved can discuss their strengths and weaknesses and get help with their difficult topics from their colleagues.

Another recommendation is promoting dual language model. According to the model, both Kiswahili and English are to be used as languages of education in both primary and secondary education. With this model, students will receive half of their instruction in Kiswahili and the other half in English. Students are to learn to read and write in English and Kiswahili. Almost all students are expected to have the same difficulties in learning English as there is no student who will claim to be a native speaker of English. According to Tibategeza (2010), the 50-50 Dual Language Model intends to cater for a homogeneous group with Kiswahili as their main language and English as a second or foreign language. There is a need to put more emphasis on the use of English in and outside the classroom for the learners to get ample time to practice the language.

Furthermore, the government, through the Ministry of Education, should set up a committee that will work to revive English Language Teaching Support Projects (ELTSP), which was established in 1987. The committee will work with all heads of schools and teachers from the primary school to the university level. The committee will work out programmes that will cater for different levels of education.

Provision of adequate teaching and learning materials will enhance the proficiency in English. Government should ensure the provision of English related materials such as dictionaries, grammar texts, spelling books, readers for different level of learners, audio-tapes, and a multitude of other resources. The study also recommends that the books, if they are not free for learners, should be subsidised by the government. The subsidised teaching materials will not only help the learners to have varied materials but also ease the burden from parents and guardians. However, the school management and non-academic staff should ensure that learning materials provided for the trainees' use are monitored and well-kept for further use.

Another way to improve teacher trainees is to make English language a compulsory subject for students during their advanced secondary education. In addition, a pass in English should be a requirement for prospective teachers. This will boost the quality of teachers that teach in secondary schools with regard to the use of English.

Introduction of an English language club is another recommendation to improve the proficiency of teacher trainees. One of the objectives of English language club is to improve students' written and spoken English. The club will be organised and managed by teacher trainees, with supervision of competent and qualified teachers. A second year teacher trainees stated that "if the members of the club are required to read at least a book in a week and be given a chance to share with others, it will definitely assist the proficiency of most of us".

Another recommendation is the "Speak English Campaign Rule" or what some call "No English No Service Rule". In all the colleges visited, there is "Speak English Campaign Rule" poster placed where everyone will see. The school authorities through their tutors should enforce it consistently. Enforcing "No English No Service Rule" in teacher training institutions will help the teacher trainees to speak English often. Students should be required to speak English more often to be more proficient in the language. The rule should extend to asking and answering questions in the class. One of our respondents stated that "the college can enforce stricter rules in teacher training colleges by making sure that teachers themselves do not use Kiswahili except for private interactions among themselves but should adhere to language specification as stipulated in the *Education and Training Policy* of 1995.

The education stakeholders should rethink introducing English at a certain level in primary school as MoI, and English language specialists to be involved. If English is properly taught at this basic level by competent teachers, learners' performance will gradually improve and as they are moving to higher classes, their proficiency will increase. Also, there is need to have

proper monitoring by the authorities that only English is used during the teaching and learning of the language, probably in a simplified form.

In summary, there are three options in solving the problems at hand. The first is to continue the use of English both as MoI and teaching the language as subject as it is now in Tanzania. The second is to introduce English as MoI at certain levels of the primary school, and the third is to introduce a dual language model where English and Kiswahili will be used equally from the primary school level up to the university level.

8. Conclusion

We are all aware of the importance of English language and the prime of place it occupies in the world. It is the language of commerce, international diplomacy, including science and technology: the reasons language can make or mar the progress of a student along the educational, employment or political ladder. We have discussed the factors that impede or hinder proficiency in English among the teachers; the list of the causes is endless.

The major cause of teachers' poor proficiency in English language is weak English background right from primary school. Secondary school teachers are the product of the poor language in the education policy of Tanzania. The teachers who teach in primary schools are mostly the people who did not pass their O-Level examination and are forced to enroll for a Certificate course in order to teach in primary schools. During their Certificate programme, they are taught throughout their training in Kiswahili and they rarely use English in their college except during English language classes where Kiswahili dominates. Some of these primary school teachers later go for extra classes and write their A-Level examination and find themselves in either diploma or universities where they are trained to teach in secondary schools. Averting the situation is difficult. There is need for headmasters and education officers to stay less in office, but move around and monitor teachers while teaching, thereby detecting some of the problems they face as they teach. When this is done, education officers through the headmasters will devise ways to give the teachers necessary assistance to improve the teaching and learning of English.

Most learners who attended public (and non-English medium) schools have poor proficiency in English due to the quality of teachers who taught them. The learners enter secondary school where English is the sole MoI and without adequate understanding and knowledge of the MoI, their individuals' linguistic skills: their thinking, critical observation, questioning of ideas and facts, and in the interpretation of what is communicated to them are hampered. This poor background follows the students throughout their secondary school education with some becoming better with greater commitment in learning English. However, many never acquire proficiency.

The problem with regard to English language proficiency is obvious, especially lack of proficiency on the part of the teachers. The primary role of the teacher is that of transmitting the content of the subject or information to the learners. However, teachers' roles have shifted from

that of the information provider to that of a facilitator of learning. The issue of whether most of the teachers will be able to perform the task assigned to them effectively in English seems impossible as a result of their lack of proficiency.

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Benedict de Spinoza and E.V. Ramasamy Periyar: A Study

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Abstract

This paper aims at studying how Benedict de Spinoza and E.V. Ramasamy Periyar have responded to their socio-economic-political environment, and have produced great thoughts of freedom, equality, and social justice. Both the thinkers were powerful rationalists who viewed religion only as a political power to oppress people. They seem to be responding to oppression created by religion's social codes and have rebelled against the Establishment. Spinoza was writing against the system hiding his identity as repercussions were quite high in the Dutch Republic against texts that had content against the Establishment. Periyar was a reformer, thinker, and writer and hence, he boldly expressed his views and become the most controversial name during the twentieth century in Tamil Nadu, and his name continues to be used in controversies even now.

Keywords: Spinoza, Periyar, religion, caste, rationalism



Benedict de Spinoza (1632-1677)

Courtesy: *Internet Encyclopedia of Philosophy*

<https://iep.utm.edu/spinoza/>

Benedict de Spinoza was born in 1632 in Amsterdam. In Hebrew, his first name was Baruch and in Latin it was Benedictus. The name means ‘blessed.’ He was from a middle class Portuguese-Jewish family. He studied in the congregation’s Talmud Torah school. In 1656, Spinoza was issued the harshest writ of herem, ban or excommunication by the Sephardic community of Amsterdam; it was never rescinded. His philosophical treatises deny the immortality of the soul and the notion of a transcendent, providential God. He claimed that the commandments of the Torah were not literally given by God. Within a few years, he left Amsterdam altogether. In 1661, he worked on the *Treatise on the Emendation of the Intellect*, an essay on philosophical method, and the *Short Treatise on God, Man and His Well-Being*. His exposition of *Descartes’s Principles of Philosophy* was the only work he published under his own name in his lifetime which was completed in 1663. By this time, he began writing his masterpiece *Ethics*. His philosophical masterpiece. He saw the principles of toleration in Holland being threatened by reactionary forces and political power of the Dutch Reformed Church and he stopped writing *Ethics*. He wrote *Theological-Political Treatise* and published anonymously. Spinoza died in 1677 and till then he was working on his “Political Treatise.” His friends published this text along with his other unpublished writings, including a *Compendium of Hebrew Grammar* (Nadler). The *Ethics* is a critique of the

traditional philosophical and theological conceptions of God, the human being and the universe, especially as these serve as the foundation of the major organized religions and their moral and ceremonial rules. What Spinoza intends to demonstrate (in the strongest sense of that word) is the truth about God, nature and especially ourselves, and the most certain and useful principles of society, religion, and the good life. Despite the great deal of metaphysics, physics, anthropology, and psychology that take up Parts One through Three, Spinoza took the crucial message of the work to be ethical in nature. It consists in showing that our happiness and well-being lie not in a life enslaved to the passions and to the transitory goods we ordinarily pursue, nor in the related unreflective attachment to the superstitions that pass as religion, but rather in the life of reason. To clarify and support these broadly ethical conclusions, however, Spinoza must first demystify the universe and show it for what it really is. This requires laying out some metaphysical foundations, the project of Part One. (Nadler)

In the ‘Ethics,’ Spinoza attempts to define the free person; he is motivated by reason; he lives to improve oneself and others; he is not a victim of hatred, greed, and envy. The free person does not worry about death much. Spinoza defines God as “VI. By God, I mean a being absolutely infinite—that is, a substance consisting of infinite attributes, of which each expresses eternal and infinite essentiality.” God is an infinite substance suggesting eternity. The definition

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is extended further by him for the concept of 'free': " VII. That thing is called free, which exists solely by the necessity of its own nature, and of which the action is determined by itself alone." (Spinoza)

An autonomous entity only can be called 'free.' The universe creates everything in a unique manner: "PROP. V. There cannot exist in the universe two or more substances having the same nature or attribute." A man is bound by his religion and is made to feel that he is a sinner and is worried how he is going to face his afterlife and this fear haunts him in reality: "PROP. LXVII. A free man thinks of death least of all things; and his wisdom is a meditation not of death but of life." God is an infinite and autonomous body and functions solely by his own laws, and men cannot create texts about this: "PROP. XVII. God acts solely by the laws of his own nature and is not constrained by anyone." (Spinoza)

Proof.—We have just shown (in Prop. xvi.), that solely from the necessity of the divine nature, or, what is the same thing, solely from the laws of his nature, an infinite number of things absolutely follow in an infinite number of ways; and we proved (in Prop. xv.), that without God nothing can be nor be conceived but that all things are in God. Wherefore nothing can exist; outside himself, whereby he can be conditioned or constrained to act. Wherefore God acts solely by the laws of his own nature and is not constrained by anyone. Q.E.D.

Corollary I.—It follows: 1. That there can be no cause which, either extrinsically or intrinsically, besides the perfection of his own nature, moves God to act.

Corollary II.—It follows: 2. That God is the sole free cause. For God alone exists by the sole necessity of his nature (by Prop. xi. and Prop. xiv., Coroll. i.), and acts by the sole necessity of his own nature, wherefore God is (by Def. vii.) the sole free cause. Q.E.D.

Note.—Others think that God is a free cause, because he can, as they think, bring it about, that those things which we have said follow from his nature—that is, which are in his power, should not come to pass, or should not be produced by him. But this is the same as if they said, that God could bring it about, that it should follow from the nature of a triangle that its three interior angles should not be equal to two right angles; or that from a given cause no effect should follow, which is absurd. (Spinoza)

Spinoza continues to say that God is a free cause and "neither intellect nor will appertain to God's nature." Many people think, he says, "that they can show, that supreme intellect and free will do appertain to God's nature." They "conceive God as actually supremely intelligent, they yet do not believe that he can bring into existence everything which he actually understands, for they think that they would thus destroy God's power." They "prefer to assert that God is

indifferent to all things, and that he creates nothing except that which he has decided, by some absolute exercise of will, to create.” Spinoza thinks differently: “from God's supreme power, or infinite nature, an infinite number of things" have “flowed” on earth “in an infinite number of ways” and may continue to “flow from the same necessity; in the same way as from the nature of a triangle it follows from eternity and for eternity, that its three interior angles are equal to two right angles.” Accordingly, the “omnipotence of God has been displayed from all eternity and will for all eternity remain in the same state of activity.” Spinoza is confident that this way of looking at the question “attributes to God an omnipotence” and he feels that this is “far more perfect.” If we look at it in the traditional way it appears that “God understands an infinite number of creatable things" and “in order to establish that God is perfect, we should be reduced to establishing at the same time, that he cannot bring to pass everything over which his power extends; this seems to be a hypothesis most absurd, and most repugnant to God's omnipotence” (Spinoza).

Further he defines the words ‘intellect’ and ‘force’ as something that “appertain to the eternal essence of God.” He argues that “these words in some significance” are “quite different” from their usual meanings. “Intellect and will,” he says, “constitute the essence of God.” They are “as far apart as the poles from the human intellect and will.” They have “nothing in common with them but the name.” (Spinoza) He goes ahead to prove this theory:

This I will prove as follows. If intellect belongs to the divine nature, it cannot be in nature, as ours is generally thought to be, posterior to, or simultaneous with the things understood, inasmuch as God is prior to all things by reason of his causality (Prop. xvi., Corollary i.). On the contrary, the truth and formal essence of things is as it is, because it exists by representation as such in the intellect of God.

Wherefore the intellect of God, in so far as it is conceived to constitute God's essence, is, in reality, the cause of things, both of their essence and of their existence. This seems to have been recognized by those who have asserted that God's intellect, God's will, and God's power, are one and the same. As, therefore, God's intellect is the sole cause of things, namely, both of their essence and existence, it must necessarily differ from them in respect to its essence, and in respect to its existence. For a cause differs from a thing it causes, precisely in the quality which the latter gains from the former. (Spinoza)

The argument is that the “intellect of God is the cause of both the essence and the existence of our intellect.” Hence, we can assume that “it is conceived to constitute the divine essence” and it “differs from our intellect: with reference to “essence” and with reference to “existence.” (Spinoza)

The most interesting statement that Spinoza brings forth is when he says: “PROP. XVIII. God is the indwelling and not the transient cause of all things” (Spinoza). He provides proof to his argument attempting a scientific method:

Proof.—All things which are, are in God, and must be conceived through God (by Prop. xv.), therefore (by Prop. xvi., Coroll i.) God is the cause of those things which are in him. This is our first point. Further, besides God there can be no substance (by Prop. xiv.), that is nothing in itself external to God. This is our second point. God, therefore, is the indwelling and not the transient cause of all things. Q.E.D. (Spinoza)

Also, he says that all the attributes of God are eternal: “PROP. XIX. God, and all the attributes of God, are eternal.” This is also followed by a proof in which he says that “God (by Def. vi.) is substance, which (by Prop. xi.) necessarily exists, that is (by Prop. vii.) existence appertains to its nature, or (what is the same thing) follows from its definition; therefore, God is eternal (by Def. viii.)” (Spinoza)

Further, by the attributes of God we must understand that which (by Def. iv.) expresses the essence of the divine substance—in other words, that which appertains to substance: that, I say, should be involved in the attributes of substance. Now eternity appertains to the nature of substance (as I have already shown in Prop. vii.); therefore, eternity must appertain to each of the attributes, and thus all are eternal. Q.E.D.

Note.—This proposition is also evident from the manner in which (in Prop. xi.) I demonstrated the existence of God; it is evident, I repeat, from that proof, that the existence of God, like his essence, is an eternal truth. Further (in Prop. xix. of my "Principles of Cartesian Philosophy"), I have proved the eternity of God, in another manner, which I need not repeat here. (Spinoza)

Another important summation of his ideas on God is “PROP. XX. The existence of God and his essence are one and the same” (Spinoza). He attaches a proof for this argument:

Proof.—God (by the last Prop.) and all his attributes are eternal, that is (by Def. viii.) each of his attributes expresses existence. Therefore, the same attributes of God which explain his eternal essence, explain at the same time his eternal existence—in other words, that which constitutes God's essence constitutes at the same time his existence. Wherefore God's existence and God's essence are one and the same. Q.E.D.

Corollary I.—Hence it follows that God's existence, like his essence, is an eternal truth.

Corollary II—Secondly, it follows that God, and all the attributes of God, are unchangeable. For if they could be changed in respect to existence, they must also be able to be changed in respect to essence—that is, obviously, be changed from true to false, which is absurd. (Spinoza)

God’s attributes are unchangeable. They cannot be fixed in a narrow frame of a particular religion. God is eternal truth, like nature, and is unchanging. All ideologies regarding God are human imagination. Traditionally, scholars put this kind of thinking as atheism. A close reading of Spinoza reveals that actually he is a very strong theist, but not religious. To him, the eternal God is beyond time and space. The idea of God refers to the ‘will’ of the universe. It never dies; never is out of our nature; is implicit in our being.

Spinoza realized that his ideas were far too ahead of his time and hence decided to keep his ideas available only to the select few by writing it in the language of academia. As people have been convinced that there is only one way of looking at God, and that has to be done through a particular religion only, an autonomous reach to God would not have been received well by his society. He was not a social reformer like Periyar, who expressed similar views as his purpose was to reach the common man; he had to use vociferous language, bold critiques, anti-establishment views and other tough and hurting methods to bring down a colossal system that had changed so much in a few millennia that it had lost touch with its original vision and ideologies.

Spinoza’s Dutch society too had a rigid social set up as it had a “national-Protestant Christianity pervading public life.” In Holland, Catholics were treated as second-rate citizens and “full citizens’ rights were withheld” and were “denied access to the most prestigious areas of public life”; and “Membership of the public Reformed Church was voluntary, although members of dissenting churches were barred from public office. The Republic became a haven for those persecuted elsewhere in Europe.” The religious policies of the governments divided “the population into strictly defined religious communities” and these were “under strict discipline of a body of lay elders.” The state was “officially Calvinist” and how it “treated its minorities and how this may have changed over time, in theory and in practice, is not systematically addressed” (Jo Spaans).

A consistent policy among magistrates everywhere was to divide and rule, to suppress the more disaffected elements in dissident groups and to favour those loyal to the existing regime. This assumes of course that the Calvinist magistrates closely monitored dissident communities. We know that they did so from the early years of the Revolt. They kept themselves informed of the comings, goings, and doings of dissident clergy. These were expected to preach obedience to lawful

authorities, civic morality, and the virtues of social harmony. Criticism of the political status quo, demanding bizarre devotions or causing schism and unrest within their communities could, and usually did, get dissident clergy banished. When schisms or conflicts occurred within tolerated communities' local magistrates often arbitrated to restore the peace. (Jo Spaans)

To infer another meaning, Holland became the centre for the religious minded. Thinkers who found this stifling had to suppress their views that were considered politically wrong, and hence Spinoza wrote not in Dutch, but in Latin so that his liberal thoughts will be available to a limited readership. The Dutch Republic emerged as a religious state that tolerated many branches of Christianity, but surely was repressive to an intellectual who desires for freedom from fixed routines and repression.

Despite being perhaps the most tolerant country in early-modern Europe—a sanctuary for free thinkers and members of religious minorities—the United Provinces were riven by religious conflict, as the Dutch sought to establish their identity after gaining independence from Spain. The confessional rifts of the seventeenth century were certainly an important part of the context in which Spinoza composed his *Tractatus Theologico-Politicus*. (Steinberg)

Spinoza was “excommunicated” from his Jewish community in Amsterdam in 1656 and “famously cautious” and published his “works in Dutch: and thereby he made them inaccessible to the “general literate public” and mostly he did not publish under his own name (Steinberg).

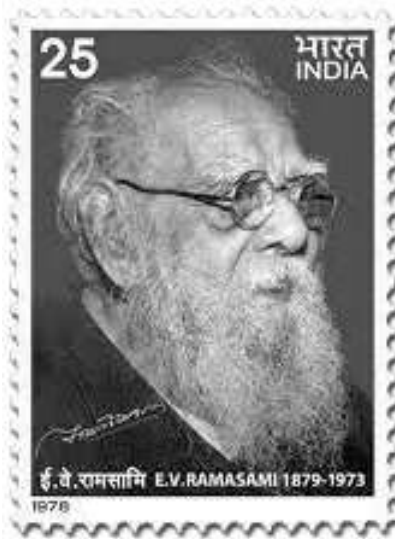
Holland emerged as a religious asylum for protestants, and slowly it took the position of mainstream religion and also religion by itself became the main engagement of social thinking. Spinoza and intellectuals like him found this environment oppressive and their writings show a longing for freedom to live and practice any ideology without the state's influence. This perspective is generally interpreted as atheism, though it is only a kind of intellectual response to a particular mode of believing in God. Faith has been presented by religion as an element of healing, but after some time religiosity begins to suspect any different faith. Humanity expects an individual to follow the code of a particular religion, and if one does not do so, he is branded as an atheist.

The environment in which Spinoza lived was dominated by science and academic research along with a religious atmosphere. In the Dutch Republic during the seventeenth century scholars and craftsmen mingled and art and science came together. The universities emerged as a location of teaching and empirical and scholarly research. Commerce brought in a

“congruence of scientific and mercantile values in the early modern Dutch trading communities” (Berkel).

At least in anglophone countries, Spinoza’s reputation as a political thinker is eclipsed by his reputation as a rationalist metaphysician. Nevertheless, Spinoza was a penetrating political theorist whose writings have enduring significance. In his two political treatises, Spinoza advances a number of forceful and original arguments in defense of democratic governance, freedom of thought and expression, and the subordination of religion to the state. On the basis of his naturalistic metaphysics, Spinoza also offers trenchant criticisms of ordinary conceptions of right and duty. And his account of civil organization stands as an important contribution to the development of constitutionalism and the rule of law. (Steinberg)

Benedict de Spinoza believed that “texts and authors are the products of their times and that the thoughts authors set down on the page” are “affected by, the ideological currents that accompany and allow for the satisfaction of needs in a specific era,” says Steven Nadler, one of the specialists on Spinoza studies (Nadler).



Periyar’s formative years and his budding consciousness of *untouchability* in India are well-documented in Tamil texts. He continues to inspire young intellectuals and his power to incite hatred and bring forth respect is enormous even now.

It is hard to establish the exact origins of Periyar’s atheism. ...The Madras Secular Society, which originated from the ‘Hindu Free Thought Union,’ was very active for a decade between 1878 and 1888. ... Critical debates on the Hindu religion, whether it was to be reformed or done away with altogether, took place in the last decades of the 19th century, spilling over to the 20th century. ...The

Tamil poet Bharathidasan's *Iraniyan Allathu Inaiyattru Veeran* (Iraniyan, *The Hero Without Parallel*) was a popular play in 1934 that revered the asura Hiranyakashipu as a noble figure and saw Narasimha, the man-lion avatar of the Hindu god Vishnu, as a deceitful being. In the play "The asura is seen as representing the once-subjugated Dravidians whereas the god and his avatara are nothing but a hoax" (Kaali 2018, p. 47). Similarly, several plays were also composed by pro-Dravidian writers glorifying Ravana, the asura king and prime antagonist of the Hindu epic Ramayana, despite attempts at state-censorship. Periyar operated in such a socio-political scenario...Chidambaranar speculates that two local personalities might have influenced Periyar's approach to religion and politics. One was Maruthaiya Pillai, a Tamil scholar, a strong opponent of caste, rituals, and religion, who also belonged to Periyar's hometown Erode and was known as a blunt and bold intellectual (Chidambaranar 2016, p. 92). The other was Kaivolyasamiyar, a fierce critic of *Brahmanism* (ibid.). Periyar also registered with the Anti-Religious Propaganda Office in Moscow (Pandian 2007, p. 192). On his return, Periyar published translated works advocating atheism and socialism like *The Communist Manifesto*, Bhagat Singh's "Why I am an Atheist," Bertrand Russell's "Why I am not a Christian," Lenin's works on religion, Robert Ingersoll's essays and so on (Venkatachalapathy 2018, p. 9). (Manoharan)

Periyar visited many countries and argued that in the USA, England, and Germany people have begun groups that do not believe in God; they have begun to write books on this ideology and circulate them as books; scholars have understood that religion blocks human progress and societal development; even before 2000 years sages have expounded the fact that wise men do not need God; this is written by them in *vedic* texts; wisdom also has been associated with religious faith now-a-days, and hence all progressive ideas are caught in the web of religious faith; only if there is oil in the lamp the wick will burn, and similarly only if there is original thinking is applied, we will understand the real truth (Periyar 153).

God has no physical qualities. He is a 'beyond.' He is an autonomous entity. He is beyond philosophy, truth, mental qualities, power and human nature. He is eternal. (Periyar 152)

We are reminded of Spinoza's definition of God. The philosopher has attempted to give an empirical definition to the concept of God, and the reformer does not delve much into intellectual discussions. He gets to the point straight and tells people that a God cannot have human qualities. We cannot attribute a mind to God in the style of human living. God is a 'beyond,' and he goes beyond all thinking processes. Hence, we need not be controlled by one religion, and we need not be controlled by rules that have been created by certain religious groups. God is a totally different matter altogether. Thus, religion for Periyar, becomes a political tool to control, organize, suppress, or oppress the common man. Instead of explaining his intellectual position in objective language, he chooses illustrations from live, practical life and every one of these illustrations have been picked up for building hatred against him. When we

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compare the cautious Spinoza with him, we realize how the purposes of both these individuals have decided their methodologies of writing, and publishing. Periyar wanted to ‘uproot’ a banyan tree and used all types of cutting processes which brought a lot of pain to lots of established ideologies. The paradigm shift did not take place easily in Tamil Nadu and this history of rationalism in Tamil Nadu is a record of the change that came over South India with the powerful and acid attacks on traditional practices that oppressed fellow humanity.

God cannot be understood by thinking. He is beyond thoughts emanating from our consciousness. If we bring the idea of God within a consciousness, a language and a region, then we will not be able to understand him. Approaching God as a human being will not pave the way to the development of intelligence and wisdom. (Periyar 153)

The codes of religion are communicated to people by its proponents spending lots of wealth. Books of various types are written – stories of various types, mythologies, rules and regulations and other forms of literary works that slowly feed people into believing a particular religion. The intelligentsia is surely aware of this fact – how religious literature is produced in huge amounts and sold – but is not really bothered about it; people do not worry how such publications will affect the society in the long run. Religion is marketed by people who are insincere and are money minded (Periyar 154).

Religious poets have written vehemently against other religions and have sung to God asking him to kill people belonging to other religions (Periyar 155). Such texts are breeding religious disharmony and they will destroy society’s peace and civic order. Writers and poets need an ethical stand and universality; they cannot write against other races, or other religions and other people as well. Contemporary writing is very conscious about these things especially after Edward Said wrote *Orientalism* (1978) and *Culture and Imperialism* (1993). Edward Said explained in detail how Aeschylus presented the Athenian hatred for Persia in his play *The Persians*, and how it created certain prejudices in the Greek audience and generations of readers. Jane Austen, Joseph Conrad, E.M. Forster, and Rudyard Kipling also consciously or unconsciously had written about their personal prejudices which influenced all the people who read them and put seeds of European imperialism into their thoughts. From this perspective, Periyar’s arguments are very relevant, as a writer has to be conscious about world peace. But the period in which Aeschylus and others wrote did not have globalised economies, and those writers did not have global consciousnesses which a modern writer has by default. We have to contextualize Periyar’s writings too as a response to his society, just as the creative writers all over the world have responded to the needs of their socio-political environment.

People all over the world have behaved like unthinking fools; they have been superstitious, and conducted themselves like savages; religious fundamentalism is found in all

countries. Every religious leader interprets religion in a different way; in course of time these interpretations themselves become separate religions; a common man, if he searches for God in the Vedas, he will not be able to find him there. The Vedas talk about the five energies of earth – space, water, air, light, and earth. Later each group of people created a god for each of these natural elements and slowly we notice the birth of religions (Periyar 155). The universe continues to exist in the same old manner, without being affected by any of the manmade renaming and classifications.

Thinkers including Spinoza and social reformers and political activists like Periyar have responded to the paradigm shift in society brought by science and democracy along with their regional socio-political-religious environment, and all texts either oral or written do have a historical beginning and are ultimately decided or even created by a particular space and time. Rationalism has been strengthened with empirical research in universities and the emerging world travel, commerce, and human migration.

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Paul Beatty's New Ghetto: Aversion to Ghetto

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Abstract

Ghetto is a place where a group has been relegated, as because of bias, or in which a group segregate itself for various reasons. In USA, there are many African-American ghettos which are stereotyped as poor and on other hand, house for criminals. Paul Beatty is an African-American author and associate professor of writing at Columba University builds alternative ghettos in his fictions. He is the first African-American to win the Man Booker Prize in 2016 for *The Sellout*. His works are noted for his satirical and Hip-Hopical writing.

The researcher selects the works of Paul Beatty's *The White Boy Shuffle* (1996), *Tuff* (2000), and *The Sellout* (2015). The select novels are trio of Paul Beatty's 'New Ghetto' as they are set in the suburbs of African-American ghettos. This paper deals with the history of ghettos and aversion to ghettos in select novels. The word 'ghetto' is from ghetto which signifies copper foundries of 16th century Venice. The first ghetto was established in 1516 on the site of a foundry in Venice. The Jews were segregated to Frankfurt Jewish ghettos in Germany for identification ease for the Nazis. Ostracism is the key ideology for building a ghetto in Germany.

Aversion to Ghetto

The word 'ghetto' is from the word ghèto which signifies copper foundries of 16th century Venice. Cecil Roth in *The Origin of Ghetto, a Final Word*, says that "One difficulty only arises, that of the transition of ghèto to ghetto. It has already been pointed out that there is in fact nothing insuperable in this" (75). The Oxford English Dictionary's online version gives the definition for ghetto as, "A part of a city, especially a slum area, occupied by a minority group or groups." It also adds, "Early 17th century: perhaps from Italian getto 'foundry' (because the first ghetto was established in 1516 on the site of a foundry in Venice), or from Italian borghetto, diminutive of borgo 'borough'."

The Jewish Ghettos are inception for the concept of segregated living which is known well during the Holocaust. The Jews were segregated to Frankfurt Jewish ghettos in Germany for identification ease for the Nazis.

***The White Boy Shuffle* - Gunnar Kaufman**

In the postcolonial world the oppressed and oppressor dwell together but the oppressor colors differences in order to highlight his/her supremacy and glorious past. The product of this polarity is ghetto. So, the people responsible for the segregation also has memory to distinguish the oppressor and oppressed. In the global village the oppressor tries to tincture subjects with the place of living. In Gunnar Kaufman's mortification, he is considered as cool black guy fit for Whites in Sancta Monica:

I was the funny, cool black guy. In Sancta Monica. Like most predominantly white sanctuaries from urban blight, "cool black guy" is a versatile identifier used to distinguish the harmless black male from the Caucasian juvenile while maintain politically correct semiotics. If someone was planning a birthday party, the potential invitees always asked, "Who's going to be there?" The conversation would go:

"Shaun, Lance, Gunnar..." "Gunnar? Who's that?"

"You Know, the funny, cool black guy." (*The White Boy Shuffle* 34)

Aftermath of bullying her children, Gunnar's mother moves them to the hillside of San Borrachos. It is a hood with all sorts of colored people dwells but dominated by African-Americans. Gunnar had an aversion towards the hood, "'Ma, you done fucked up and moved to the 'hood!'" (*The White Boy Shuffle* 51).

Aversion works inside out in case of ghetto. Gunnar is an African- American, who believes to be man of ghetto. Gunnar sees meritocracy thus:

The hillside tribe wasn't going foe no ghetto fakery. If I wanted to come correct, I'd have to complete some unspecified warrior vision quest. The gods of blackness would let me know when I was black enough to be trusted. I walked the dark streets of Hillside with my head down. Looking for loose change and signs that would place me on the path to right-on soul brother righteousness. (*The White Boy Shuffle* 65)

The antecedent for the aversion towards the ghetto is colors painted on you. Gunnar's mother is visited by the police officers and announces, "... we practice that we like to 'preventative

police enforcement.' Whereby, we prefer to deter habitual criminals before they cause irreparable damage to the citizenry" (*The White Boy Shuffle* 57). This kind of typical black experience creates ghetto as a place to forget for the dwellers.

The mutation from an urban dweller to keeper of the hood is coercive. The polarity that stands for cultural meaning is culprit for this disorientation/dissonance. The ghetto dwellers are coerced to perform ghetto's things. Gunnar Kaufman in his endeavor to become a keeper of the hood feels accomplished in the following manner: "He called me "nigger." My euphoria was as palpable as the loud clap of our hands colliding in my first soul shake. My transitional slide into step two was a little stiff" (*The White Boy Shuffle* 81). Gunnar Kaufman's aversion towards ghetto, triggers to be a ghetto nigger.

Gunnar as a Ghetto Man

The conversion of Gunnar into ghetto man is assertive. Gunnar always tries to step back from the traditional ghetto dwelling. His mother too warned him for the violence and drugs in their new place. Gunnar's mother encourages him with activities that keep him away from ghetto crimes. Gunnar Kaufman also has aversion on ghetto, but ghetto medium leaves him choice for betterment as narrated in the novel thus:

Scoby laughed and asked if my mother had given me enough money for basketball shoes. I pulled two hundred dollars from an envelope marked "Basketball Paraphernalia" and fanned the crisp twenty-dollar bills, wondering if it was enough to change my fate (*The White Boy Shuffle* 106).

We see that constant thought of relieving from ghetto is the ultimatum for ghetto dwellers.

Being an African-American does not mean to do deeds that bring stricture to them. After involving in gang activity Gunnar kills Chev-Tec security boys for revenge of his having killed niggers. Gunnar's feeling guilty for being Black is described thus:

Shooting up the neighborhood. Ma, I'm becoming so black it's a shame." I wanted to explain to her that living out there was like being in a never-ending log-rolling contest. You never asked why the log was rolling or who was rolling the log. You just spread your arms and kept your feet moving, doing your best not to fall off (*The White Boy Shuffle* 123).

The inevitability to survive leads the subjects to involve in activities that are notoriously attributed to African-Americans. This cyclic process keeps the notation of ghetto into a place of

violence, dirt, crimes and untouchable: “I mean Hillside. The entire community is a Petri dish for criminal vermin” (*The White Boy Shuffle* 188).

No one wants a violent environment. The hood also tries to revamp the ghetto dwelling. The schools offer advises/counseling to the young ones. But it fails miserably as problems becomes habits, “No matter who the delivery boy, the message was always the same. Stay in School. Don’t do drugs. Treat our black queens with respect” (*The White Boy Shuffle* 136). Gunnar Kaufman contrasts it with his personal motivator Coach Shimimoto thus:

The stereotype is that most successful black men raised by single mothers had a surrogate father figure who turned their lives around. A man who “saw their potential,” looked after them, taught the value of virtuous living, and sent them out on the path to glory with a resounding slap on the butt. (*The White Boy Shuffle* 136)

This contrast depicts the working of stereotype on ghetto: how ghetto serves as grumble for disinclined ones.

The aversion of ghetto extends to the reason for dwelling there too. Gunnar hates his father who has left him in despair. In an epithet to his sister he writes, “You know my motto: fuck that nigger. If you have boys, make sure you don’t leave them alone with him” (*The White Boy Shuffle* 171). The logical assistance for hatred kindled through the fellow officer of his father who yells, “You are not a Kaufman. I refuse to let you embarrass me. You can’t embarrass me with poetry and your niggerish ways” (163).

Gunnar Kaufman is new to hillside, colored as nigger in eyes of non-blacks. Rolf Kaufman is a product of cognitive dissonance of the African-Americans. Gunnar has aversion towards his father due to his own tribulations. This is reflected in the narration thus:

Living in the only black household within walking distance of exclusively white and predominantly redneck Jefferson Davis High, my father didn’t even know about the colored bus. He showed up for the first day of high school dressed in cuffed Levis, a flannel shirt, a Daniel Boone coonskin hat, and a Captain Midnight decoder ring. He was such a docile and meek nonthreat that the principal let him register for classes. (*The White Boy Shuffle* 27)

Gunnar accuses his father as one of the people who are “... afflicted by white supremacyosis, changed their names from Raymond to Kelly or Winfred to Megan. They walked around campus shunning the uncivilized niggers and talking in bad Cockney accents” (*The White Boy Shuffle* 182).

Tuff

Paul Beatty in *Tuff* (2000) sees ghetto from the perspective of a Brooklyn African-American. Winston Foshay, a drug dealer of Brooklyn, lives with his wife Yolanda and his son Jordy. His nick/hood/ghetto name is 'Tuff.' Paul Beatty onsets the narration with Tuff explaining the phenotypes of ghetto thus: "Scattered about the small Brooklyn apartment were three other ghetto phenotypes, soulless young outlaws posed stock still, mouth agape, eyes open, like figurines in a wax museum's rogues' gallery (2)." Winston is not prolific like his father. His father is a panther poet. His father leads a blessed life while Tuff is down with ghetto living. All he has is a wife and son. Winston do drug dealing for the living of his family in the 109th street Brooklyn apartment. Fariq Cole his friend when arguing with Yolanda adumbrates why African-Americans need a gradient. Fariq gives an example such as, "When Lincoln gave the slaves their freedom, singular, could they vote? Own property? Fuck who they wanted to fuck? No. so it must be more than one freedom" (Tuff 55). Political freedom is essential of it. Winston tries to pursue that but faces virulent political games that ceases improvisation of the African-Americans in politics.

Winston expresses the hatred in ghetto. Ghetto is not the place for criminals and drugs only but a place where cold blood animals dwell. Winston mentions the cold bloods as people from politics in Brooklyn. He abhors them as, "All this empty election bullshit- if crime is down its only because niggers killing other niggers. Like when food gets scarce, alligators eat other alligators, trimming the population" (Tuff 3). Winston is on his feet for years and he fed up with his drug dealing business. This discontent happened due to sick politics of ghetto. The politics of ghetto never bring any good to that place. So, Winston feels, "Goddamn, I hate Brooklyn" (Tuff 4).

Winston feels satisfied by reciprocating for his suffering by doing drugs. Winston modules drugs with the burden of being a nigger. When Fariq asks why he resists Yolanda from work: "Because addicts is looking for a reason to get up in the morning. And crack, heroin, whatever, is the reason. Lipping that pipe like falling in love everyday maybe a little better. Can you imagine what it's like waking up in the morning and knowing that soon as you hustle up ten dollars, you going to be in always- and-forever love? To do that you can't wake up already in love. You got to get up in a cold room, mad as fuck you been sleeping on a flat pillow, or without a pillow, convinced that life hates you, and you hate life. Then you can cherish the high. You want the high to last, but not forever, yo." (Tuff 19).

Winston's heart is for living with his lovable family. Winston illustrates the problem of running family in ghetto in the above occurrence and how abusing drug in order to fancy up their living in the streets.

The life in ghetto is metaphorically mentioned by depiction of goldfish pet.

Winston has a goldfish pet. Winston doesn't care about the container of the goldfish as it "... was swimming in water murkier than Winston's alcohol-laden urine" (Tuff 31).

Though the goldfish is a premier one the environment sabotages its dwelling. Tuff self-scrutinizes himself by asking "Is it Safe?" (Tuff 31)

The non-blacks' misogyny towards the ghetto and its dwellers are pointed out in Tuff (2000). In a Christmas Eve boat tour, Rikers Island guard towers is mentioned as,

"Ladies and gentlemen, I know it's a cloudy night, but those of you with binoculars can see the Rikers Island guard towers just past the Triborough Bridge. Commissioned in 1936, Rikers Island jail is the former residence of nefarious felons such as the Son of Sam, alias David Berkowitz, child-killer Joel Steinberg, the Cosa Nostra don John Gotti, and Harlem drug lord Nicky Barnes." (Tuff 38).

The Harlem mentioned with drug lord and other criminals were prefixed with their respective crimes. So, is it a crime to live in an African-American settlement? This abhorrence from the others leads to construct a picture of ghetto with crimes, drugs and gangsters.

Every father's requisite list will include a good living for his kids. Tuff is no exception to that. Tuff tries to create a good lifestyle for Jordy at least by drug dealing. Tuff, fed up with the ghetto life, wishes good fortune thus: "Boy, your father going to be one of those pipe-smoking, Wall Street Journal-reading motherfuckers, because I'm tired of being one of these bummy Raisin in the Sun niggers" (Tuff 51). Tuff did not reckon to imagine his son in ghetto. He wants to bring him up outside ghetto.

Disincline towards ghetto is the polarity of ghetto as African-American place. The Bonilla triplets is an example in the narration:

"The triplets were, however, united in their hatred for Winston. The animosity between him and the Bonillas started in elementary school. One day Tuffy noticed Enrique's face looked like a beginner's jigsaw puzzle of a map of the United States" (Tuff 67).

The Bonilla triplets detest Tuff only for his race.

The ghetto dwellers are stereotyped as criminals, niggers, drug dealers ... etc. People who are interested in welfare for ghettos itself denies to accept it as it is. Once Winston asks Inez,

"Ms. Nomura?" "Yes, Winston?"

“You like Cap’n Crunch idea?”

“It’s ingenious, but impractical and scary. When are you going to call me Inez?” “Inez? What kind of name is that for a nigger?”

... “I’m not a nigger,” she said. “You used to be.” (Tuff 80-81)

The identity given is not always subservient to the bearer. Sometimes it is a burden. The polarity or color painted for one without consent.

There is no condonation for scaling people with their races. Rabbi Spencer Throckmorton is an African-American who adopted Judaism for the sake his girlfriend who faced racial aversion. Spencer was brought up with silver spoon and had no traces of ghetto activity but was disdained as ghetto dweller, which is revealed in the following exchange:

“Spencer, you’re black?” “Yes, sir.”

“Well, you know what they say: ‘If you’re not part of the solution, you’re part of the problem.’” (Tuff 99)

Spencer is a firm man of the world as revealed in the narration thus:

“Spencer was the only black friend of many of the city’s political organizations. And since there was only one degree of separation between him and the Manhattan activists, but an immeasurable distance between them and the rest of mysterious black America” (Tuff 102).

He had good education, behavior but that does not make him immune to suspicion. On the other hand, he is alien to ghetto but judged by the world as ghetto man.

The conundrum did not cease at any instant. Counter-Aversion is the upshot. Due to the inability of Spencer, he cannot concentrate on the financial crisis and the education. The grades are dropped. The financial crisis led him to make short of three year fee payment for his education. Spencer does not leave for other law schools,

Spencer thought of appealing the decisions but knew no admissions board in the country would be willing to acknowledge the mind-numbing rigors of a black male in an inter-racial relationship. “But you don’t understand, dating a white girl is an extracurricular activity!” (Tuff 101)

Even though Spencer opts for the path away from ghetto living, the polarizing world always polarizes him as ‘nigger’ or ‘sellout’. The non-blacks for their part of detest towards African-Americans engage themselves in depriving: “...Various organizations would ask Spencer to recommend like-minded and like-tempered black folks for those high-paying display-window positions for which qualified black candidates were invariably hard to find” (Tuff 101). On the other hand, Blackness devotes plurality. When Tuff and Spencer stroll in 110th street of East Harlem, Tuff asks Spencer whether the place got Jew population and Fariq says racial jokes on Jews which made Spencer to hang his head. In retort Tuff explains how Black activists like Fariq, “... insuring the public against the crimes of colored boys like these, then defending the same kids after they’d committed the crimes.”

“Rabbi, take your hands out your pockets,” Tuff whispered. “And lift your fucking head up” (Tuff 266).

Essentialist ploys are plans of action to cherish polarity. Once Spencer consternates on a statement with his editor. The editor remarks African-American writers has language that, “perverse ghetto mentality in a vernacular (102).” This racist comment brings disparity in front of Spencer before the editor clamors Spencer, “I’m just keeping it real, homeboy” (102). False inculcation is not fair for any dimension.

The cognizance of being divided works as keepsake or doghouse. Fariq Cole’s visit to Harlem is hostile. Fariq feels the changes that happens to the city. Fariq also remarks the essentialism over him, “You big, black, and ugly. You everything they’ve ever imagined Harlem to be” (Tuff 160). Here the place is averted over the dwellers. The generalization of Harlem as a ghetto results in defining it as place that can be vulnerable.

The Sellout

Paul Beatty’s *The Sellout* (2015) is a Man Booker prize winner, opens with veto towards African-American stereotype thus:

“This may be hard to believe, coming from a black man, but I’ve never stolen anything. Never cheated on my taxes or at cards. Never snuck into the movies or failed to give back the extra change to a drugstore cashier indifferent to the ways of mercantilism and minimum-wage expectations. I’ve never burgled a house. Held up a liquor store. Never boarded a crowded bus or subway car, sat in a seat reserved for the elderly, pulled out my gigantic penis and masturbated to satisfaction with a perverted, yet somehow crestfallen, look on my face. But here I am, in the cavernous chambers of the Supreme Court of the United States of America, my car illegally and somewhat ironically parked on Constitution Avenue, my hands cuffed and crossed behind my back, my right

to remain silent long since waived and said goodbye to as I sit in a thickly padded chair that, much like this country, isn't quite comfortable as it looks". (The Sellout 3)

The African-Americans in USA face hardships due to the stereotypes they face every moment. The narrator in the very first inception denounces the stereotypes faced by the African-Americans. The polarization is a strategy to sabotage any group with the essentialist notions.

The narrator of the fiction is in deep abhorrence on ghetto. The narrator of *The Sellout* (2015) is reprehensible towards the people of ghetto where he lives, and their blank out memory of whom they are and how they become themselves. He picturizes in front of Lincoln Memorial that if Lincoln statue resurrected,

"... somehow managed to lift his bony twenty-three-foot, four inch frame from his throne, what would he say? What would he do? Would he break-dance?"

"Would he pitch pennies against the curbside? Would he read the paper and see that the Union he saved was now a dysfunctional plutocracy that the people he freed were now slaves to rhythm, rap, and predatory lending and that today his skill set would be better suited to the basketball court than the White House? There he could catch the rock on the break, pull up for a bearded three-pointer, hold the pose, and talk shit as the ball popped the net. The Great Emancipator, you can't stop him, you can only hope to contain him." (The Sellout 4)

The narrator illustrates how activism of Black wellness has mutated into Black supremacy. The narrator abhors the present ghetto. The present ghetto is a stereotypical ghetto which upholds the essentialist charges pressed on it and serves as containers of racialism. So, the aversion towards the ghetto is accretive.

Baraka a woman in a zoo remarks she had best monkey friends to a chimpanzee, "some of my best friends are monkeys," she said accidentally. It was my turn to laugh. I understood where she was coming from. This whole city's a Freudian slip of the tongue, a concrete hard-on for America's deeds and misdeeds."

"Slavery? Manifest Destiny? Laverne & Shirley? Standing by idly while Germany tried to kill every Jew in Europe? Why some of my best friends are the Museum of African Art, the Holocaust Museum, the Museum of the American Indian, the National Museum of Women in the Arts. And furthermore, I'll have you know, my sister's daughter is married to an orangutan" (The Sellout 5).

By contrasting the museum of Holocaust, American Indian Women the narrator mentions the subalterns of the ghettos who are stereotyped as extinguished animals.

Stereotypes is a collective consciousness and there are always alternatives who reprimand them. The unnamed narrator's father executed in a brawl with white policemen is atrocious and expressed thus:

“You're supposed to cry when your dad dies. Curse the system because your father has died at the hands of the police. Bemoan being lower-middle-class and colored in a police state that protects only rich white people and movie stars of all races, though I can't think of any Asian-American ones. But I didn't cry. I thought his death was a trick. Another one of his elaborate schemes to educate me on the plight of the black race and to inspire me to make something of myself, I half expected him to get up, brush himself off, and say, “See, nigger, if this could happen to the world's smartest black man, just imagine what could happen to your dumb ass. Just because racism is dead don't mean they still don't shoot niggers on sight” (The Sellout 43).

The above utterance shows the need for economic wealth to stay safe from power hands. The incident shows the condition of African-Americans caught between racial hatred.

If you are subordinate to one it is not mandatory to subordinate others. This kind of subordination remarks the problems of alienation in dwelling which is not excluded in ghettos. In the Donut Dum Dum Intellectuals meetup they call the Asians as alien to the ghettos. The Black activist claims Asians are ‘faggots’ because they are powerless. Here the power is substantiated with manliness. They extrapolate that, “Asian men have no power” (The Sellout 47).

If forfeit is inclined, the woe will be on the burdened. The novel *The Sellout* is a prime plot on the disappearance of ghetto. Dickens is the place that vaporized and the narrator attempts it to revitalize. The reason for the disappearance of Dickens is “...part of a blatant conspiracy by the surrounding, increasingly affluent, two-car-garage communities to keep their property values up and blood pressures down” (The Sellout 57). The outcry shows the Non-Blacks' aversion towards the ghetto which leads to the vaporization of the ghetto with forfeiting power.

Detest over ghetto and it's desorb leads to evanesce its dwellers too: “...they think Dickens is too black. I believe ‘Them backward American niggers ain't ready!’ is how they put it” (The Sellout 147). Hominey Jenkins a famous uncredited actor of Foy Cheshire media also dematerializes from the remnant, “... in America Hominey is no source of pride: he's a Living National Embarrassment. A mark of Shame on the African- American legacy” (The Sellout 76). Though the nation deprives the old man his heart is for the place of his identity: ghetto. He wants to kill himself and is saved by the narrator and he replies,

“Why, Massa? Because when Dickens disappeared, I disappeared. I don’t get fan mail anymore. I haven’t had a visitor in ten years, because don’t nobody know where to find me. I just want to feel relevant. Is that too much for an old coon to ask, Massa? To feel relevant?” (The Sellout 77).

The question of relevancy applies when something is under erasure. Here ghetto is in erasure and the dwellers too.

Even though the erasure is not the end. To be a top notch you need tush end. Even after the erasure of Dickens from Thomas Guide the ghetto stereotype is upheld by the racialists. The sign board in the 110 freeway for Dickens removed but the signs do not cease to signify the ghetto in its polarized way,

“... if you find yourself hurtling southbound on the 110th freeway, speeding past two yellow-and-black blurs that read WATCH OUT FOR FALLING HOME PRICES AND CAUTION-BLACK ON BLACK CRIME AHEAD, you’ll know whom to thank for that roadside warning” (The Sellout 89)

The aversion towards the ghetto is constantly lit as a part of caveating that economy is the base that can affect the superstructures and can change it.

Abhorrence sometimes is with the person or community on the basis of anxiety too. The narrator details the racialism towards the African-Americans in the buses of RTD. The Racialism is the product of stereotypes that carries with and within the ghettos. The narrator exemplifies the questions asked if he has to share seat with non-African- Americans,

“• Where do you live?
• Did you see (insert sporting event or black-themed movie)?
• I don’t know where you from, homie. But you see this knife/gun/contagious skin rash? You don’t fuck with me and I won’t fuck with you, cool? (The Sellout 118)

Despisal stretches into literature as tool for polarization. The narrator in a discussion brings out the racial color codes for African-Americans. The narrator brings out the bereavement, “I’m so fucking tired of black women always being described by their skin tones! Honey-colored this! Dark-chocolate that!” (The Sellout 143). The push back in this colloquy is between the narrator and Marpessa about ‘black literature’.

“How come they never describe the white characters in relation to foodstuffs and hot liquids? Why aren’t there any yogurt-colored, egg-shell-toned, string-cheese-skinned, low-fat-milk white protagonists in these racist, no-third-act- having books? That’s why black literature sucks!”

“I said ‘Black literature sucks’?” “Yup, and I was head over heels”

“Shit, white people got complexions, too.” (The Sellout 143)

Aversion is a product of fundamentalism. The issues of the select novels are aversion based on stereotypes. Tolerance is needed for the erasure of aversions. Acceptance of counter arguments envisages deeper signification. In order to rip off the aversion on ghetto care, consistent and performance of counter arguments is needed.

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Investigating Interfaith Harmony and Religious Tolerance through Text Messages: A Case Study of Sindhi Hindus and Sindhi Muslims in Sindh, Pakistan

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Abstract

Sindh, a province of Pakistan, was a seat of the ancient Indus Valley Civilization during the third millennium BC as shown by Mohen-jo-Daro excavations (Mukherjee 2020). The people of this land known as Sindhis have followed and practiced religious harmony and peace since ancient times. There were times when both Hindus and Buddhists lived in peace and harmony with each other in Sindh. When Islam came into Sindh in 712, many Sindhis embraced it and lived peacefully with the Hindus and Buddhists. This long tradition of peaceful coexistence created a syncretic culture among the Sindhis who rejected the religious communalism prevalent in the subcontinent. Even during the partition of India and Pakistan, Sindh was relatively free of inter-communal violence as compared to Bengal, Punjab, and other regions (Bhavnani 2014). This syncretic culture of religious tolerance and interfaith harmony has conquered communal bias in Sindh even after the partition of the sub-continent in 1947. Today, Sindhi Hindus constitute 7.5% of almost total 48 million population of Sindh and appear to be living peacefully with people of different faiths. In the era of sophisticated technology, values of harmony and coexistence have been further reinvigorated through WhatsApp, text, and Facebook messages to wish each other by Sindhi Hindus and Sindhi Muslims during their respective religious festivals. This study explores how interfaith harmony and religious tolerance among Muslim and Hindu Sindhis are formed through text messages which they exchange to wish each other during their religious festivals. Data were collected through text documentation of the messages which were exchanged among the Sindhis through smartphones, notepads, and laptops. Spradley's Developmental Research Sequence (DRS) model (2016) was used to analyze the data. DRS incorporates a study of the way of life and experience from the way members of a community live it. Netnography, an online research method, originating in ethnography is used to understand the social interaction among an

ethnic community having different faiths, who used digital communication. The results of the study show that interfaith harmony and religious tolerance are transmitted based on traditional values of mutual respect between Sindhi Muslims and Hindus using sophisticated digital instruments.

. **Keywords:** Interfaith, harmony, Sindhi, religious, tolerance, Muslims, Hindus.

1. Introduction

Sindh, a province of Pakistan, was a seat of the ancient Indus Valley Civilization during the third millennium BC as shown by Mohen-jo-Daro excavations (Mukherjee 2020). “Sindh properly rendered “Sindhu” is primarily the indigenous name of the river known in the western world as “Indus”” (Solangi, Laghari, and Kabooro 2017, 114) and the “Indus Valley Civilization represents the glorious past of Sindh” (Solangi, Laghari, and Kabooro 2017, 115). Mohenjo-Daro, was the capital of Sindh during the third millennium BC and the residents of Mohen-jo-Daro used to worship goddess, Shiva, and other deities (Solangi, Laghari, and Kabooro 2017). Persian invasions, Aryan arrivals, Greek, Arab, and British invasions of Sindh brought different faiths and religions to the region, however, the different cultures and faiths enriched Sindh’s norms and values (Syed 2010).

Before the Arab conquest of Sindh in 712, there were many religions and sects in Sindh. In this regard, Mumtaz Hussain Pathan (1978, 93) reported that there were Buddhists who practiced Buddhism, and there were Hindus who worshiped their deities in Sindh. Speaking on the religion of the pre-Arab conquest of Sindh, Jafarey (discussed in Hamida Khuro 1993) writes that their religion was not monotheistic and focused on truthfulness and righteousness and that their gods and goddesses represented noble qualities, such as love, kindness, tenderness, strength, beneficence, helpfulness, and friendliness (Khuro 1993). Even after the advent of new faiths and cultural influences, the people of Sindh have tried their best to save and maintain their culture of harmony and peace (Syed 2010).

Sindh came under Arab-Muslim rule when Mohammad Bin Qasim subjugated Sindh in 712 AD. The new rulers of Sindh did not enforce their new faiths upon the local people; and allowed them to retain their earlier faiths (Ali, 2004). The local Sindhis who believed in human kindness were open to accepting the values of brotherhood in Islam. This period sowed the seeds of Islam, and many Sindhis of the Alafis tribe accepted the religion following in the footsteps of their converted tribal chief (Ali 2017).

Even during the partition of India and Pakistan, Sindh was relatively free of inter-communal violence compared to Bengal, the Punjab, and other regions (Bhavani 2014). This syncretic culture of religious tolerance and interfaith harmony has conquered communal bias in Sindh even after the partition of the sub-continent in 1947. Today, Sindhi Hindus are 7.5% of almost a total 48

million in Sindh and live peacefully with people of different faiths (National Census Survey, 2019). After centuries of living together, both Hindu and Muslim Sindhis appear to have retained a syncretic culture of religious tolerance and peaceful co-existence (Abro 2019).

1.1 Interfaith Harmony and Religious Tolerance among Sindhi Muslims and Sindhi Hindus in Sindh

Interfaith harmony is a condition in which people of different faiths live peacefully with each other and is aimed at eliminating the possibility of conflict-violent or non-violent- between different religious groups or sects. The proponents of interfaith harmony call for local and global acceptance of religious diversity and peaceful coexistence. Interfaith harmony entails religious tolerance of different tenets and human behavior manifestations as prescribed in different religions and faiths. Tolerance implies a person's ability to tolerate differences of opinion based upon religion, faith, culture, or political association.

1.2 Religious Festivals of Sindhi Hindus

Three religious festivals celebrated by Sindhi Hindus are discussed in this article. These are Holi, Diwali, and Raksha Bandhan. Holi is celebrated on the 10th of March by Sindhi Hindus to welcome the season of Spring. Sindhi Hindus celebrate the Holi festival by throwing colors at each other and worshipping their gods. Sindhi Hindus celebrate Diwali in memory of the return of their exiled deities (Rama and Sita) to Ayodhya after 14 years (for more details see Agarwal 2020). At the Diwali festival, Sindhi Hindus go shopping, decorate their homes, prepare sweets, crack fireworks, and visit their relatives (for more details see Office Holidays in Sindh Pakistan 2021). Also, Sindhi Hindus celebrate Raksha Bandhan in the month of Shraavan to show the bond of love between brothers and sisters. During this festival, Hindu Sindhi sisters tie 'rakhis' around the wrists of their brothers, and the Hindu Sindhi brothers give presents to their sisters (for more details see The Sindhu World accessed 2020).

1.3 Religious Festivals of Sindhi Muslims

Sindhi Muslims' religious festivals of Eid al-Fitr and Eid al-Adha are now discussed. The word 'Eid' literally means a festival. The term 'Eid Mubarak' is a way of wishing/greeting someone on the occasion of Eid. Sindhi Muslims celebrate Eid al-Fitr after completing their fasts in the month of Ramadhan, the ninth month in the Islamic calendar. They wear new clothes, offer prayers in mosques, prepare foods, and meet their friends and relatives. They also celebrate Eid al-Adha on the tenth of Zil-haj, the twelfth month in the Islamic calendar. On Eid al-Fitr, Sindhi Muslims put on new clothes, go to their mosques to pray, follow some religious customs, prepare different types of food, and meet relatives and friends (for more details see Barr 2020).

On their religious festivals, both Sindhi Muslims and Sindhi Hindus congratulate each other and share their happiness and good wishes with each other.

1.4 Sufism: A Bridge of Harmony and Tolerance between the Sindhis

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Investigating Interfaith Harmony and Religious Tolerance through Text Messages: A Case Study of Sindhi Hindus and Sindhi Muslims in Sindh, Pakistan

Sufism is an Islamic version of mysticism and a school of practice that stresses the inward search for God and avoids materialistic dimensions of life (Specia 2017). Inspired by Sufism, Sindhis of different faiths have been living peacefully for centuries with each other in Sindh. The philosophy of tolerance and interfaith harmony is strong in Sindh due to the general acceptance of Sufism. Sufism has taught Sindhis the way of achieving nearness and divine love through loving and respecting all faiths, nations, classes, and races. The poetry of Qazi Qadan, Shah Abdul Karim, Shah Inayat, Shah Abdul Latif, and Sachal Sarmast has taught Sindhis the values of humanity and kindness (Jotwani 2016). Both Sindhi Muslims and Sindhi Hindus visit the shrines of the above-mentioned poets as a token of showing respect for their ideology. Annually, Sindhis of different faiths set on a spiritual journey to Hanglaj, a place near the border of the province of Sindh and Baluchistan which has become a representative of communal understanding between Hindus and Muslims (Schaflechner 2018).

1.5 Theoretical Framework

In this research, we have used Spradley's Developmental Sequence Method (2016) as a theoretical framework and the four steps are shown in Table 1. The four steps in James Spradley's Method are now discussed. Spradley's domains are categories of cultural meanings (Garrido 2017). These categories contain sub-categories-a cover term/name and included terms/names-which are semantically related. The cover term is a name of a religious festival, and the included terms are performers of a religious festival. These terms develop a semantic field in which words are coherently related to each other. The cultural domains are established when research participants engage in a real-life interaction. Since this research paper addresses virtual domains, careful attention has been paid to analyze the construction of the known virtual, cultural domains through WhatsApp messages, Facebook posts, and mobile text messages which Muslim Sindhis and Hindu Sindhis exchange with each other on the occasion of their religious festivals. 'Eid Mubarak' (Happy Eid), 'Diwali Mubarak' (Happy Diwali) are cultural domains established by Sindhis with 'stay blessed' 'enjoy your day' as sub-categories within the cultural domains.

In addition to domain analysis, the second step involved in Spradley's method (2016) is taxonomy analysis. In his method, taxonomies represent conceptual constructs that are achieved by establishing hierarchical relationships within domains. A taxonomy shows the relationships between sub-sets and the whole (Spradley 2016). In this, sub-sets of the main domain are categorized to form broader constructs for ease of systematic analysis.

Apart from taxonomic analysis, Spradley's method (2016) also contains component analysis which emerges from domains and taxonomies. It involves a reflective activity that allows researchers to understand the meaning of a term in contrast to another term (Garrido 2017). In this step, the additional information provided or shared by a research participant, other than the main term, is also analyzed. (Garrido 2017).

In the final step of thematic analysis, general and specific features/ideas of collected data/observed culture are highlighted and analyzed (Garrido 2017).

Table 1: Elements of Spradley’s Method

| Elements of Spradley’s Method | Examples |
|---|--|
| <p>1. Domain Analysis</p> <p>a. Cover term (Holi)</p> <p>b. Included terms (Hindu brothers, I)</p> <p>c. Semantic relationships (wish, pray).</p> | <p>Domains are meaningful categories constructed by speech communities through the use of language. If a piece of a speech or a write-up contains a cover term, included terms, and semantic relationships between these two terms, it is known as a domain. For instance, the messages which Sindhi Muslims and Sindhi Hindus exchange on their religious festivals are manifestations of cultural domains.</p> <p>Example 1: “To all my Hindu brothers, I heartily wish Happy Diwali. I pray your lives always shine like the lights of Diwali.” In the given domain, ‘Diwali’ which is a name of a religious festival serves as a cover term. Additionally, ‘Hindu brothers’ who are celebrating Holi is an included term. The wishes which the creator of the statement has expressed enable the terms to cohere with each other and thereby establish a cultural domain.</p> <p>Example 2: “I wish a very happy and peaceful *Eid al-Adha* to you and your family. May Allah grant you a harmonious and prosperous life and accept good deeds, forgive your transgressions and sins and ease the suffering of all the peoples around the globe...Amen”. Eid al-Adha is a cover term, while ‘you’, ‘your family’, etc. are included terms.</p> |
| <p>2. Taxonomy Analysis</p> | <p>In taxonomy analysis, the meaningful constructs which are based upon hierarchical relationships are analyzed. In the above-given domain, both Sindhi Muslims and Sindhi Hindus are in a subordinate relationship with the Supreme Being Who blesses their lives.</p> |

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|------------------------------|--|
| | <ol style="list-style-type: none"> 1. “I pray your lives always shine like the lights of Diwali”. (Hierarchical relation between Sindhi Hindus and their gods who will make their lives shine). 2. “May Allah grant you a harmonious and prosperous life and accept good deeds, forgive your transgressions and sins and ease the suffering of all the peoples around the globe...Amen.” (Hierarchical relationship between Sindhi Muslims and their God). |
| 3. Component Analysis | Components are formed from domains and taxonomies. In the given statement, Holi/Eid is a cultural component/domain, the acts of wishing, celebrating, and praying by the Sindhis, and their anticipation of being blessed by their Creator are all components that pave the way for universal constructs. |
| 4. Theme Analysis | <p>Themes are general ideas that are inferred from a given cultural domain. In the following given instances, the themes of interfaith harmony and religious tolerance have been manifested by Sindhis.</p> <ol style="list-style-type: none"> 1. “To all my Hindu brothers, I heartily wish Happy Diwali.” (this shows tolerance and harmony). 2. “I wish a very happy and peaceful *Eid al-Adha* to you and your family.” (also, this reflects tolerance and harmony). |

Spradley’s method (2016), is used to study Sindhis’ religious tolerance and interfaith harmony. In the first step which is domain analysis, Sindhi Hindus’ and Sindhi Muslims’ text messages have been analyzed which represent cultural coexistence and peaceful pluralism. In the second step, the text messages will be classified into taxonomies based on their central ideas of goodwill and friendliness. Similarly, the messages will be analyzed component-wise and thematically to demonstrate Sindhis’ interfaith harmony and religious tolerance towards each other.

1.6 Research Objectives

- a. To show Sindhi Hindus' promotion of religious tolerance and interfaith harmony towards Sindhi Muslims.
- b. To show Sindhi Muslims' promotion of religious tolerance and interfaith harmony towards Sindhi Hindus.
- c. To analyze the propagation of peacefulness by Sindhis using Spradley's Method.

2. Literature Review

We now move on to discuss related work on the issues of interfaith harmony and religious tolerance between Sindhi Muslims and Sindhi Hindus in the Sindh province of Pakistan. Previous studies showed religious tolerance and interfaith harmony among Sindhis by discussing the past history of Sindh and the role of Sufism. None of these studies to the best of our knowledge, showed the role of technology and the use of social media in promoting interfaith harmony and religious tolerance. In addition, none of the previous studies used Spradley's taxonomy to analyze their findings. It is hoped that this study fills this research vacuum by investigating the themes of religious tolerance and interfaith harmony as demonstrated in text messages by Sindhi Muslims and Hindus on the occasion of their respective religious festivals and by analyzing these messages using Spradley's taxonomy.

Sindh province is at a critical stage of history, and the inhabitants of the province should preserve Sindh's cultural heritage of religious tolerance and propagate Sufi education (Taherani and Memon 2015). Taherani and Memon draw upon historical descriptions of Sindh's cultural heritage and call for tolerance through Sufi education. Their research approach is explanatory in its form and content. Their research discussions flout parameters of analytical apparatus and critical underpinnings. Moreover, their approach is retrogressive, as they are engrossed in exploring the past of Sindhi culture.

Informed by the historical legacy of Sindh, Priya Kumar and Rita Kothari (2016) have qualitatively analyzed Sindhis' fluidity of religious associations and practices. Analyzing the historical data from pre-partition days Sindh, they have cogently demonstrated that "Sindh's 'unorthodox' version of Hinduism must be seen as an outcome of three predominant influences— Islam, Sikhism, and Sufism" (Kumar and Kothari 2016, 775). Moreover, they associate relative peacefulness among Sindhi Muslims and Sindhi Hindus with the geographical location of Sindh and the economic interdependence of its inhabitants.

Abdul Hadi (2015) also employing a qualitative method of analysis, critically discusses that Sindhi Hindus of Sindh despite their continued practice of religious tolerance and interfaith harmony have been subjected to persecution at the hands of non-Sindhi religious extremists from the Punjab and Khyber Pakhtunkhwa. Providing some instances of persecution of Sindhi Hindus in Sindh he implies that Sindhi Hindus are forced to migrate from Sindh, Pakistan. However, in his research article, Abdul Hadi does not discuss the mutual respect, love, and interfaith harmony

which Sindhis of different faiths show towards each other and which enhances their love and attachment to their motherland.

In addition to Hadi (2015), Ahmed and Chandio (2019) have employed an ethnographic, qualitative research design to focus on Sufi shrines to demonstrate that “interfaith harmony is one of the important Sufi practices. All Sufi saints believe, teach and promote interfaith harmony. It is because of this reason that they have a vast number of followers from all sects and religions” (Ahmed, and Chandio 2019, 424). Although their research work advocates religious tolerance and interfaith harmony through Sufism, their data collection is confined to religious shrines.

Apart from Ahmed and Chandio (2019), Levesque (2020) has also qualitatively analyzed some of the writings of Sindhi intellectuals to suggest that Sufism is the identity maker of Sindh’s Sindhis irrespective of their religion or caste. Thematically analyzing the purposively sampled chunks taken from the works of Sindhi writers, he concludes “the proponents of the idea of Sufism as a characteristic of Sindh and Sindhi identity believe that Sindh possesses a specific ‘Sufi culture’ which has ensured the peaceful coexistence of various religions throughout time” (Levesque 2020, 17).

3. Material and Methods

In this study, we have also employed a qualitative research method in data collection and analysis. We purposively sampled research participants, both Sindhi Muslims and Sindhi Hindus, to share their messages which they exchanged on the occasions of their religious festivals. The messages were shared with us by both men and women who were between 20 to 35 years old. Three research participants were aged between 20 to 25 years, while five research participants were aged between 28 to 35. The messages had been shared among the research participants through WhatsApp, Facebook, and mobile text messages. Moreover, the data were shared with us by the research participants in form of screenshots and forwarded actual messages. The collected data were then documented and codified for analysis using Spradley’s Developmental Sequence Method (2016).

In addition, phone calls were made to three of these participants who were chosen purposively due to ease of access, and conversations with each of them were held for about five minutes. Notes were taken and reflections on their responses were made as suggested by Spradley (2016). The aim of these post-data collection interviews was to further investigate the intentions and motives of the research participants in sharing the congratulatory messages.

4. Results and discussion

In this section, we are moving ahead to present and analyze research findings using Spradley’s method (2016). First, we analyze Sindhi Muslims’ congratulatory messages which they sent to their Sindhi Hindu friends on the occasion of the latter’s religious festivals. The data have been tabulated here for systematic analysis.

Table 2 Displaying Sindhi Muslims’ Feelings and Attitudes towards Sindhi Hindus in Sindh

| Research Participants (Sindhi Muslims) | Examples (Messages) | Domain Analysis | Taxonomy Analysis | Component Analysis | Theme Analysis |
|--|---|--|--|--|--|
| Research Participant 1 | “HAPPY HOLI to all my teachers, trainees, friends, and all those who are celebrating . May the life of all be blessed with colors of love and smiles as those of Holi. #Happy #Holi.” | <ol style="list-style-type: none"> 1. Cover term: ‘Holi’ is a cover term. 2. Included terms: ‘my teachers’, ‘trainees’, ‘friends’, and ‘all those who are celebrating’ are included terms. 3. Semantic relationship: Wishing Holi is due to the annual occurrence of the Festival and religious tolerance in Sindh. | Hierarchical relationship: Those who celebrate Holi have been subordinated to their God who will bless them. | <ol style="list-style-type: none"> 1. Occasion: Holi festival. 2. Sign: White Pigeon. 3. Act: wishing, praying, blessing. 4. Emotion: Happiness. | Sharing good wishes with Sindhi Hindus by Sindhi Muslims shows implicit themes of religious tolerance and interfaith harmony . |
| Research Participant 2 | “Happy Diwali (Festival of | <ol style="list-style-type: none"> 1. Cover term: Diwali | Hierarchical relationship: Diwali | <ol style="list-style-type: none"> 1. Occasion: Diwali | This message also |

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|-------------------------------|---|--|--|---|--|
| | Lights) to all” | <ol style="list-style-type: none"> Included term: all Semantic relationship: Wishing here is an effect/part of the religious festival (Diwali). | celebration is a religious ritual that puts Sindhi Hindus in a subordinate relationship with their deities Rama and Sita (for more details see Agarwal, 2020). | <ol style="list-style-type: none"> Sign: lights. Act: wishing. Emotion: Happiness. | reflects the values of interfaith harmony and religious tolerance. |
| Research Participant 3 | “To all my Hindu brothers, I heartily wish Happy Diwali. I pray your lives always shine like the lights of Diwali.” | <ol style="list-style-type: none"> Cover term: Diwali. Included terms: ‘all my Hindu brothers’. Semantic relationship: These heartfelt wishes and prayers are effects of peace traditions in Sindh and the occasion of the Diwali festival. | Hierarchical relationship: The subordinates pray to their Superordinate God for blessings and favors. | <ol style="list-style-type: none"> Occasion: Diwali. Sign. No Act: wishing and praying. Emotion: Happiness. | Religious tolerance and interfaith harmony are the main ideas. |
| Research Participant 4 | “Dear Hindu brothers and sisters, please receive my | <ol style="list-style-type: none"> Cover term: Raksha Bandhan. Included terms: | Hierarchical relationship: Superordinate God can strengthen the bond | <ol style="list-style-type: none"> Occasion: Raksha Bandhan. Sign: no. Act: wishing | |

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| sincere feelings of love and respect on the occasion of Raksha Bandhan. May the bonds between brothers and sisters remain evergreen. ” | 3. Semantic relationship: The felicitation is a part of the Raksha Bandhan festival. | between brothers and sisters who look to God for protection. | and praying. 4. Emotion: Happiness. |
|---|--|--|--|

As shown in the above-given table, Sindhi Muslims have developed cultural domains of Holi, Diwali, and Raksha Bandhan while wishing their Sindhi Hindu friends using sophisticated gadgets and social media. The given domains involve cover terms, included terms, and semantic relationships that develop semantic fields related to their religious festivals. The cover terms are ‘Holi’, ‘Diwali’, and ‘Raksha Bandhan’, while ‘teachers’, ‘trainers’, ‘friends’, ‘all’, ‘brothers’, and ‘sisters’ are included terms. Furthermore, wishing Sindhi Hindus is a part/effect of the religious festivals, an act which Spradley (2016) has called a type of semantic relationship.

In addition to the religio-cultural domains, the Sindhi Muslims’ text messages to their Sindhi Hindu friends also contain taxonomic hierarchies. These taxonomic categories are based upon hierarchical relationships between Sindhi Hindus and their gods. As demonstrated in the messages, the Sindhi Hindus depend upon their superordinate gods for blessings and favors. Also, it shows the fact that their gods are in a superordinate position, whereas the Sindhi Hindus are in a subordinate position in the hierarchical structure developed within the Sindhi Muslims’ text messages.

Apart from taxonomic categorization, Sindhi Muslims’ messages to their Sindhi Hindu friends in Sindh also comprise of different components. These components are occasions, signs, acts, and emotions. The occasions of religious festivals (Holi, Diwali, and Raksha Bandhan) are textual constructions that also help the Sindhi Muslims in developing semantic fields/domains. Additionally, these messages also consist of signs, such as lights, pigeons (their pictures accompanied with the messages) which enhance the symbolic value of the shared messages. Also,

their messages represent the acts of wishing Sindhi Hindus on their religious festivals. The acts of wishing reflect Sindhi Muslims' emotions of happiness as is appropriate for the occasions.

All these components in the Sindhi Muslims' messages combined to form the implicit themes of interfaith harmony and religious tolerance. Since their religious identity is different, but their feelings and attitudes towards Sindhi Hindus and their religious festivals reflect tolerance and harmony. Also, this behavior of tolerance is what Kumar and Kothari (2016) have called fluidity of religious practices in Sindh.

Now we move on to analyze Sindhi Hindus' text messages sent to their Sindhi Muslim friends through sophisticated gadgets and social media on the occasion of the latter's religious festivals.

Table 3 Displaying Sindhi Hindus' Feelings and Attitudes towards Sindhi Muslims in Sindh

| Research Participants (Sindhi Hindus) | Examples (Messages) | Domain Analysis | Taxonomy Analysis | Component Analysis | Theme Analysis |
|---------------------------------------|---|---|--|--|--|
| Research Participant 5 | "I wish a very happy and peaceful *Eid al-Adha* to you and your family. May Allah grant you a harmonious and prosperous life and accept good deeds, forgive your transgressions and sins and ease the suffering of all the peoples around the | <ol style="list-style-type: none"> 1. Cover term: Eid al-Adha. 2. Included terms: 'you and your family. 3. Semantic relationship: Wishing Eid is a part of the religious festival. | The hierarchical relationship between Allah and Sindhi Muslims as the Former forgives the latter's sins and eases their suffering. | <ol style="list-style-type: none"> 1. Occasion: Eid al-Adha. 2. Sign: Mosque 3. Act: Wishing and praying. 4. Emotion: happiness. | Interfaith harmony and religious tolerance are the main ideas embedded within the message shared by the participant (5). |

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|-------------------------------|---|---|--|--|---|
| | globe...Amen”. | | | | |
| Research Participant 6 | “Eid-ul-Adha Mubarak to all my friends, colleagues, and dear students.” | <ol style="list-style-type: none"> 1. Cover term: Eid al-Adha. 2. Included terms: ‘friends, colleagues, and dear students’. 3. Semantic relationship: wishing ‘Eid Mubarak’ is a part of the religious festival. | Hierarchical relationship: The wisher and the wished are in a cooperative relationship. | <ol style="list-style-type: none"> 1. Occasion: Eid al-Adha. 2. Sign: 3. Act: wishing. 4. Emotion: Happiness | Themes of interfaith harmony and religious tolerance are inherent to the participant’s (6) message. |
| Research Participant 7 | “On this Eid, may God accept your sacrifices and make your every day like Eid. Eid Mubarak to you and your family.” | <ol style="list-style-type: none"> 1. Cover term: Eid (al-Adha). 2. Included terms: ‘you and your family’. 3. Semantic relationship: Wishing Eid is a part of the religious festival. | Hierarchical relationship: God is in a superordinate position of accepting sacrifices and blessing Sindhi Muslims. | <ol style="list-style-type: none"> 1. Occasion: Eid. 2. Sign: 3. Act: wishing and praying. 4. Emotion: Happiness. | The central ideas are interfaith harmony and religious tolerance. |

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|-------------------------------|---|--|--|---|--|
| Research Participant 8 | “Accept my felicitations on this Eid-al-Fitr. May God accept your fasts and bless you forever”. | <ol style="list-style-type: none"> 1. Cover term: Eid al-Fitr. 2. Included terms: ‘God’, ‘your fasts’. 3. Semantic relationship: wishing Eid is a part of the religious festival. | Hierarchical relationship: God is in a superordinate relationship with Sindhi Muslims because He will accept Sindhi Muslims’ fasts and thereby bless them. | <ol style="list-style-type: none"> 1. Occasion: Eid. 2. Sign: 3. Act: wishing and praying. 4. Emotion: Happiness. | Themes of interfaith harmony and religious tolerance are also manifest in the given example. |
|-------------------------------|---|--|--|---|--|

Much like Sindhi Muslims, Sindhi Hindus in Sindh have also developed cultural domains related to Eid al-Adha and Eid al-Fitr by wishing their Sindhi Muslim friends through modern means of communication technology. The cultural domains/semantic fields developed by Sindhi Hindus in their messages to their Sindhi Muslim friends consist of cover terms, included terms, and semantic relationships. ‘Eid al-Adha’, and ‘Eid al-Fitr’ are cover terms in their messages, while ‘you’, ‘your family’, ‘friends’, ‘colleagues’, ‘students’, etc. are included terms. The Sindhi Hindus have created semantic relationships between the cover terms and the included terms demonstrating that wishing Eid greeting is a part of the religious ritual (Eid).

Sindhi Hindus’ textual messages also contain hierarchical taxonomy. As demonstrated in the messages, Sindhi Muslims are in a hierarchical relationship with their God. The former fit into a subordinate position, while the latter occupies a superordinate place in the cultural domains. In this hierarchical relationship, God accepts prayers and blesses Sindhi Muslims for their obedience and worship. Thus, Sindhi Hindus’ congratulatory messages involve hierarchical structures.

Not only taxonomic categories but also different components are characteristic features of Sindhi Hindus’ good wishes messages to their Sindhi Muslim friends in Sindh. One of the components in their messages is the occasions of Eid al-Adha and Eid al-Fitr. The second component in their messages is a sign. One of their WhatsApp messages accompanied a picture of a mosque (a sign) which enhances the semantic value of the cultural domains developed by Sindhi Hindus in their messages. Also, their messages contained the acts of greeting/wishing Eid which reflected their emotions of happiness. In this way, the Sindhi Hindus developed the different components in their messages sent to their Sindhi Muslim friends through social media.

All these components analyzed above textually construct and consolidate the universal ideas of interfaith harmony and religious tolerance among Sindhis in Sindh, ideas which are, to borrow Spradley's concept (2016), implicit themes.

4.1 Similarities in Sindhi Muslims' and Sindhi Hindus' Text Messages Sent on the Occasions of their Respective Religious Festivals

The messages of the Sindhi Muslims and the Sindhi Hindus are similar in their media, contents/domains, moods, and themes. Both the Sindhi Muslims and the Sindhi Hindus made use of social media with the help of sophisticated gadgets to wish each other on the occasions of their religious festivals. They employed Facebook, WhatsApp, and mobile text message services as tools to achieve their cultural goals of peaceful coexistence. These modern means of communication enabled them to establish virtual, cultural domains of syncretic culture.

The cultural domains/contents which both the communities in Sindh have developed are related to their respective religious festivals. The Sindhi Muslims celebrate their Eid festivals and share their happiness with Sindhi Hindus using social media. Similarly, the Sindhi Hindus send their good wishes on their religious festivals through social media to their Sindhi Muslim friends. The two communities are actually developing what some years ago Kumar and Kothari (2016) defined as fluid practices, but in this case, it is happening in the virtual domain.

In addition to the cultural, virtual domains, moods/emotions in their messages are also similar. Both the communities have expressed their feelings of happiness when conveying their good wishes to each other. For instance, the Sindhi Muslims have wished their Sindhi Hindu friends in a way that reflects happiness and good attitudes. In the same manner, the Sindhi Hindus have happily wished Sindhi Muslims on their religious festivals. Additionally, their congratulatory messages have a common characteristic of being sent along with prayers and good wishes.

The similarity of themes is yet another characteristic in the messages shared/sent to each other by both the communities. Their messages contain universal ideas which Spradley (2016) defined as implicit themes. The messages implicitly reflect the themes of religious tolerance and interfaith harmony. This developing culture of tolerance is upheld both by Sindhi Muslims and Sindhi Hindus using social media effectively.

Thus, there are indeed similarities in the messages of the Sindhis which they send/share on the occasion of their religious festivals to wish each other.

5. Conclusion

The role of the content of the messages (both verbal and graphic) using social media and smart technology like WhatsApp and Facebook in displaying interfaith harmony and religious tolerance

on the occasion of their religious festivals among Sindhi Hindus and Sindhi Muslims discloses that the age-old brotherhood and goodwill among this ethnic group despite religious differences prevails.

The practitioners of interfaith harmony and religious tolerance as features of Sindh and Sindhi identity are of the view that “Sindh possesses a specific ‘Sufi culture’ which has ensured the peaceful co-existence of various religions throughout time” (Levesque 2020, 17). In these days of modern communication technology, there is a resurgence and passionate support for these values of peace and tolerance among Sindhis in Sindh.

The aim of this research article was to investigate the values of interfaith harmony and religious tolerance in the Sindhis’ messages using Spradley’s Developmental Sequence Model (2016). The purposively sampled messages of both the Sindhi Muslims and the Sindhi Hindus were qualitatively analyzed to demonstrate that the ethnic community is successfully developing virtual domains to strengthen the values of interfaith harmony and religious tolerance. Hence, Sindhis in Sindh are setting a good example for the other provinces of Pakistan to propagate and consolidate the values of religious tolerance and interfaith harmony.

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Story Grammar Analysis of Narratives in Typically Developing Tamil Speaking Children

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Abstract

Narrative has long been considered as one of the first and most skilled uses of language. The primary way in which human beings make sense of their experience is by casting it in a narrative form, ‘this happened and so that happened’ (Pipe et al. 1999). The present study profiled the development of story grammar components of 200 typically developing Tamil speaking children in a story retelling task, in the age range 3 years to 6 years 11 months. The analysis revealed a developmental trend in the acquisition and expression of the story grammar components. The cognitive language interplay in narrative context has been discussed. The patterns of presentation across age groups have been discussed in this paper. This study would provide normative data to evaluate narrative in Tamil speaking children. The pattern of acquisition of narrative would help plan intervention for children with language disorders.

Keywords: story grammar, macrostructures, narratives, story retelling, cognition, memory, Typically Developing Tamil Speaking Children

1. Introduction

Narratives are the earliest monologue discourse form to develop and are used to report, analyse, and regulate daily activities (Ukrainetz et al. 2005). Narratives in the form of storytelling are an inherent part of human culture that has been passed down from generations since ancient times.

Narrative is the first type of extended discourse in which children engage. They first listen to narratives and stories told by others and soon learn to actively participate and construct narratives reflecting their thoughts and musings as they grow older. Narratives also play a

significant role in the children's school education where it is used in interaction with teachers and peers, and between the children and written texts or graphic representations such as drawings, diagrams, and photos. Narratives are also used to evaluate children's ability to re-tell, summarize, or paraphrase stories and events (Kao M., 2015). The narrative abilities of young children are rooted in the knowledge derived from their mental interpretations of the events and their subsequent verbalization. The academic and language skills of a child are effectively predicted by his or her narrative skills before entering the school (Peterson and McCabe 1994).

Narratives have been analysed primarily in the personal context or using fictional stories. Traditionally, Fictional narratives have the potential for revealing a formal performance aspect lacking in informal personal conversational narratives. Therefore, they are more commonly used in narrative assessment and instruction of young children (Ukrainetz et al. 2005).

Story retelling involves the recall of a story where the topic, content and length of discourse differ across different speakers as they must draw from their lexicon and linguistic skills to retell the story. It is considered as the best predictor of language delays in young children as it reflects their ability to interpret and reconstruct a coherent narrative (Gazella and Stockman 2003). Story generation requires the narrator to invent a narrative using their own words. The narrator must be creative and original in constructing their narrative as generating a story for the first time requires cognitive and linguistic skills (Gazella and Stockman 2003). Owing to the simplicity and use of pre-modelling in elicitation, story retelling task was the choice of elicitation for the present study.

Every narrative has two common attributes: thematic coherence at the macro level of the overall structure of events, and linguistic cohesion at the micro-level of referents and clauses. Irrespective of the language, dialect, type of story structure and theme, every narrative is constructed to maintain the coherence and cohesion of the narrative (de Villiers 2004).

Narrative macrostructure analysis can be done using different approaches. The most commonly used approach was developed by Stein and Glenn (1979) to examine the story content, who proposed that the story consists of two main units: a setting statement and one or more episodes. The setting statement provides the social, physical, or temporal context of the story and introduces the characters. An episode consists of a behavioural sequence of story grammar units like initiating event, internal response, plan, attempt, consequence, and reaction that describe the character's inner thoughts and feelings (John, Lui, and Tannock 2003). Pre-school children often tell charming stories but there is considerable scope for growth concerning life experience, storytelling exposure, academic instruction, and linguistic development. Fictional narratives are also used in schools for instruction, as a context for the development of language and literacy skills, and as a tool for the transmission of knowledge. Thus, both personal and fictional narratives are important in the learning and development of young children (Ukrainetz et al., 2005).

Children begin to narrate as early as when they are 2 years old and their first attempts at narration typically consist of two simple past events strung together (Kelly K. and Bailey A., 2012). Pre-school children generally describe isolated events instead of thematically arranged narratives. They lack the interactive and conversational skills needed to tell stories with structured

narratives. During story retelling, the older children recall more events and construct more inaccurate accounts and lengthen the stories as compared to younger children. Their narrative skills improve in tandem with their ability to read and write (John, Lui and Tannock, 2003). McCabe and Peterson (1990) found that children across different age groups produced more goal-directed episodes in their narratives as compared to their fictional narratives (Terry et al. 2013) also found statistically significant differences in the microstructure and macrostructure of personal and fictional narratives. Thus, children's narrative skills vary across narrative genres.

Although stories and narratives are universal, they carry different styles of presentations, social value, and interactive functions across different cultures. Thus, the variations in languages must be analysed and recorded to understand the typical development (Kao 2015). Therefore, the typical development mentioned in the literature could not be extrapolated other languages until verified and tested. The insight on typical development helps to analyse the narratives in children with language disorders.

The narrative literature in the Tamil language notably reflects two studies, 1) the story grammar analysis in Tamil speaking children in five to eight-year-old children, done with 'Frog where are you?' story normed with English population (Priyadharshini 2017); 2) the profile of syntactic and semantic diversity in first and second grade Tamil speaking children using microstructural parameters of narratives in self-narratives and story retelling tasks (Ravichandran et al. 2020). There are no established normative data on the early development of narrative. The material used in the study was not normed for Tamil speaking population (e.g. Frog Where Are You?) used by Priyadharshini in 2017.

The present study aimed at evaluating the emerging narratives of Tamil speaking children in the age range three years to six years eleven months using story grammar analysis in a story retelling context.

1.1 Objectives

To identify the developmental trends in the expression of story grammar components in the story retelling of Tamil speaking preschool children.

2. Method

2.1 Participants

Two hundred typically developing Tamil speaking children participated in this study. The children were in the age range of 3;1 to 6;11 years, who were divided into 4 groups (3;1 to 3;11, 4;1 to 4;11, 5;1 to 5;11 and 6;1 to 6;11). The children were selected from eight mainstream schools and neighbourhood communities in and around Chennai, Tamil Nadu, India (Table, 1).

Table 1 Demographic data of participants on mean age and gender ratio

| Age | 3 to 3;11 | 4 to 4;11 | 5 to 5;11 | 6 to 6;11 |
|-------------------|--------------|--------------|--------------|--------------|
| Number (n=200) | 50 | 50 | 50 | 50 |
| Males/Females (n) | 25/25 | 25/25 | 25/25 | 25/25 |
| Mean age (years) | 3 yrs; 7 mon | 4 yrs; 6 mon | 5 yrs; 5 mon | 6 yrs; 6 mon |

2.2 Stimuli

The material for story retelling were three pictured stories, with a printed text description of the story in Tamil. The stories were selected from a forum called Storyweavers.com. These are available in a common medium however were not used as curriculum or rather the children were not exposed to them like the regular moral stories taught at school. Two eminent linguists evaluated the contents for the story retell. The contents were checked for meaning, spelling, and simplicity.

2.3 Pilot Data

There were eight stories selected for the story retell task initially, a pilot study was conducted to select the stories that are easier to relate and respond. The pilot data was conducted with 10 children in the lower age group 3 to 3;11 years and 4 to 4;11 years, 15 children in each age group. The pilot data involved story retell with the stimuli to check for "Familiarity" of the material to be presented. The data in the pilot study were analysed for macrostructure components for its presence or absence. The stories which obtained greater scores were analysed. Based on the responses a story named "My fish, no fish" (<https://storyweaver.org.in/stories/7707-kulaththil-irundha-kurumbukaara-meengal>), were selected as final presentation material for data collection.

To maintain newness and task originality such stories available in the market but not frequently used or heard were used. The picture stimuli were made into a separate booklet.

2.4 Narrative Elicitation Method

Two hundred children participated in the present study from various schools across Tamil Nadu. The narrator told the story two times to the child and asked to retell the story seeing the book with words printed in Tamil. Each child was assessed separately in a quiet room. All the sessions were audio-video recorded with an Olympus camera. Overall recording duration ranged from 20 minutes for each child. During the recording, social reinforcement was given to keep up the motivation of the child. After the recording was completed, each child was reinforced verbally and a few tangible reinforcements such as stickers, pens, and pencils were given.

2.5 Transcription and Coding

The video samples were orthographically transcribed manually. Transcribers could listen to an utterance up to three times to ensure that conditions for determining intelligibility were uniform across all narrative samples. Only complete and fully intelligible utterances were included in the analysis. The unit of analysis was an utterance (the number of utterances was fragmented to analyse the components of narratives).

2.6 Coding for Macrostructure Analysis

The macrostructure elements were analysed in terms of the story grammar (SG) components. The SG components include setting (S), characters (C), initiating event (IE), internal plan (IP), Attempt (A) and outcome (O), resolution (R) of the event (Stein and Glenn 1979). The narrative sample for three stories of story retell were organized into utterances to be analysed for the story grammar components in them. The scoring involved a rating procedure for the sample from 3-0 where for each component of story grammar, 3 denotes accomplished/detailed description of the component, 2 denotes main content of the component being described, 1 denotes only when a relevant attempt is to make to describe the component and 0 denotes the absence or no attempts to describe the component.

2.7 Reliability

The principal investigator watched and re-transcribed the narratives included in the study for reliability purposes. Agreement between each of the transcriptions and the original transcriptions done by the principal investigator exceeded 90%. The narrative samples of the participants were categorized based on the tasks used and the stimuli involved across the age groups. The data were coded numerically and typed out in a Microsoft Excel spreadsheet according to the age range.

3. Results and Discussion

The present study aims to evaluate and report the narratives in typically developing Tamil speaking children in the age range 3;0 – 6;11 (years; months). A story grammar analysis was employed to analyse the narrative macrostructure. The constituents of the macrostructure include a setting and an episode. The episodic features analysed were the character, initiating event, internal response, Attempt, outcome, and resolution. The six parameters were assessed across four age groups (3;0-3;11; 4;0-4;11; 5;0-5;11, 6;0-6;11).

3.1 Developmental Trends

The story grammar components were analysed for developmental trends and gender differences across four age groups using Two-way ANOVA. The results of ANOVA obtained for each parameter have complied with two story retelling conditions.

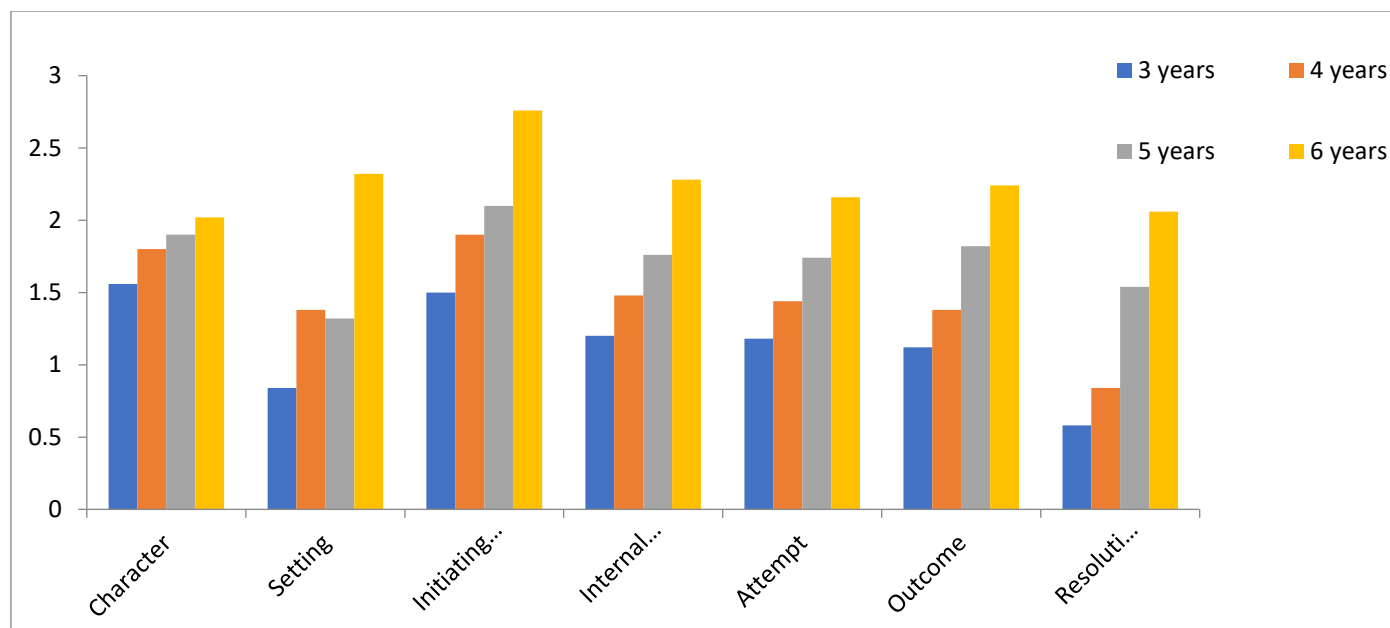
The Two-way Anova results revealed a significant difference in the expression of story grammar components in narratives of children across four age groups (Table 2). Thus, the null hypothesis is rejected, as Anova indicates significant variance. All six components in the first story showed a significant increase in the score with an increase in age. The Anova result for in the story

retelling condition revealed a significant difference in story grammar elements across the four age groups. There was an increasing trend in the expression of story grammar elements with an increase in age.

Table 2

| Story grammar element | Mean and Standard Deviation across age groups and ANOVA results | | | | | | | | | |
|------------------------|---|-----|---------|------|---------|------|---------|-----|----------|----------|
| | 3 years | | 4 years | | 5 years | | 6 years | | F- value | p- Value |
| | M | SD | M | SD | M | SD | M | SD | | |
| Character | 1.56 | .64 | 1.80 | .49 | 1.90 | .416 | 2.02 | .14 | 10.11 | <.001 |
| Setting | .84 | .68 | 1.38 | .75 | 1.32 | .713 | 2.32 | .68 | 46.21 | <.001 |
| Initiating event | 1.50 | .58 | 1.90 | .58 | 2.10 | .416 | 2.76 | .43 | 59.55 | <.001 |
| Internal Plan/Response | 1.20 | .49 | 1.48 | .71 | 1.76 | .52 | 2.28 | .70 | 28.89 | <.001 |
| Attempt | 1.18 | .52 | 1.44 | .76 | 1.74 | .60 | 2.16 | .54 | 25.52 | <.001 |
| Outcome | 1.12 | .59 | 1.38 | .73 | 1.82 | .69 | 2.24 | .47 | 32.28 | <.001 |
| Resolution | .58 | .57 | .84 | 1.04 | 1.54 | .71 | 2.06 | .79 | 35.95 | <.001 |

Chart 1 - showing the mean of story grammar elements across four age groups in the first story retelling context.



3.2 Between Group Differences in Story Grammar Elements

3.2.1 Character

Table 3

Showing the Post Hoc Comparison for the Story grammar element Character between four age groups in Story Retelling context.

| (I) Age Group | (J) Age Group | Mean Difference (I-J) | Std. Error | Sig. | 95% Confidence Interval | |
|---------------|---------------|-----------------------|------------|-------|-------------------------|-------------|
| | | | | | Lower Bound | Upper Bound |
| 3 years | 4 years | -.24* | .086 | .036 | -.47 | -.01 |
| | 5 years | -.34* | .086 | .001 | -.57 | -.11 |
| | 6 years | -.46* | .086 | <.001 | -.69 | -.23 |
| 4 years | 3 years | .24* | .086 | .036 | .01 | .47 |
| | 5 years | -.10 | .086 | 1.000 | -.33 | .13 |
| | 6 years | -.22 | .086 | .070 | -.45 | .01 |
| 5 years | 3 years | .34* | .086 | .001 | .11 | .57 |
| | 4 years | .10 | .086 | 1.000 | -.13 | .33 |
| | 6 years | -.12 | .086 | .999 | -.35 | .11 |
| 6 years | 3 years | .46* | .086 | <.001 | .23 | .69 |
| | 4 years | .22 | .086 | .070 | -.01 | .45 |
| | 5 years | .12 | .086 | .999 | -.11 | .35 |

Interpretation

In the post hoc analysis, Bonferroni correction was applied owing to significant differences obtained in Two-way ANOVA (table, 3). There is a significant difference in the expression of characters in the narrative between the 3-year-old and 5-year-old children, 3-year-old and 6-years-old children and 4-years-old and 5-years-old children, 4-year-old children, and 6-year-old children.

3.2.2 Setting

Table 4

Showing the Post Hoc Comparison for the Story grammar element setting between four age groups in Story Retelling context.

| (I) Age Group | (J) Age Group | Mean Difference (I-J) | Std. Error | Sig. | 95% Confidence Interval | |
|---------------|---------------|-----------------------|------------|-------|-------------------------|-------------|
| | | | | | Lower Bound | Upper Bound |
| 3 years | 4 years | -.54* | .129 | <.001 | -.88 | -.20 |
| | 5 years | -.48* | .129 | .002 | -.82 | -.14 |
| | 6 years | -1.48* | .129 | <.001 | -1.82 | -1.14 |
| 4 years | 3 years | .54* | .129 | <.001 | .20 | .88 |
| | 5 years | .06 | .129 | 1.000 | -.28 | .40 |
| | 6 years | -.94* | .129 | <.001 | -1.28 | -.60 |
| 5 years | 3 years | .48* | .129 | .002 | .14 | .82 |
| | 4 years | -.06 | .129 | 1.000 | -.40 | .28 |
| | 6 years | -1.00* | .129 | <.001 | -1.34 | -.66 |
| 6 years | 3 years | 1.48* | .129 | <.001 | 1.14 | 1.82 |
| | 4 years | .94* | .129 | <.001 | .60 | 1.28 |
| | 5 years | 1.00* | .129 | <.001 | .66 | 1.34 |

Interpretation

In the post hoc analysis, Bonferroni correction was applied owing to significant differences obtained in Two-way ANOVA (Table,4). There is a significant difference between 3 years and 4-year-old children, 3-years-old and 5-years-old children, 3-years-old and 6-years-old children, 4-years-old and 6-years-old children, 5-years-old and 6-years-old children.

3.2.3 Initiating Event

Table 5

Showing the Post Hoc Comparison for the Story grammar element Initiating Event between four age groups in Story Retelling context.

| (I) Age Group | (J) Age Group | Mean Difference (I-J) | Std. Error | Sig. | 95% Confidence Interval | |
|---------------|---------------|-----------------------|------------|-------|-------------------------|-------------|
| | | | | | Lower Bound | Upper Bound |
| 3 years | 4 years | -.40* | .096 | <.001 | -.66 | -.14 |
| | 5 years | -.60* | .096 | <.001 | -.86 | -.34 |
| | 6 years | -1.26* | .096 | <.001 | -1.52 | -1.00 |
| 4 years | 3 years | .40* | .096 | <.001 | .14 | .66 |
| | 5 years | -.20 | .096 | .236 | -.46 | .06 |
| | 6 years | -.86* | .096 | <.001 | -1.12 | -.60 |
| 5 years | 3 years | .60* | .096 | <.001 | .34 | .86 |
| | 4 years | .20 | .096 | .236 | -.06 | .46 |
| | 6 years | -.66* | .096 | <.001 | -.92 | -.40 |
| 6 years | 3 years | 1.26* | .096 | <.001 | 1.00 | 1.52 |
| | 4 years | .86* | .096 | <.001 | .60 | 1.12 |
| | 5 years | .66* | .096 | <.001 | .40 | .92 |

Interpretation

In the post hoc analysis, Bonferroni correction was applied owing to significant differences obtained in Two-way ANOVA (Table,5). There are a significant difference 3-year-old and 4-year-old children, 3-year-old and 5-year-old children, 3-year-old and 6-year-old children, 4-year-old and 6-year-old children, 5-years-old and 6-year-old children. Therefore, we reject the null hypothesis and find a significant difference in the initiation of an event in the story across the four age groups. The results reveal an increasing trend in children's expression of initiating events in the story retelling task.

3.2.4 Internal Plan

Table 6

Showing the Post Hoc Comparison for the Story grammar element Internal Plan between four age groups in Story Retelling context

| (I) Age Group | (J) Age Group | Mean Difference (I-J) | Std. Error | Sig. | 95% Confidence Interval | |
|---------------|---------------|-----------------------|------------|------|-------------------------|-------------|
| | | | | | Lower Bound | Upper Bound |

| | | | | | | |
|---------|---------|--------|------|-------|-------|------|
| 3 years | 4 years | -.28 | .121 | .131 | -.60 | .04 |
| | 5 years | -.56* | .121 | <.001 | -.88 | -.24 |
| | 6 years | -1.08* | .121 | <.001 | -1.40 | -.76 |
| 4 years | 3 years | .28 | .121 | .131 | -.04 | .60 |
| | 5 years | -.28 | .121 | .131 | -.60 | .04 |
| | 6 years | -.80* | .121 | <.001 | -1.12 | -.48 |
| 5 years | 3 years | .56* | .121 | <.001 | .24 | .88 |
| | 4 years | .28 | .121 | .131 | -.04 | .60 |
| | 6 years | -.52* | .121 | <.001 | -.84 | -.20 |
| 6 years | 3 years | 1.08* | .121 | <.001 | .76 | 1.40 |
| | 4 years | .80* | .121 | <.001 | .48 | 1.12 |
| | 5 years | .52* | .121 | <.001 | .20 | .84 |

Interpretation

In the post hoc analysis, Bonferroni correction was applied owing to significant differences obtained in Two-way ANOVA (Table, 6). There is a significant difference between 3 years and 5 years old children, 3-years-old and 6 years old children, 4-years-old and 6-years-old children, 5-years-old and 6-years-old children. However, there was no significant difference between 3-years-old and 4-years-old children, 4-years-old and 5-years old children.

3.2.5 Attempt

Table 7

Showing the Post Hoc Comparison for the Story grammar element Attempt Between four age groups in Story Retelling context.

| (I) Age Group | (J) Age Group | Mean Difference (I-J) | Std. Error | Sig. | 95% Confidence Interval | |
|---------------|---------------|-----------------------|------------|--------|-------------------------|-------------|
| | | | | | Lower Bound | Upper Bound |
| 3 years | 4 years | -.26 | .118 | .170 | -.57 | .05 |
| | 5 years | -.56* | .118 | <0.001 | -.87 | -.25 |
| | 6 years | -.98* | .118 | <0.001 | -1.29 | -.67 |
| 4 years | 3 years | .26 | .118 | .170 | -.05 | .57 |
| | 5 years | -.30 | .118 | .069 | -.61 | .01 |
| | 6 years | -.72* | .118 | <0.001 | -1.03 | -.41 |

| | | | | | | |
|---------|---------|-------|------|--------|------|------|
| 5 years | 3 years | .56* | .118 | <0.001 | .25 | .87 |
| | 4 years | .30 | .118 | .069 | -.01 | .61 |
| | 6 years | -.42* | .118 | .003 | -.73 | -.11 |
| 6 years | 3 years | .98* | .118 | <0.001 | .67 | 1.29 |
| | 4 years | .72* | .118 | <0.001 | .41 | 1.03 |
| | 5 years | .42* | .118 | .003 | .11 | .73 |

Interpretation

In the post hoc analysis, Bonferroni correction was applied owing to significant differences obtained in Two-way ANOVA (Table,7). There is a significant difference between 3 years and 4 years old children, 3 years and 5 years old children, 3 years and 6 years old children, 4 years and 6 years old children, and 5 years and 6 years old children. However, there were no significant differences between the age groups for 4 years and 5 years old children.

3.2.6 Outcome

Table 8

Showing the Post Hoc Comparison for the Story grammar element Outcome between four age groups in Story Retelling context.

| (I) Age Group | (J) Age Group | Mean Difference (I-J) | Std. Error | Sig. | 95% Confidence Interval | |
|---------------|---------------|-----------------------|------------|--------|-------------------------|-------------|
| | | | | | Lower Bound | Upper Bound |
| 3 years | 4 years | -.26 | .123 | .212 | -.59 | .07 |
| | 5 years | -.70* | .123 | <0.001 | -1.03 | -.37 |
| | 6 years | -1.12* | .123 | <0.001 | -1.45 | -.79 |
| 4 years | 3 years | .26 | .123 | .212 | -.07 | .59 |
| | 5 years | -.44* | .123 | .003 | -.77 | -.11 |
| | 6 years | -.86* | .123 | <0.001 | -1.19 | -.53 |
| 5 years | 3 years | .70* | .123 | <0.001 | .37 | 1.03 |
| | 4 years | .44* | .123 | .003 | .11 | .77 |
| | 6 years | -.42* | .123 | .005 | -.75 | -.09 |
| 6 years | 3 years | 1.12* | .123 | <0.001 | .79 | 1.45 |
| | 4 years | .86* | .123 | <0.001 | .53 | 1.19 |

| | | | | | | |
|--|---------|------|------|------|-----|-----|
| | 5 years | .42* | .123 | .005 | .09 | .75 |
|--|---------|------|------|------|-----|-----|

Interpretation

In the post hoc analysis, Bonferroni correction was applied owing to significant differences obtained in Two-way ANOVA (Table, 8). There is a significant difference between 3 years and 5 years old children, 3 years and 6 years old children, 4 years and 5 years old children, 4 years and 6 years old children, and 5 years and 6 years old children. However, there were no significant differences between the age groups for 3 years and 4 years old children.

3.2.7 Resolution

Table 9

Showing the Post Hoc Comparison for the Story grammar element Resolution between four age groups in Story Retelling context.

| (I) Age Group | (J) Age Group | Mean Difference (I-J) | Std. Error | Sig. | 95% Confidence Interval | |
|---------------|---------------|-----------------------|------------|--------|-------------------------|-------------|
| | | | | | Lower Bound | Upper Bound |
| 3 years | 4 years | -.26 | .158 | .614 | -.68 | .16 |
| | 5 years | -.96* | .158 | <0.001 | -1.38 | -.54 |
| | 6 years | -1.48* | .158 | <0.001 | -1.90 | -1.06 |
| 4 years | 3 years | .26 | .158 | .614 | -.16 | .68 |
| | 5 years | -.70* | .158 | <0.001 | -1.12 | -.28 |
| | 6 years | -1.22* | .158 | <0.001 | -1.64 | -.80 |
| 5 years | 3 years | .96* | .158 | <0.001 | .54 | 1.38 |
| | 4 years | .70* | .158 | <0.001 | .28 | 1.12 |
| | 6 years | -.52* | .158 | .007 | -.94 | -.10 |
| 6 years | 3 years | 1.48* | .158 | <0.001 | 1.06 | 1.90 |
| | 4 years | 1.22* | .158 | <0.001 | .80 | 1.64 |
| | 5 years | .52* | .158 | .007 | .10 | .94 |

Interpretation

In the post hoc analysis, Bonferroni correction was applied owing to significant differences obtained in Two-way ANOVA (Table, 9). There is a significant difference between 3 years and 5 years old children, 3 years and 6 years old children, 4 years and 5 years old children, 4 years and 6 years old children, and 5 years and 6 years old children. However, there were no significant differences between the age groups for 3 years and 4 years old children.

3.3 Discussion

The narrative plays a key role in our cognition in making sense of our everyday experiences. Anderson (2015) describes five core functions of narratives in human cognition. They are 1) sense-making by segmenting experiences into useful chunks, 2) causally linking events, 3) typifying phenomena to determine norms, 4) sequencing and planning actions, and 5) distributing intelligence across time, and space, including the function of communication.

Kao (2015) discusses children as early as three years possess seminal skills required for narratives such as a sense of self, memory about past, sense of temporal and spatial relations, and cause and effect relationships. Three-year-old children develop an understanding of how events are organized and described. John (2003) reports three-year-olds narratives as a description of picture frames and/or isolated events rather than thematically organized narratives. Four-year-old children can express causal relations and events. John (2003) report that cognitive linguistic functions develop at four years of age. Five-year-olds explain the motifs and goals of the events and present intentions and mental states. John (2003) reports five-year-olds to tell temporally organized narratives. The narrative structure knowledge emerges at this age. Six-year-olds narrate a complete story with background information, time, location, and characters including the complications and consequences.

As Anderson (2015) points out, the improvement and growing sophistication of these narratives most likely coincides with the accumulation of narrative structures like scripts and schema in semantic memory. The accumulation of experiences into episodic memory provides the basis for the narrative store with which narrative intelligence in children starts. The evidence of children's narratives improving with age indicates that the acquisition of scripts and schema and the semantic memory for the same grows with experience and influence human reconstruction of memories. Reese et al., (2012) argue the importance of children's vocabulary development to have elaborative narratives. To understand and retell a story, narrator needs to formulate a narrative structure that delineates context and characters. The individual story grammar elements and the developmental pattern obtained in the study are discussed below.

3.3.1 Story Grammar Elements in Story Retelling Condition

3.3.1.1 Character

The character that describes the protagonist seemed to be the most expressed of the six-story grammar element. All three stories had equal expression characters across the four age groups. The storytelling in the Tamil context is always centred on the animate or inanimate protagonist. Therefore, the retell reflects the typical narrative style in the Tamil Language. Character introduction is limited to a single point given for specific reference to each one of the story characters. Character introduction is restricted to two points, one where the main characters are mentioned and the other for mentioning supporting characters (Reese et al. 2012)

3.3.1.2 Setting

Settings refer to the locale, time in the story where the events take place. The mention of settings from the picture increased with an increase in age. Berman, (1995) describes that 3-year-

olds translate static visual pictures into dynamic. The young children tend to list places without references, while above 5 years who debriefed the routes through spaces performed the task significantly better. The lower age group tends to have limited experience with relative locations and spatial contiguity (Kao 2015). Peterson & McCabe, (1994) the orientations in terms of information about places, times, and characters did not only increase with age but also give more details in the relations between them. They also found that the story structures improved along with the children's presentation skills along with the growing up passage.

3.3.1.3 Initiating Event

The story grammar element initiating event pertains to an action, goal, and problem that the characters in the story undergo. There is a significant increase in the expression of initiating event with increase in age. The three-year-old children tend to provide actions predominantly while 4 and 5-year-old children tend to give more accounts on the initiating events. However, the six-year-old children could explain the motivations and problem explicitly. These observations were similar to a study done in Tamil, which examined story grammar elements in 5 to 8 year old Tamil speaking children (Priyadharshini 2017). Berman (1995) reports that three-year olds translate the static visual pictures into dynamic verbal expressions. They tend to produce isolated events.

3.3.1.4 Internal Plan

The story grammar element internal plan also reflects a developmental increase. The internal plan refers to the character's decision to overcome a problem. The lower age group tend to have a minimal expression of this element in the story. The lower age group 3-year-old tends to have a less frequent expression of the internal plan compared to all the age groups. The 4-year-old and 5-year-old also had differences in expressing this story grammar element. Out of the three retell conditions examined there was a marked difference in the expression of the internal plan between the age groups 3 years and 6 years. However, the first and second retell condition reflected a difference between 5 years and 6 years, but this was not observed in the third retell condition. The higher age group could therefore understand the motives of the characters and express the same. Children in the age range 6 years report the internal plan of the characters frequently (Kao 2015). Priyadharshini (2017) also reported that an internal plan was less frequent in 5-year-old children's narratives.

3.3.1.5 Attempt

Attempt refers to actions towards resolving a situation or achieving a goal. This story grammar element is also observed to increase in frequency with an increase in age. The lower age group 3 years and 4 years tend to express the attempts less frequently as compared to the 5- and 6-year-olds. There was a significant difference between 5- and 6-years old mention of attempts in the story, in that 6 years olds could use this element more frequently than the 5-year-olds. This could be due to the complexity involved in understanding this story grammar element. The results were consistent with the findings of Priyadharshini (2017). Owing to the higher experiential and

internalizing abilities the children above 5 years tend to use the attempts in narratives, however, the frequency of use is maximal in the 6 years and above age group.

3.3.1.6 Outcome

Outcome refers to the end states representing the character's attainment or non-attainment of a goal. Children were able to relate to the outcomes of the story narrated from 3 years. The expression of the outcome however varied across the four age groups. The frequency of this story grammar element is frequent in the age groups 5 and 6 years. There were no significant differences in the expression of 3 and 4 years in all the three retell conditions. These findings reiterate the fact that the major use of story grammar elements occurs in the children in the age range of 5 years (Muñoz et al., 2003). After 5 to 6 years of age, the structural complexity begins to reach the abbreviated and complete episode format (Klecan-Aker and Kelty 1990).

3.3.1.7 Resolution

Resolution refers to emotions and thoughts of the character at the end of the story. The results of the present study report a gradual increase in the expression of resolution in the children's narrative. There were significant differences between 3 years, 4 years and that of 5 years and 6 years. There was no significant difference between 3 years and 4 years and that of 5 years and 6 years of age, except in the first story retell context. These findings reiterate the findings in various studies that classic narrative is attained at 6 years of age. The frequency of resolution in the narrative is more in this age group, however, the complexity is not completely attained. Priyadharshini (2017) also reported that 6-year-olds used resolution less frequently used as compared to 7-year-olds. Kelly & Bailey (2013) finds that by 6 years of age children tell sequential narratives that build to a climax and bring the action to a resolution.

4. Conclusion

The present study is an attempt to profile the typical development of narrative in children in Tamil speaking context. Literature delineates cross-linguistic differences and similarities in the narrative development. The narrative literature in Tamil speaking children shows a dearth of established normative data for children under age 5 years. Narrative as a skill develops as early as 2 years of age. Narrative skills define the maturation of cognitive framework and its organisation in language expression. It is a self-initiated creative skill expressed by children or adult. The present study explored the developing narrative skill of Tamil speaking children, in the age range 3 years and 6 years 11 months. The story grammar components were assessed, using a rating procedure. The age-wise expression of the components is discussed. The results could describe the development of narrative pattern in the Tamil speaking children. These results would help us compare the deviance in language disorder and plan intervention for therapy. The data provides insights on order of acquisition of story grammar components and reflects the cognitive complexity the child imparts to connect events. This data would exemplify typical story grammar development for narratives in Tamil speaking children. The gradual increase in complexity of narrative seems to be aligned with the typical language and cognitive development. The narrative assessment therefore reflects the culmination of both the skills and its maturity with age.

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In Search of Woman Self, Challenges, and Ultimate Destiny in Tagore's "Subha": An Existential Approach

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Abstract

Rabindranath Tagore had a close observation on Bengali women. He tried to draw the picture of women's position, life style and the inherent miseries from the context of patriarchal mechanism. In most of his short stories, he always kept a permanent platform to examine the society as well as its traditional beliefs and barriers against the emancipation of women. The short story "Subha" is one of them. Through the deaf girl Subha, Tagore explained how cruel and terrible role a system can play to make one's life devastating. Although the girl was innocent and harmless, she had to face utmost ignorance, insult and suffocating isolation not only from her family but also from her nearest people. The physical challenge she faced was not her own creation. That was completely a natural phenomenon due to biological complications by birth. She could have a normal and happier life like others. As she was physically challenged, the system could be sympathetic considering her situations and struggles. But what Subha experienced in reality was totally opposite to her expectation. In the society she discovered herself as a burden, a threat and a stranger. The aim of this paper is to find out the existential elements that grasped Subha's existence at least as a human being.

Keywords: Tagore, Subha, Woman Self, Individuality, Freedom, Anxiety, Destiny, Existentialism

Introduction

In the context of human existence, individuality and freedom, existentialism is one of the much discussed issues. "Man is nothing else but that which he makes of himself" (Sartre 24). Due to the impact of modern civilization and industrial revolution people began to judge everything applying science and reason. This scientific and enthusiastic sense forced human civilization to be detached from the traditional beliefs and systems once they had. To comment

on this radical change, Panza argued, “As the scientific and Industrial Revolutions came to a head in the 19th century, and society became increasingly secularized, the traditional social order underwent radical change in a very short time” (9). It has raised some fundamental questions towards the so called established systems and principles. “During this period, people began to feel disconnected from the traditional belief systems that had helped them make sense of the world and of their lives. In these conditions, people may not literally commit suicide, but a kind of spiritual death — a spiritual suicide — becomes a very real danger” (Panza 10). In fact, people began to feel a tragic concern of human relationship. According to Macquarrie, “For the existentialist, man is never just part of the cosmos but always stands to it in a relationship of tension with possibilities for tragic conflict” (17). Finding no possible ways to be followed as a part of the consequence, man abides by the command of the unending destiny. “It occurs when people give up to resignation and surrender in the face of what they see as the pointlessness of their existence” (Panza 10).

One of the best short story writers in Bangla literature is Rabindranath Tagore. “Tagore’s stories are relevant to the current society thematic reviews and readers perceptions will definitely promote idealistic views in the minds of the readers. Tagore had the unique natural genius to read women’s minds and analyze their strange structure, through his stories” (Prasanna TVN 143). In most of his stories, he has depicted multidimensional role of women as he had close connection with them in his childhood. “Rabindranath’s sympathy for the cause of women struck roots during his teenage years” (Unger 272). At the same time, he was influenced by some women. The reflection has been seen in his creative works. Unger commented, “Throughout his life several women had much influence on Tagore. Together with other impressions all this genuinely would become amalgamated in Rabindranath’s creativity in many fields” (284). He never supported the strong grasp of patriarchies. “Tagore was very dissatisfied with the prevailing patriarchal system which suppressed the basic human rights of a woman” (Banerjee 272). He observed that women cannot cross the box due to their limitations. “Most of the women in Tagore’s writing suffer to a greater extent, but few women stand out” (Rani B. et al. 11976). The study analyzes Tagore’s short story “Subha” from existentialistic perspective focusing the woman self, commonly faced challenges as a woman and finally the ultimate destiny of an individual.

Findings and Discussion

People generally love to believe that they are fortunate enough to enjoy a meaningful and authentic life. Here, the words “authentic” and “meaningful” are used in the sense that they will meet their logical expectations and desires. Whatever the situation comes, people will be on the back and front. They will enjoy their individuality experiencing no alienation and anxiety. But the reality is people hardly meet these expectations. In the time of rational or irrational danger

they find none in their surroundings. The most striking thing is that parents who are responsible for the birth of a child sometimes deny their responsibilities. Providing no shelter or sympathy, they consider this innocent super creature a curse only for the biological malfunction of a human action. In such a position, a child, a girl, or a boy feels suffocation to survive nowhere. The question of existence and essence seems very irrational to them. This aspect of life and predicament did not escape Tagore's eyes and thereby he incorporated these existential ideas into his short story "Subha".

The Search for Woman Self and Individuality

In order to clarify the importance of individualism in the context of existentialism, Flynn remarked, "Existentialism is a person centered philosophy. Though not anti-science, its focus is on the human individual's pursuit of identity and meaning amidst the social and economic pressure of mass society for superficiality and conformism" (08). Like other existential elements, individualism is also important to be observed. "Existentialism is known as an 'individualistic' philosophy" (Flynn 24). Tagore was much more concerned about women's identity, dignity and individuality. "Tagore urges women to find an identity of their own, and realize that wifehood and motherhood are but fractions of their whole being. They should not lose their individuality, independence and identity" (Prasanna TVN 143). In the short story "Subha", the protagonist got no particular platform to prosper her individuality. Neither her family nor her society provided any congenial atmosphere. It was true that Subha was wordless. If she got proper care, facilities and education, she could have a different life story. "Nietzsche has spoken eloquently of the loneliness of the individual who has risen above the herd" (Flynn 25). Whatever Subha's family decided, Subha accepted. Her family was much more concerned about dignity of the family rather than her future crisis.

According to Benjamin, "A key concept in French Existentialist thought, choice is important to the individual since beyond being a simple option, it is a process in which we are compelled to engage ourselves" (14). But Subha did not have this choice. On the other hand, Macquarrie explained his consideration as less emotional and analytic saying, "It consists in the claim that existential analysis reveals man an emerging essence which cannot be fulfilled within the limit of earthly life and which therefore points to the possibility of a fulfillment beyond death" (254). In the context of Subha, it has been observed that she could not fulfill her desire and aspiration. Since she liked and accompanied Pratap, there could be a different ending. The narrator noted Subha's condition, "Subha looked at Pratap just as deer, pierced to the heart, looks at the hunter, as if to say, 'What harm I have done you?'" (108) Therefore, Subha passed her childhood having no human friends. When she grew up, she did not marry according to her choice. It means that Subha failed to develop as an individual.

Challenges as a Woman

Ridiculous Naming: Sign of Insult and Humiliation

In the short story “Subha”, the first thing to be concerned is the authenticity of the name of the protagonist. To define “Authenticity”, Panza stated, “People want authenticity — to live in a way that’s in tune with the truth of who they are as human beings and the world they live in” (12). The two elder daughters of Banikantha named Sukhesini and Suhasini had no biological complications. For that they got meaningful and good sounding names. In terms of the third daughter Subha, it is observed that she cannot speak. Therefore, her name does not match with her action. “When the girl was named Subhashini, ‘she speaks sweetly, who could know that she would be dumb?’” (Tagore 104) The narrator threw no question towards anybody due to the unpredictable reality one has to face.

It was quite natural for Banikantha to think that his third daughter would be as normal as his two other daughters. Since he named her in a particular age when it was hard to detect the real characteristics of somebody. If Banikantha named her after her problem detected, his action could be questionable. Flynn raises the basic question of humanism, “But the reference to the factual basis of authenticity brings us back to the basic question of humanism: What is the human being? What, if anything, distinguishes us from the rest of nature?” (65) The only cause the narrator added is, “Her two elder sisters were called Sukeshini and Suhashini. It was to preserve the rhyme that her father named her Subhashini” (104). It was true that Banikantha named Subha having a good intention in his mind. Yet this faulty name seemed insulting raising the question of authenticity.

Crisis of Essence and Existence

Without essence there remains no existence. According to Sartre, “What do we mean by saying that existence precedes essence? We mean that man first of all exists, encounters himself, surges up in the world-and defines himself afterwards” (24). Therefore, it is clear that man first tries to exist, and then he thinks of his/her own position. “If the existence of anything has to do with the fact ‘that it is’, its essence consists in ‘what it is’. The essence of an object is constituted by those basic characteristics that make it one kind of object rather than another” (Macquarrie 61). Being wordless and helpless, Subha needed something to be essence on which she would exist. In fact, it makes a sense that she required a minimum platform to stand. This platform could be her family or the surroundings she was brought up in. If the society became her support or essence, Subha could survive. She could get the essence from her parents too. The narrator pointed out Subha’s humble application towards the unspeaking mother of humankind, “Mother, don’t let me go. Spread out your two arms like mine and hold me to you” (109). Subha could seek help from her biological mother. She did not approach her expectation because she knew that her mother would not support her. Therefore, it was better option for her to turn towards the

nature that she considered the speechless mother. Subha's husband could act as a better platform for this wretched girl. At least, she could get an essence to exist.

Cruel Face of Truth and Lack of True Humanity

The definition of truth varies from person to person. Sometimes truth appears with its cruel face before the innocent and helpless. Macquarrie argued, "Traditionally, truth has been considered to be the agreement between a mental content (a judgment or an idea) and the fact in the world that the judgment or idea 'represents'" (137). Subha knew a truth or idea that people would appreciate her condition. The reason for what she could not talk was not for her own fault. As a human being she also had same expectations like others. But Subha could not enjoy the bright face of truth. "She had understood from childhood that she had been born in her father's house as a curse sent by God" (Tagore 104). This statement proves what kind of truth Subha met from the very beginning of her life. Therefore, the existentialists failed to accept the traditional truth. "The existentialist philosopher rejects this traditional conception of truth as inadequate" (Macquarrie 137). As for example, the negligence and insult of other people in the short story can be relevant here, "Many people do not realize that one who does not speak might nevertheless feel, and so they would express their anxiety regarding the girl's future to her face" (Tagore 104).

Subha understood that humanity would not pay any heed to her vulnerable condition. But she had a belief that at least her family members would support her. She expected that mother would feel her sufferings as she had given birth to her. But in return, Subha discovered a new kind of cruelty that she could not make any title for. The narrator noted, "But her mother, regarding her as a stain on her womb, was always displeased with her" (Tagore 104). When a helpless girl does not find shelter from her own mother, the beautiful world seems to her a meaningless world.

Darkness of Patriarchy and Social Conventions

In the story, one of the most important issues is the dark side of the patriarchal mechanism. Like others, Subha belonged to the same human species of the same universe. Yet she did not get the recognition. She had experience of tragic conflict and guilt. According to Macquarrie:

Even where the contrast is not so sharply drawn, there is still the recognition of conflict and of the experiences of guilt and alienation. For the existentialist, man is never just part of the cosmos but always stands to it in a relationship of tension with possibilities for tragic conflict (17).

Since Subha understood both her and her social position well, she wanted to stay away from the people so that people would not be disturbed by her silent regular activities. In the story, the narrator stated Subha's stand, "Consequently she would always strive to conceal herself from the general view. She would think: 'It is best if people forget me.'" (104). Banikantah could take more time to choose a suitable husband for Subha. Of course, he was much more concerned of his last daughter's age, "Meanwhile the parents, burdened with the duty of getting their daughter married, were becoming anxious" (Tagore 108).

Subha was not a burden to her parents. It was the patriarchal set up which forced them to feel her like burden. The narrator remarked that people were much more tensed about Subha's marriage than her parents were. They were not only concerned but also critical (108). The people in the society were so cruel that they did not try to understand the complicacies of the girl. They began to spread a rumor that they would ostracize her parents if they failed to marry off Subha timely. The tension was made so high that Subha's parents felt suffocation. In the story, the narrator drew the picture, "The girl's parents grew anxious, worried, agitated, as if the deity himself had come to choose the animal for sacrifice" (109). This statement especially the word "animal" is enough to prove what negligence and insult Subha had to digest only for her dumbness. "Subha is a simple story of a dumb girl. Subha, whose parents get her married without informing the bridegroom of her defect" (P. Satyanarayana and A. Phaniraja 4). If the society never forced, Banikantha would not allow the later farce to be staged to hide a greater truth. Therefore, the people who came to marry Subha would not agree to marry her. As a consequence, Subha would not have to face fatal destiny so early. The most important point here to be noted is- the mechanism of the patriarchal set up.

Subha's family kept her real condition secret for the reason that if others came to know of her dumbness, they would not marry her at all. Now the question is who will take the responsibility to be a dumb in the society. The narrator grasped this condition: Within a week everyone realized that the bride was dumb. But what they did not realize was that this was not her fault. She did not deceive anyone. Her eyes had said everything, but no one understood her (109). The result moved forward one-sided with the immense push of strong patriarchal force.

Obscurity in Language and Expression

One of the most important existential elements in "Subha" was the lack of proper communication and language. According to Macquarrie, "Thinking is articulated in language. Whether any kind of thinking is possible without language is doubtful, for even our unspoken thoughts are put into words and sentences" (144). Therefore, language is mandatory to communicate with each other. Since Subha could not speak properly, she failed to express her inner feelings. "Subha was a mute girl, did not know the language of humans, except the

language of silent nature and animals who did not speak in human language” (Rani B. et al. 11977). On the other hand, people could not understand Subha well. This situation created a gap between Subha and the entire world. The narrator indicated Subha’s position saying, “Subha had no words, but she had two long-lashed large black eyes-and her lips would tremble like a leaf bud at the slightest touch of feeling” (104). This statement clarifies that Subha had many things to prove her existence but she failed due to the ambiguity of her language. “What we express in language has largely to be constructed by our own efforts, somewhat like translation; it is not always adequate, and through lack of skill may often be wrong” (Tagore 104). The reflection of the ambiguity had been reflected when the groom came for the first time to see Subha. It was hard to detect for which reason actually Subha shed her tears. The common questions rise in the readers’ mind like- Was Subha worried about future? Or, did she not agree to marry? Or, had she a different choice? Only tears cannot reply these questions specifically. If Subha could speak, she would translate her thoughts into language and let everybody know her opinions.

Finally Subha became alienated from the society. She had to create a new island for her survival. In fact, Subha discovered a new identity like a stranger in the society. To define alienation, Panza stated, “This is the feeling that you’re a stranger in your own life, a stranger in the world” (12). Being exhausted to create friendship with human beings, Subha turned to nature and the domestic animals. The narrator wrote, “Nature seemed to compensate her for the lack of language. It seemed to speak for her” (105). The shelter and support Subha expected from her family had been recovered by the generosity of nature. The sweet sounds of stream, the song of boatmen and the calls of birds filled her desert heart. “These various sounds and motions of nature, too, were the language of the dumb: an extension into the universe of the language of Subha’s long-lashed eyes” (Tagore 105). Interestingly, Subha observed a common feeling between herself and the nature. The narrator included, “Only a dumb nature and a dumb girl would sit speechlessly face to face- the one in the sun’s broad rays, the other in the narrow shade of a tree” (105-106). Besides nature, the domestic animals like goats, cows and cat supported Subha a lot. The narrator remarked the differences:

It was not that Subha did not have a few intimate friends. There were two cows in the cattle-shed, called Sarbashi and Panguli. They had never heard their names uttered by the girl, but they knew the footsteps-she had a wordless, tender crooning which they understood better than words. They could understand, better than her fellow human beings (Tagore 106).

Whenever she felt something uninteresting or discomfort, she ran to these animals. “When she was made to hear hard words in the house, she would come to these dumb friends of hers-and from her long suffering, melancholy-stilled gaze, they would seem to fathom the girl’s

heartache with a kind of blind understanding” (Tagore 106). From this statement, it is clear how much support Subha got from these domestic animals. Although they did not have human hearts, they accompanied Subha in her self-formed world.

Lack of Freedom, Anxiety and Forlornness

In order to clarify the urgency of freedom in existentialism, Flynn noted, “Existentialism is philosophy of freedom. Its basis is the fact that we can stand back from our lives and reflect on what we have been doing” (8). So, it will not be hard to say that there is nobody who wants freedom. “Action implies freedom, and there can be few themes, if any, nearer to the heart of existentialism than freedom. The theme is present in all the existentialist writers” (Macquarrie 177). The question of freedom pervades the entire story. Subha could not see the reflection of her freedom anywhere. She could not raise her voice against the exploitation that she experienced. When her family kept her condition secret before the groom, she could not protest. Even she could not opine about her choice and decision. According to Macquarrie, “Existentialist writings abound in allusions to decision, choice, commitment, engagement, resoluteness and the like” (182). In the short story “Subha”, the protagonist did not meet her choice. This lacking directs her to the world of anxiety. According to Panza, “This is the feeling of unease you get when you start to recognize that life is absurd.” (12) Since she did not get minimum comfortable atmosphere in her own family, she had no chance to expect from her husband’s house. Subha was not ready to leave her self-formed world where she exercised minimum freedom. But the problem was that she could not make anyone understand. “This is the feeling of loneliness you get when you realize that no one can help you make sense of your existence” (Panza 12). Therefore, a sense of forlornness appeared in her mind.

False Consciousness and Superstitious Ideology

The actions of Subha’s mother are questionable. As she knew that her third daughter is dumb and helpless, she could be a great source of shelter for Subha. But Banikantha’s wife could not hold this position. “Women’s identity especially during the twentieth century society was shadowed in respect to that with man” (Banerjee 275). The statements of Subha’s mother can be relevant here. To point out the false consciousness, the narrator stated, “Her mother, in particular, thought of her daughter as a lapse on her own part. This is because a mother always sees a daughter, rather a son, as a part of herself – a lack in her daughter seems to her a special cause of personal shame” (Tagore 104). The previously mentioned statement of Banerjee proves that Subha’s mother alone did not think like that. In the society, there were more women who had same superstitious ideology. If Subha’s mother did not have false ideology, she could be more reliable and affectionate to Subha. According to Barry, “Ideology is a system (possessing its logic and proper rigour) of representations (images, myths, ideas or concepts according to the case) endowed with an existence and historical role at the heart of a given society” (163). Due to

this strong false consciousness, Subha's mother could not exceed the deep-rooted wall. Subha's mother can be explained as a victim of the dominant social set up. Nayar argued:

False consciousness or ideology is a mode of misrecognizing the true nature of our material lives and social roles when we consume a cultural artifact. It is a system of ideas, values, beliefs that we live by, through which we perceive the world (130). The intention lies here is not for Subha's mother to be proved innocent or villain. It has been tried to find out the concepts or ideas that made Subha's mother behave like that. In this perspective Subha's mother is also a victim of false consciousness or faulty ideology.

The Ultimate Destiny

Death is the ultimate result of an existential character. "This is the ultimate context for all human actions and an important source of the absurdity of life" (Panza 12). The short story "Subha" indirectly says that Subha died finally. "In the young girl's ever-silent heart, an endless inexpressible weeping reverberated, but no one except God could hear it" (Tagore 109). This statement proved that God responded Subha's call. "The story closes with this as the climax. We have to imagine that she was ill-treated on account of their anger at the fraud practised on them." (P. Satyanarayana and A. Phanirajac 4) After getting the information of second marriage of Subha's husband, it became clear that Subha left the world. In fact, it was death which closed all the sources of Subha's cries, sorrows and sufferings.

Conclusion

Through the creation of a dumb girl Subha, Tagore has unveiled a dark picture of Bengali society. Here, people are much more concerned about social norms, dogmas and values. To them, social custom like marriage is more important than someone's life. Like Franz Kafka's Gregor Samsa, Tagore's Subha raised questions towards the so called humanity. His main concern was to show diversified human behavior in different contexts especially during the time of danger. The most interesting truth that Tagore tried to expose was the brutal treatment of the family members like parents. Thinking nothing about the future, they married off their wordless daughter in order to lighten the long carried burden and curse. Pushing an innocent girl to fatal destiny, they invited the questions of truth, sympathy and the ultimate meaning of life. For that Tagore's Subha felt the crisis of existence. Although she could be a promising and flourishing character in the story, Subha became an existential heroine at the end.

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Multimedia Enhanced Language Teaching (MELT) in Different Universities, Colleges and Schools of Kuwait

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Abstract

The twenty-first century is the age of globalization and information technology as Harry Samuels argues, "Much more recent developments in social media and information technology are taking foreign-language education in new directions" (P. 17). As the popularity of English is expanding day by day and worldwide, the teachers of English feel the need of change in their language teaching methods. There are teachers who use the "leading edge of technological and scientific development" (Young and Bush 2)

This research is based on the classroom setup in general and English classroom setup during pandemic. During the physical classroom, teachers though have taken help from different multimedia tools during the English language classroom in the past but from last two years physical classroom is fully converted into online or virtual classroom by using different platform like Zoom or Google meet etc.

This research paper will deal with virtual classroom in general and English classroom in particular. A thorough survey will be conducted to show the students' response regarding different platforms used by the universities, colleges, and schools of Kuwait. Different softwares are used in the different institutes like Moodle, Portal, Zoom, Google Meet for the different classrooms and Destination Success (DS), Cambridge University Press Workbook and Wordsworth for the English classroom. This research paper deals with the Multimedia Enhanced Language Teaching (MELT) in Language Laboratory. This research plan will deal with Technology Assisted Language Learning (TALL), i.e., Computer Assisted Language Learning (CALL), Mobile Assisted Language Learning (MALL) and Web Enhanced Language Learning (WELL) etc. in a Language Laboratory and classroom. Multimedia is the use of several different media to convey information such as text, audio, graphics, animation, video, and interactivity. Multimedia gives grading and sequences of attitudes, abilities, and skills for the

students. This research would deal with the analysis of students' attitudes, abilities, and skills in a multimedia classroom. Many multimedia programs and gadgets like Mp3 & video pod casts, English audio e-books for reading, printable worksheet e-books for educators, PowerPoint presentations, self-grading grammar & vocabulary quizzes are used in Multimedia Enhanced Language Teaching in classroom.

This paper will try to throw some light on 1. Which multimedia devices, software and programs should be used in a multimedia language lab? 2. What are the similarities and differences of language teaching and learning between a traditional classroom and a multimedia language lab? 3. Are there any changes in the roles of teachers and students when they are in a different teaching environment from traditional classroom? 4. What are the implications of the Communicative Language Teaching (CLT) Approach in a multimedia computer language lab in teaching?

Introduction

This research is conducted on various schools, colleges and universities of Kuwait. Sample is collected from the engineering students of Kuwait College of Science and Technology KCST, IELTS students of Apachia Institute and Britain International Academy and CBSE and IGCSE senior secondary students of Salmiya Indian Model School (SIMS) and Indian Learners' Own Academy (ILOA).

Review of Literature

There are different scholars and experts who always give emphasis on active learning and learning based on multimedia. Development of technology brings benefits not only for the economy, business, and international relations but also for education. Ruschoff and Ritter (2001) stated "traditional skills of information gathering and storing as well as the mere learning of facts will no longer be sufficient in order to live, learn, and work...." (p. 221) in the society of 2012.

Research shows that such development has benefits for language learning that is changing towards technology-enhanced environments (Grenfell, Kelly, & Jones, 2003; Meskill, Anthony, Hilliker-VanStrander, Tseng, & Yu, 2006; Parsad & Jones, 2005).

Harper, Squires, and Mcdougall (1996) stated that learning should be viewed as an active and dynamic process and knowledge should be viewed as something that students can construct but not something that can be passively received. Meanwhile, teachers often focus on teaching static knowledge where students are required to consume "packed in boxes" pieces of information rather than produce and create knowledge themselves (Sawyer, 2006).

Second Language Acquisition research perceives students as active learners; capable of creating their own ideas that they can later use to make sense of their own learning (Ruschoff & Ritter, 2001).

Liu, Moore, Graham, and Lee (2003) emphasized that there is a big interest in technology use in language pedagogy and therefore, it is important to look at how it has been used in different language classrooms.

Research has shown that using technology-enhanced multimedia instruction in the classroom helps to tailor instruction to students with different abilities (Wu & Zhang, 2010) and facilitates quick sharing and building of knowledge within the participatory environment (Asselin & Moayeri, 2011). Research also shows that technology-enhanced multimedia instruction increases student motivation (Boehm, 2009; Torff & Tirota, 2010), develops curiosity and makes learning experiences memorable (Allen, 2003). It is, as well, “influential in developing creativity amongst learners” (Dale, 3 2008, p. 3) because it diminishes the need for memorization by replacing “how” by “why” in the classrooms, and by allowing students to become active producers of knowledge (Oklahoma Education Association, 2011).

Second Language Acquisition research shows that technology-enhanced multimedia instruction offers opportunities for input and output, interactions, task-based and content-rich learning activities, access to native speakers and cultural knowledge (Ruschoff & Ritter, 2001). SLA research shows the benefits of technology-enhanced multimedia instruction on foreign language student vocabulary acquisition (Baltova, 1999), grammar instruction (Nutta, 1998), cultural knowledge and writing performance (Arslan & Sahin-Kizil, 2010). It allows for immediate feedback, increases learner autonomy and offers real-life communicative situations. SLA research indicates that technology itself is not either effective or ineffective in the classroom.

The above cited researchers gave focus in multimedia enhanced language teaching and today it becomes the necessity of all the colleges, universities and schools across the whole world due to the pandemic and lockdown imposed from the last 2 years approx. Before only some of the tools were using in the smart classrooms but now even the whole classroom setup is converted into virtual or online through Zoom and Google Meet. Therefore, there is an urgent requirement to analyze the current classroom setting to record the change and monitor it from traditional to virtual classroom set up.

A Questionnaire and recorded interview from different teachers and students of different colleges, universities and schools of Kuwait is prepared to receive and analyze the quantitative and qualitative data in the form of tables and charts.

Virtual School in Kuwait - A Review

In the lockdown and pandemic situation, everything in the country was totally shutdown whether it is different offices, markets, malls, theatres, restaurants, and public places etc. Schools, colleges, and universities were also affected which led their closure. Ministry of Education and Ministry of Health were in common dilemma when the cases of covid 19 getting higher. After a confusion of almost 3 or 4 months, both the ministries decided for starting online or virtual schooling. By the June 2020, all the schools, colleges and universities started their virtual teaching through zoom and google meet platforms. Different WhatsApp groups were used to form different classes and sections and complete detail were provide through these groups like zoom links, timetables, oral and written exam details. Rest of the work like assignments, homework, and lecture videos were uploaded through different school portals and moodle.

Written exams were conducted through Google form in the form of MCQs and then it changed into proper writing exam through zoom platform. More oral exams and assignments were given for students' assessment. There are around 150 different British, American, Indian, Bilingual and other nationalities schools and many American, Australian and Kuwait universities and different institutes and coaching classes which turned into virtual schooling platform.

Aims and Scope of Study

The study's findings fill a gap in the literature through the report of how technology-enhanced multimedia instruction was successfully implemented in a classroom in general and language classroom in particular. Mixed methods study was used to produce well-substantiated conclusions about the topic. Quantitative and qualitative data were collected concurrently but separately and were equally weighted. Different teachers are identified, and data is collected from them as well who are the part of virtual classroom and who extensively used technology enhanced multimedia instruction participated in the study. Participation in the study involved completion of an online survey and a qualitative interview. Both the survey and the interview protocol were piloted to assure accurate results and conclusions. One-on-one audio taped interviews included many direct questions from both students and teachers. Data is collected to explore teacher beliefs and practices with technology in the classroom. Statistical analysis in the form of tables and charts was performed to answer the quantitative research questions. Descriptive statistics were calculated to describe trends in the data as well regarding students' and teachers' response towards online or virtual classroom in general and English virtual class in particular.

Goals and Objectives of the Study

Researcher conducted the field survey in the form of Questionnaire and interview in order to find out the actual position of the different virtual classes and students' and teachers' response during virtual classroom and the difficulties which they faced during the whole session.

To focus on these issues the following objectives were formulated -

1. To find out the use and effective technology during the online class.
2. To investigate the preferences of teachers and students in different classrooms of different subjects.
3. To find out the attitudes of students towards the technology.
4. To find out the drawbacks of online classes and trying to give some suggestions at the end of the research.

This research would try to give answer to following questions:

1. Which multimedia devices, software and programs should be used in a multimedia language lab?
2. What are the similarities and differences of language teaching and learning between a traditional classroom and a multimedia language lab?
3. Are there any changes in the roles of teachers and students when they are in a different teaching environment from traditional classroom?
4. What are the implications of the Communicative Language Teaching (CLT) Approach in a multimedia computer language lab in teaching?

Hypotheses

The foremost important step in conducting a research work is to establish hypotheses that form the key points to be either proved or disproved. So, the present study is based on a few prepositions which are as follows:

As Godwin (2015) states, capability in a full range of digital literacy is a key for this process and vital today in education, personal life, and work environments. Most importantly since the medium language is English, to take full advantage of the new possibilities and opportunities that information technology offers, English language learners have to adapt the latest literacy to their education (in-class learning) and personal life (out-of-class learning). Godwin (2015) advocates the point stating that teachers help students become lifelong learners and integrating language learning into everyday online practices is essential. The major role of teachers in this regard is to encourage learners to acquire skills of choosing and processing the

knowledge. Therefore, digital technology not only offers “more options for teachers and learners, but it directly affect the roles of both teachers and learners” (Stockwell, 2015, p. 362).

The important step is the readiness of individuals to use technology, communication networks, and information efficiently, effectively, and productively (Lemke, 2003). Douglas Rushkoff (1999) states in his book “Playing the Future”.

Tools of Data Collection

In order to test these hypotheses, researcher prepared a questionnaire for collection of data that consisted of two sections (appendix 1). Section 1 of the questionnaire is concerned with the background information of respondents as well as about the traditional, smart or virtual classroom. It also deals with zoom and google meet features and learners’ attitudes and preferences about online classes. It contains 12 questions.

Section- 1:

Which classroom do you prefer? Traditional Classroom [] Smart Classroom [] Virtual Classroom []

| |
|--|
| 1. Are students comfortable in virtual classroom through zoom platform? |
| 2. Do you think it’s the future mode of teaching? |
| 3. Do you believe students can receive active learning though virtual classroom via zoom? |
| 4. Do you like the different features of zoom application? |
| 5. Does Multimedia and technology motivate students to learn English? |
| 6. Does Multimedia help to widen knowledge about the culture of English? |
| 7. Does Multimedia create a communication gap between the teacher and students in English Class? |
| 8. Does Multimedia lack the real time teaching English? |
| 9. Do PPT slides, YouTube videos, audios and internet make the English class interesting? |
| 10. Role of teacher is very important in virtual or smart classroom? |
| 11. Do you believe speaking; listening, reading and writing can be learned through English software? |
| 12. Do you enjoy online quizzes and exams conducted for testing English skills? |

Section 2 is about online material, multimedia and different language software used in the English language classroom in different universities, colleges, and schools of Kuwait. It contains 16 questions. They are as follows:

| |
|---|
| Questions related to Software for example- Portal, Moodle, Cambridge University Press Workbook, Destination Success and Wordsworth. |
| 1. Do you watch the lecture videos of different teachers daily after the class? |
| 2. Do you access to Portal or Moodle every day? |
| 3. Do you enjoy watching lecture videos of your teachers? |
| 4. Do you prefer Moodle when you have doubt in a subject? |
| 5. Do your doubts get clear after watching lecture videos on Moodle? |
| 6. Do you like online quizzes conducted through Moodle? |
| 7. Do you use the Cambridge University Press Workbook to answer additional exercises during your free time? |
| 8. Do the topics within the books intrigue you? |
| 9. Are the accents easy for you to understand? |
| 10. Do more relatable videos keep you more interested? |
| 11. Do you like the videos, quizzes and audios played in Destination Success? |
| 12. Does your teacher play English videos on Destination Success? |
| 13. Do you like the presentation of colorful charts and pictures in Destination Success? |
| 14. Does Wordsworth software is effective in learning English skills? |
| 15. Do you like Grammar quizzes given in Wordsworth? |
| 16. Does your English Pronunciation improved after practicing in Wordsworth? |

Sample Design

The data is collected from the different students of State of Kuwait in general and Kuwait City in particular, and the variables are taken into consideration are Sex (male and female). 50 students are selected from the Kuwait College of Science and Technology in which 25 are male students and 25 are female students, 60 students are selected from Salmiya Indian Model School and Indians Learners' Own Academy in which 30 are boys and 30 are girl students. 40 IELTS students are selected from Apachia Institute and Britain International Academy in which 20 are girls and 20 are boys.

Collection of Data

All the two sections of the questionnaire are prepared in English. Students have filled up the questionnaire themselves in the presence of the researcher. The total of 150 questionnaires is distributed in which 143 samples are selected for analysis. The distribution is made almost equal keeping in view the comparative analysis between different students of different universities, colleges and schools of Kuwait.

Analysis of Data

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The data is analyzed by obtaining simple frequency percentage for each all 12 questions of Section 1 and 16 questions on Section 2. On the basis of the frequency percentage, we have studied the following:

1. Preferences and attitudes of different students of Engineering, IELTS students and CBSE and IGCSE for online classes with respect to one variable: sex.
2. Presentation of findings
Different tables and graphs have been made according to the findings and result.
3. The twelve different questions related to Zoom and Google Meet platform of online classes have been analyzed are as follows:

3.1 Male students regarding online classes through Zoom and Google Meet (Section- 1):

| S. No. | Questions | Strongly agree | agree | Strongly disagree | disagree |
|--------|---|----------------|-------|-------------------|----------|
| 1 | Are students comfortable in virtual classroom through zoom platform? | 30% | 35% | 17% | 18% |
| 2 | Do you think it's the future mode of teaching? | 90% | 5% | - | 5% |
| 3 | Do you believe students can receive active learning though virtual classroom via zoom? | 30% | 25% | 20% | 25% |
| 4 | Do you like the different features of zoom application? | 65% | 15% | 5% | 15% |
| 5 | Does Multimedia and technology motivate students to learn English? | 40% | 32% | 10% | 18% |
| 6 | Does Multimedia help to widen knowledge about the culture of English? | 45% | 15% | 21% | 19% |
| 7 | Does Multimedia create a communication gap between the teacher and students in English Class? | 42% | 21% | 12% | 25% |
| 8 | Does Multimedia lack the real time teaching English? | 15% | 17% | 28% | 40% |
| 9 | Do PPT slides, YouTube videos, audios and internet make the English class interesting? | 35% | 36% | 12% | 17% |

| | | | | | |
|----|--|-----|-----|-----|-----|
| 10 | Role of teacher is very important in virtual or smart classroom? | 25% | 28% | 20% | 27% |
| 11 | Do you believe speaking; listening, reading and writing can be learned through English software? | 43% | 22% | 15% | 20% |
| 12 | Do you enjoy online quizzes and exams conducted for testing English skills? | 40% | 30% | 10% | 20% |

3.2 Female students regarding online classes through Zoom and Google Meet (Section 1):

| S. No. | Questions | Strongly agree | agree | Strongly disagree | disagree |
|--------|---|----------------|-------|-------------------|----------|
| 1 | Are students comfortable in virtual classroom through zoom platform? | 33% | 32% | 17% | 18% |
| 2 | Do you think it's the future mode of teaching? | 85% | 5% | 5% | 5% |
| 3 | Do you believe students can receive active learning though virtual classroom via zoom? | 32% | 23% | 20% | 25% |
| 4 | Do you like the different features of zoom application? | 55% | 25% | 5% | 15% |
| 5 | Does Multimedia and technology motivate students to learn English? | 41% | 31% | 12% | 16% |
| 6 | Does Multimedia help to widen knowledge about the culture of English? | 45% | 15% | 20% | 20% |
| 7 | Does Multimedia create a communication gap between the teacher and students in English Class? | 40% | 20% | 13% | 27% |
| 8 | Does Multimedia lack the real time teaching English? | 15% | 17% | 28% | 40% |
| 9 | Do PPT slides, YouTube videos, audios and internet make the English class interesting? | 35% | 36% | 10% | 19% |
| 10 | Role of teacher is very important in virtual or smart classroom? | 30% | 28% | 15% | 27% |

| | | | | | |
|----|--|-----|-----|-----|-----|
| 11 | Do you believe speaking; listening, reading and writing can be learned through English software? | 40% | 25% | 15% | 20% |
| 12 | Do you enjoy online quizzes and exams conducted for testing English skills? | 35% | 35% | 10% | 20% |

Findings

Both male and female students are highly comfortable with virtual classroom and they both strongly believe that it will be future mode of teaching. Both the students are happy for the different inbuilt features and emoticons of zoom. Students believe that PPT slides, YouTube videos, audios and internet make the English class interesting and more productive. They believe that use of multimedia helps to motivate the learners towards English and Multimedia helps to widen knowledge about the culture of English. More than 55% of the students believe that the role of an English teacher is very important in virtual classroom.

4. The sixteen different questions related to language software like Wordsworth, Destination Success and Cambridge University Press Workbook and others have been analyzed are as follows:

4.1 Male students regarding sixteen different questions related to language software and others:

| S. No. | Software (Moodle, Destination Success and Wordsworth) | Always | Sometimes | Often | Rarely |
|--------|--|--------|-----------|-------|--------|
| 1 | Do you watch the lecture videos of different teachers daily after the class? | 17% | 22% | 50% | 11% |
| 2 | Do you access to Portal or Moodle every day? | 25% | 28% | 20% | 27% |
| 3 | Do you enjoy watching lecture videos of your teachers? | 80% | 5% | 5% | 10% |
| 4 | Do you prefer Moodle when you have doubt in a subject? | 63% | 20% | 10% | 7% |
| 5 | Do your doubts get clear after watching lecture videos on Moodle? | 90% | 5% | 5% | - |
| 6 | Do you like online quizzes conducted through Moodle? | 59% | 20% | 10% | 11% |
| 7 | Do you use the Cambridge University Press Workbook to answer additional exercises during your free time? | 53% | 20% | 20% | 7% |

| | | | | | |
|----|--|-----|-----|-----|-----|
| 8 | Do the topics within the books intrigue you? | 40% | 20% | 20% | 20% |
| 9 | Are the accents easy for you to understand? | 72% | 10% | 10% | 8% |
| 10 | Do more relatable videos keep you more interested? | 67% | 8% | 14% | 11% |
| 11 | Do you like the videos, quizzes and audios played in Destination Success? | 58% | 15% | 15% | 12% |
| 12 | Does your teacher play English videos on Destination Success? | 49% | 25% | 13% | 13% |
| 13 | Do you like the presentation of colorful charts and pictures in Destination Success? | 25% | 25% | 25% | 25% |
| 14 | Does Wordsworth software is effective in learning English skills? | 50% | 20% | 15% | 15% |
| 15 | Do you like Grammar quizzes given in Wordsworth? | 40% | 20% | 20% | 20% |
| 16 | Does your English Pronunciation improved after practicing in Wordsworth? | 45% | 25% | 5% | 25% |

4.2 Female students regarding sixteen different questions related to language software and others:

| S. No. | Software (Moodle, Destination Success and Wordsworth) | Always | Sometimes | Often | Rarely |
|--------|--|--------|-----------|-------|--------|
| 1 | Do you watch the lecture videos of different teachers daily after the class? | 11% | 22% | 50% | 17% |
| 2 | Do you access to Portal or Moodle every day? | 25% | 28% | 20% | 27% |
| 3 | Do you enjoy watching lecture videos of your teachers? | 70% | 15% | 5% | 10% |
| 4 | Do you prefer Moodle when you have doubt in a subject? | 60% | 20% | 10% | 10% |
| 5 | Do your doubts get clear after watching lecture videos on Moodle? | 85% | 5% | 5% | 5% |
| 6 | Do you like online quizzes conducted through Moodle? | 60% | 19% | 10% | 11% |
| 7 | Do you use the Cambridge University | 60% | 20% | 20% | - |

| | | | | | |
|----|--|-----|-----|-----|-----|
| | Press Workbook to answer additional exercises during your free time? | | | | |
| 8 | Do the topics within the books intrigue you? | 40% | 20% | 20% | 20% |
| 9 | Are the accents easy for you to understand? | 80% | 10% | 10% | - |
| 10 | Do more relatable videos keep you more interested? | 70% | 8% | 14% | 18% |
| 11 | Do you like the videos, quizzes and audios played in Destination Success? | 62% | 15% | 15% | 8% |
| 12 | Does your teacher play English videos on Destination Success? | 55% | 25% | 13% | 7% |
| 13 | Do you like the presentation of colorful charts and pictures in Destination Success? | 25% | 25% | 25% | 25% |
| 14 | Does Wordsworth software is effective in learning English skills? | 50% | 20% | 15% | 15% |
| 15 | Do you like Grammar quizzes given in Wordsworth? | 40% | 25% | 20% | 15% |
| 16 | Does your English Pronunciation improved after practicing in Wordsworth? | 55% | 25% | 5% | 15% |

Findings

In Section 1, students do believe in the multimedia use in English classroom but in Section 2 they differ with their opinion when it comes for practice. They lack when they have to put their own effort for a virtual classroom. Only few boy and girl students watch the uploaded lecture video which is uploaded through their teacher or professor. More than 50% of students do not access to portal or moodle. They access to lecture videos only before the exam or when they have doubt. They are happy with the online teaching platform and conducting online exam. But they procrastinate their assignments and take home quizzes. They believe that Cambridge University Press Workbook and different English language software like Wordsworth or other subject software like Destination Success is very effective and helpful to learn English language or other subjects.

Conclusion

In conclusion, multimedia technology used in the classroom fully improves the students' thinking and practical language skills. It will ensure an effective result of English language

teaching. Though it has some disadvantages like extra exposure of screen time for the primary and secondary students, where pediatrician always recommend minimizing the screen time. Online classes may create a sense of isolation; it requires good time management which is hard for primary and secondary students. They need proper parents' guidance and interference. Despite these disadvantages of virtual classroom, multimedia technology can be used effectively in the English language teaching classrooms. Overall, the non-native speakers of English as language teachers can teach English more efficiently if they use multimedia technology.

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A Linguistic Landscaping: A Case Study of Indigenous People of *Tharu*

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Abstract

The present article aims to conduct a semiotic study and how the language contacts are associated and recognized with meaning within the context, in a context of multilingual codes among tribes. However, the presence of multilingualism in the community or society would have a larger effect on the communities' code which is associated with the community. According to a scholar Khubchandani, "The inter-group communications among tribal record a wide range of variation in the claims of bilingualism, mostly depending upon the degree of heterogeneity in their contact environments and their attitude to languages surrounding them" (2001:26). According to him the community which is surviving in the heterogeneous society has less possibility to be monolingual. In India, every Tribe is surrounded by other major languages and even tribes are dependent to a great extent on them for economic, social, and cultural reasons. So language contact has likely been common throughout their lifecycle.

This language diversified situation is making them multilingual and multi-scriptural. It is a very thriving research area. The study has been conducted through available literature and direct observation in a north Indian tribe whereby the research findings have concluded three situations: first, if the tribes frequently use other codes, certainly tribes lose their identity, and second, the tribes shall lose the knowledge of ethno medicine which is transmitted by their forefathers and the third one is the loss of their culture and literature and everything that tribes possess which is unique.

Keywords: Tharu tribe, Code mixing, Script mixing, Language contact, and Linguistic Landscaping.

Introduction

The process of code-mixing takes place when the conversation between tribes and non-tribes come into contact with one another. This falls under the broad term *language contact*. Non-tribal as well as other tribal speakers may also acquire the code for their successful business and other accommodations.

The *Tharu* tribe has more than three codes at the level of writing, and more than four codes at the level of speaking: they use Hindi as primarily and Nepali as secondary and English as tertiary, but they are using Tharu at the personal level. In the current scenario, the English language is involved in the entire curriculum whether it is a business, profession, or personal. So, due to all these reasons, everyone wants to become proficient English speakers. That's why *Tharu* people also want to educate their children in English medium schools. And none of us can deny that English is a global language. In the Indian subcontinent, it has involvement either directly or indirectly in the lifecycle of Indians. So, the tribal also have prefer to English language *Roman* script. Mostly the school-going children in the tribal areas are having the option between both Hindi and English mediums codes.

In this article, the researchers are trying to describe in detail the linguistic situation among the tribes of the Himalayan region focusing on the immediate effect when other languages enter their community. Observation of the researchers of the various tribal communities helped collection of communities' conversational information. Here, mixed code in spoken language is not limited only to the conversation but largely it affected business deals. Some of the language terms were recorded which were found hybridized with mixing other codes. Other languages' terms are nativized. It is noticed that tribals are borrowing other languages' terms for personal and professional purposes. For example:

| S.No. | <i>Tharu</i> | Roman | Hindi | English |
|-------|--------------|--------------|--------|---------|
| 1. | dusar | <i>dusər</i> | dusara | another |
| 2. | baba | <i>baba</i> | papa | father |

Research Methodology

The researchers collected the data directly through field work and tried to cover the homeland of the informant/s. Researchers used the observation method and collected information regarding the tribals, and how they experienced the inner and outer world. The research task was distributed among domains and data from all the domains were collected through voice with a written record. The method of data collection was multilingual, which is very useful in collecting informants' moral, ethical, cultural, and social values. Permission was obtained the from community authority, so that there was no objection to our research activity.

The Objective of the Research

1. The research objective is to show how much the tribal people are deeply involved in social activities.
2. How much aggressively the tribal people made efforts to come into the mainstream.
3. How much interest tribal people have interest in business activities in their location and how do they try to attract the attention of the tourist?

4. The main objectives of the research included why educated tribals are stopping their children to speak their mother tongue and why willingly they force their children to get their children educated in other codes.

Scope and Limitation

The scope of the research is limited to some fields like advertising, mass media, and academics, and a few other research areas. The research also had covered the tourist field of the tribal areas. Now a days, world is increasingly dependent on Ethno-medicines, which have medicinal values to help recover from many diseases. So, Ethno-medicine has a big scope in this area. Fortunately, this community continued to possess their ancient knowledge of Ethno-medicines. For a long time, they have collected herbals from the forest areas and processed and prepared these in the usable format.

Linguistics Landscaping

The semiotics sign system is used to disseminate the message to create public interest in advertising and mass media. It would be used in many ways to attract the people whether it is informative, directive or some kind of information directly or indirectly. Public signs also appear in commercial contexts like marketing and advertising, where their function is to draw attention to a business or product (Backhaus, 2007, p.5). Linguistic sign would be used for commercial purposes. Different kinds of morphologically and phonologically conditioned words are taken into landscaping. According to Backhaus, any hybrid word or sounds which made public interest or appealing over the attention of peoples for a particular advertisement is known as linguistic landscaping. As per researchers' concern for this community they used many terms for drawing the attention of tourists for their business purposes. Some of the terms are discussing below.

The scholars Landry and Bourhis: “The language of public road signs, advertising billboards, street names, place names, commercial shop signs, and public signs on government buildings combines to form the LL of a given territory, region, or urban agglomeration” (1997: 25). These above-mentioned language signs have a multilingual meaning; it varies according to the society in which it belongs. The recent LL study finds out the text which has variable meanings by default the presence of global accommodation. The facilitation by various means in the society has the main cause to make individual or community multilingual. Semantic affiliation of code in the presence of semiotic context is dependent upon the society’s accessibility for the world, which is obtainable by the sign that attracts a multilingual attendance. The government scheme which has accommodated tribes enables the presence of media and other cross-cultural borrowings.

Data Analysis

The presence of Multi-languages and scripts in the tribal society is opening all the windows for becoming a member of world society. Tribals are very much liberal and always have an open

heart for everyone who is willing to visit their homeland. The researchers tried to catch their attention towards the business of community which is either ancestral or adopted. Every tribe has God-gifted knowledge of nature which has importance for all human beings. The researchers also focused on how the tribals are making a correlation between an ancestral and a modern business with updated language and script. The researchers never met any tribal person who is still monolingual. That is, almost all the tribals are bilingual. Some of them are multilingual. By the effect of globalization and the revolution of information technology almost all literates are multi-scriptural, and many illiterates are also multi-scriptural. So, they can easily understand code-mixing and multi-codes. Almost all tribals understand the Hindi language with Devanagari script and some of them can understand English with the Roman script and some of them can understand Awadhi, Bhojpuri, Kashmiri, Pahari, Bengali and several regional languages.

Analysis of Different Domains in *Tharu*

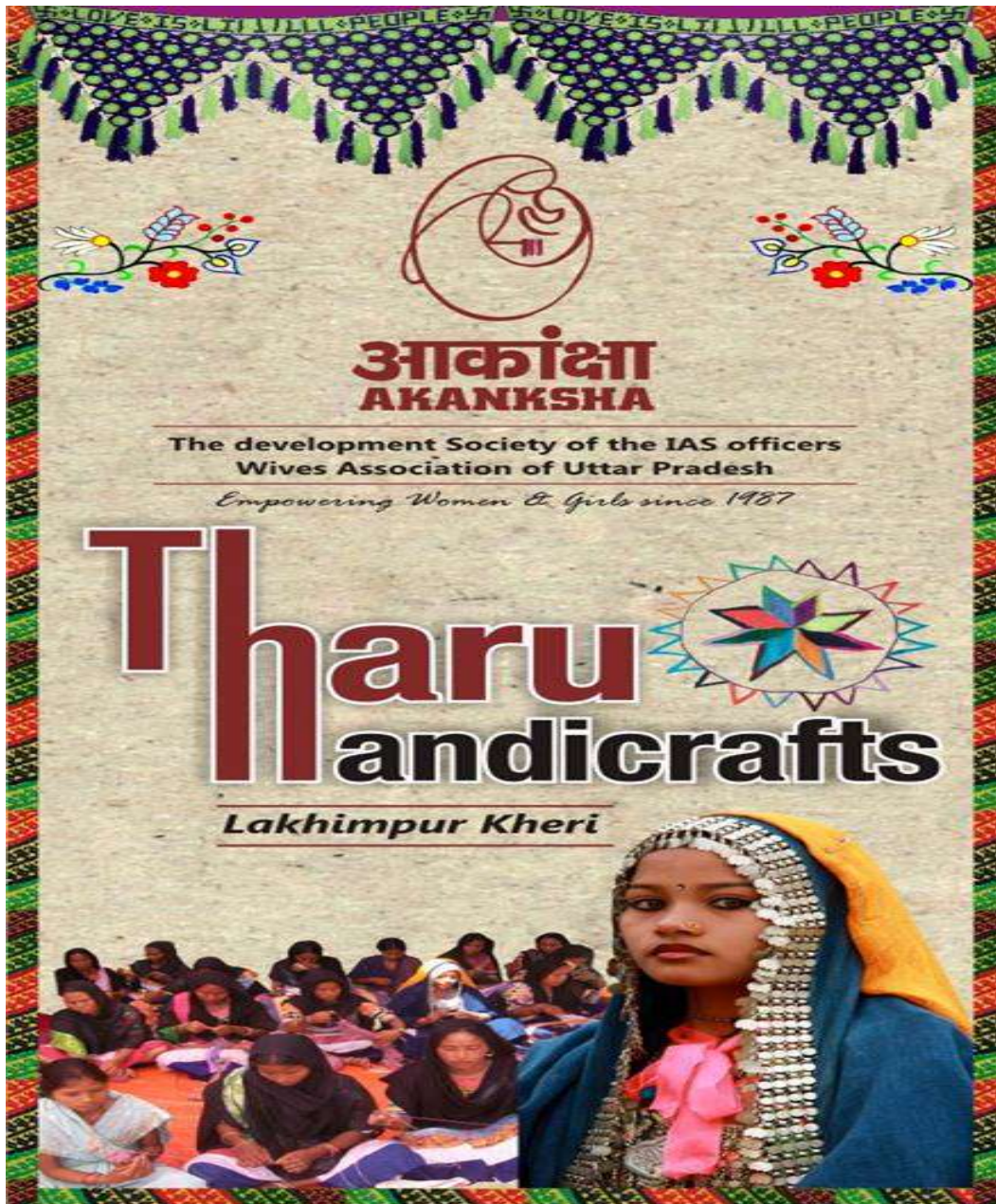
The *Tharu* words given below are analyzed into Hindi, English, and into IPA form. This IPA are known as International Phonetic Alphabet writing system. Here we see hybridization of *Tharu* words with Hindi along with regional Languages *Awadhi* and *Bhojpuri*.

| S.N. | Tharu | IPA | Hindi | English |
|-------------|--------------|-----------------|--------------|----------------|
| 1. | dasain | <i>dəsəĩ</i> | deshahara | a festival |
| 2. | manai | <i>mənəi</i> | aadami | man |
| 3. | bahiniya | <i>bəhɪnɪjə</i> | bahan | sister |
| 4. | mus | <i>mus</i> | chuha | mouse |
| 5. | bauraha | <i>bɔrəhə</i> | pagal | mad |
| 6. | bhittar | <i>bʰɪttər</i> | andar | inside |
| 7. | dubbar | <i>dɔbbər</i> | dubala | weak |
| 8. | gidara | <i>gɪdərə</i> | siyar | jackal |

There are many examples in the *Tharu* community in which code-mixing, and script mixing are frequently used in their business either at the local or regional levels. *Tharu* shelters are mostly in the lower region of Uttar Pradesh and Uttarakhand, and these states have touched boundary with Nepal. That is why this indigenous tribe has a multilingual presence. This kind of situation makes hybridized use of language in business streams.

The researchers collected some pictures through different sources; these pictures explain how the community used multilingual code. Below are some pictures that show how more than one code is used in a pamphlet. It is a big sign for the community which shows the relation with the global community: English, Hindi with *Tharu* presence in dressing code.

In the second one, there are three languages in the same banner which shows the multilingual presence, and two scripts that shows multi-scriptural-



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Conclusion

Based on the above discussion, Researchers have concluded that the tribal Tharu community has used more than one code for their business purpose as well personal discussion. And also for making their business a success, they are not hesitant to use multi-code and multi-script for drawing the attention of tourists towards their business. Most of the persons of this community hav multi talents, which are used to make handicrafts and other works in which they use multi code and logos which have different meanings. As per researchers' observations this is an open area of research, where immense scope of research is available in terms of communication, preservation of identity, levels and kinds of acceptable changes, etc.

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How Does Hamlet Synthesise the Aristotelian, Nietzschean, and Hegelian Ideas of Tragedy?

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Abstract

The Tragedy of Hamlet, Prince of Denmark surpasses all other works of Shakespeare.

Almost every line in this play is a mine of precious wisdom, and the hero Hamlet outstrips all the imaginations of the readers, who feel deeply interested in him despite his inaction. By portraying a true reflection of the contradictory sides of the human mind through a passive character like Hamlet, Shakespeare successfully shows the difference between a great soul and a great character. The suffering of Hamlet from the tragic and melancholy recognition of our finite human condition draws all humanity to fight with him to establish the truth and to secure liberty.

An attempt to understand *The Tragedy of Hamlet* in the light of the theories of great philosophers like Aristotle, Nietzsche, and Hegel will surely reveal the unnoticed vastness and vividness of Shakespeare's most mature play. The more-than-life experience of Hamlet can provide new definitions for our undefined lives and redirecting us from a monotonous way of knowing life. The 'neither this and nor that-ness' of Hamlet, the 'to be or not to be' of a mortal being is to be approached from all possible angles of knowledge to resolve the eternal confusions regarding human existence.

How Does Hamlet Synthesise the Aristotelian Ideas of Tragedy?

The classic theories regarding the requirements for a perfect tragedy explained in Aristotle's insightful *Poetics* are not out of date as a criterion to measure the perfection of a tragedy even after centuries of their formulation. Even though a considerably few works from the ancient Greek culture to the modern era of absurd plays conform to the essential nature of tragedy as per the standards of Aristotle, orchestrating all available tragedies into the conditions of *Poetics* is still found to be relevant. It is well known that rarely any play, except Sophocles' *Oedipus Rex*, can be perfectly fit inside the boundaries of or can be extended to the precision that Aristotle's thought put forward. Still, there arises no question regarding the need of analysing the great playwright Shakespeare's tragedies in the light of Aristotle's theories, as

this process is the most reliable method which allows a probably unified code to identify tragedies.

Shakespeare's *The Tragedy of Hamlet, The Prince of Denmark* essentially satisfies, as many plays do, most of the requisites of Aristotelian theory, though it fails to fulfill some requirements in some sense. The Aristotelian guide to the best tragedy defines tragedy as (1), "the imitation of an action, (2) that is serious, has magnitude, and is complete in itself; (3) in language with pleasurable accessories, each kind introduced separately in a different part of the work; (4) in a dramatic as distinct from a narrative form; with incidents arousing pity and fear, whereby to provide an outlet for such emotions" (Aristotle et al. 12). In this sense *Hamlet*, without any doubt, can be considered as an Aristotelian tragedy. It is an imitation of the life of a historical figure, rearranged and presented in a dramatic narrative form, and it deals with a serious theme of revenge of a young man for the murder of his father, and the play gives a complete picture of the incidents in the life of Hamlet to the audience.

Aristotle asserts the inclusion of 'ingredients' like the Spectacle, Melody, Diction, Character, Thought, and Plot in the tragedy. Among these parts of tragedy, he finds the Plot as the most important one, it "is the first essential- the very soul... of tragedy" (Aristotle et al. 14). The plot of the *Tragedy of Hamlet* may be considered following principles of tragedy of Aristotle "an imitation not of persons but of actions and life, of happiness and misery" (Aristotle et al. 13) of Hamlet and his kin and kith.

The Tragedy of Hamlet also concentrates on one sole action which is the delayed but accomplished revenge of Hamlet. But this one action itself is a collection or chain of various incidents, and the dislocation of one incident will disturb the entire play. The complete change that happened in the life of ignorant Hamlet after the revelation of the secret of his father's death justifies the Aristotelian idea of Discovery. The complete change that happens in the behaviour of the passive and melancholy Hamlet to a man of wit and action after the murder of Polonius satisfies the notion of Peripety. These features of Discovery and Peripety make this play to be the finest forms of tragedy having a complex plot.

According to Aristotle, a tragedy that does not convey pity and fear is not effective. "Aristotle sees tragedy as the mimesis of an action involving pity and fear. (Pity is a technical term that refers to the painful emotion we feel in the face of undeserved misfortune, and fear is a technical term that refers to the same emotion when it focuses on our own, personal vulnerability to such undeserved misfortune)" (Golden 143).

In Aristotle's opinion, pity and fear are aroused only when the tragic hero is worthy of respect in a moral sense and who makes a significant error in his life which leads him from happiness to misery. *The Tragedy of Hamlet*, in that sense, arouses pity and fear in the audience. There is no place for doubt about the morality of the character of Hamlet. It is his sense of morality that keeps him idle and unable to decide an act of revenge against the murderer of his

father. This ‘tragic flaw’ (*Hamartia* or the false step by the protagonist and his own fall) of Hamlet is the reason for his undefined madness and his ultimate demise.

This error through which Shakespeare’s hero falls is not completely intellectual or moral. Both Hamlet’s indefinite moral sense and intellectual fluctuation are equally responsible for his failure. Hamlet, who asks the ghost of his deceased father to,

“Haste me to know’t, that I with wings as swift
As meditation or the thoughts of love,
May sweep to my revenge” (Wilson 27)

loses his integrity completely due to his mental incapability in doing such ‘bloody’ deeds.

This error of judgement and action of Hamlet while enjoying great reputation and prosperity will have great effects upon the audience. Therefore the tragic circumstances of Hamlet's life and death arouse pity and fear in them. The slain of his father, his mother’s marriage with his uncle, his accidental murder of Polonius, the suicide of the woman he loved, and his death in the hands of his enemies are all ample reasons to pity Hamlet. Besides, it also causes fear in them as the moral sense and fatalism of a man ends up in his complete failure both as an individual and as a social being. It is the ruthless face of the reality that haunts the audience that it is not the urgent actions of Hamlet that lead to his unmerited misfortune and the tragic ending of the play, but his cautious nature which everyone considers as a virtue.

Catharsis, which Aristotle explained as an important feature of ideal tragedies, also has a place in the discussions about *The Tragedy of Hamlet*. Catharsis can be defined as a ‘relief from strong or repressed emotions.’ The catharsis in Hamlet occurs at the end of the play, because of the swordfight between Hamlet and Laertes. Subsequently, Gertrude, Claudius, and Laertes are killed, and Hamlet also dies at the end. After all these tragic incidents, the audience can finally breathe a sigh of relief when the warring prince of Norway, Fortinbras, hearing the story of Hamlet from Horatio, decides to treat the body of Hamlet as a hero. This is the way Hamlet ends providing some relief for those who watched the play.

The Characters, Thought, and Diction are also especially important in Aristotelian tragedies. *The Tragedy of Hamlet* depicts the essential qualities of the characters through its excellent plot, and it also makes the moral purpose of each character clear to the audience. No character seems to be unnecessary or out of place in this play.

By Thought Aristotle meant what can be said and should be said at each moment of the plot.

Diction gives importance to how things are to be said. Shakespeare has used thought and diction perfectly in *Hamlet* that each character speaks most appropriately as per his/her position and situation. For example, Hamlet’s replies to the questions of Polonius, Rosencrantz, and Guildenstern who spy on him for the King are exactly what to be told to them. Claudius,

the King, speaks with all the shrewdness of a politician and the Queen with overwhelming obligations towards her husband and love for her son. The conversation of the grave-diggers throws light to the manners of common people and the soliloquies of Hamlet verify his overpowering mental distress. All these prove that the language and dialogues used by Shakespeare in *Hamlet* seem to be the best suited to the Aristotelian concept of tragedy.

The Tragedy of Hamlet does not follow all the aspects discussed in *Poetics* by Aristotle. The Spectacle or the chorus, whom Aristotle considered as relevant as the characters, is not present in this tragedy. Besides, there is doubt about the unity of the Plot in *Hamlet* as it sets the scenes in different places and times. There is a collection of different plots like Hamlet's revenge, Hamlet's love for Ophelia, Ophelia's madness and death, Polonius's family issues, Fortinbras's military expedition, etc. in *The Tragedy of Hamlet* which sometimes blur the main plot. So, the *Tragedy of Hamlet* is not a perfect Aristotelian tragedy, even though it satisfies most of the requirements for a tragic work introduced by the ancient philosopher.

How Does *Hamlet* Synthesise the Nietzschean Ideas of Tragedy?

Nietzsche's understanding of tragedy as the synthesis of the Apollonian and Dionysian unveils the two possibilities of paradoxical understanding of human life. Nietzsche believes in the duality of Apollo and Dionysus, the Greek gods of civilization and chaos, and their co-existence which only brings artistic perfection. The life-affirming force of Apollo controls the destructive and life-threatening force of Dionysus. The Dionysus, instead, prevents men from being extremely influenced by the Apollonian optimism regarding 'ordered life'. In truth, both these overlapping edges of worldview continue to correct each other. Nietzsche agrees to the fact that it is only the meeting with Apollo that created radical transformations in the Dionysian impulses making it artistic, productive, and redemptive. But these realizations could not help Nietzsche finding Dionysian as fundamental to the creation of art. To him, the attainment of the state of primordial unity is perfectly possible only through the submission to Dionysian madness, which is beyond social barriers and narrow thinking.

The Tragedy of Hamlet, Prince of Denmark can easily be looked at through the lens of Nietzschean Apollonian and Dionysian duality as well as their expected unity. Nietzsche himself has pointed out the Dionysian similarity in Hamlet, saying,

“The Dionysian man resembles Hamlet: both have once looked truly into the essence of things, they have gained knowledge, and nausea inhibits action; for their action could not change anything in the eternal nature of things; they feel it to be ridiculous and humiliating that they asked to set right a world that is out of joint.” (Nietzsche)

The angst of Hamlet due to the sudden death of his father and the hasty marriage of his mother leaves him on the verge of madness. His mind is 'intoxicated' with the thought of revenge for his father's death but lacks the power of action giving him the diction and

appearance of a mad man. Hamlet's utter inability to keep to the issue in hand, as Nietzsche says, is not an outward representation of helpless cowardice, but his realization of the world that is out of order, which is beyond his ability and control. It is his more-than-life understanding of the situations that keep him idle. And his Dionysian madness is an outcome of the conflict in his inner self between the Apollonian urge for re-establishing truth and order and the Dionysian realization of life. His Dionysian struggle is against the Apollonian powers of fate and death. It is Dionysus's drunkenness that makes Hamlet forgetting his self. He forgets to be himself and his only question becomes "to be or not to be" (Wilson 60). This state of wild passions leaves him to meditate on and on, rather than avenging the murder of his father with 'swift wings.'

Nietzsche assumes that, when dreaming, one is always aware that one is dreaming; those who are entirely caught up in their dreams are not experiencing Apollonian beauty, but a rather Dionysian ecstasy. Apollo presents a state of dream in which one has life-like experiences, but he does not lose the awareness that these experiences are mere appearances, and that the reality lies beneath. According to Nietzsche, Dionysus represents the inability to discern the boundaries between dream and reality or appearance and reality. Thus, the influence of Dionysus results in the breaking down of the barriers between man and man and between man and nature itself. In this state of diving ecstasy, man enters the primordial unity and becomes a member of a higher community. Hamlet is truly in such a state of understanding life and nature. It is because of his ability to stretch his hands out from the accepted realities of day-to-day life, that he faces the apparition with the courage of a man from the outer world. He could not find the ghost of his father as a mere reflection of his own self, but as the reality that touched his heart. It is the Dionysian intuition that directs him, not the Apollonian reason. Hence, he says to Horatio:

"There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy." (Wilson 32)

This reach beyond-life represents the Dionysian breakdown of the walls of restraints that Apollo imposed upon human life. And this lack of restraints makes Hamlet unable to remain separate from the emotions and illusions that strike him. It is at this juncture Hamlet finds himself completely lost in the Dionysian understanding of truth, where he is in danger of losing himself and becoming unable to continue with his everyday reality. The mere sight of his mother reminds him of the tragic death of his father and the ephemerality of female love, squeezing all his desires to live and to love Ophelia out from his very veins.

In *The Birth of Tragedy*, Nietzsche says that "Knowledge kills action; action requires the veil of illusion: that is the doctrine of Hamlet... true knowledge, an insight into the horrible truth outweighs any motive for action, both in Hamlet and in the Dionysian man" (Nietzsche). Macbeth with obscure knowledge about the burden of power and crimes, King Lear with a faint outline regarding the love of his daughters and without clarity about the distinction between

words and deeds, and Othello being uncertain of Desdemona's love do not refrain from actions because there were these veils of illusions before them. What makes Hamlet different from his 'sibling tragic heroes' is his realization of his duties and his insight into the worthlessness of actions in such a disordered state of life. When the Dionysian intoxication of Macbeth, Othello, and King Lear breaks the order of life, Hamlet's madness is a little break from thoughtless actions giving him enough time to ponder over the necessity of actions. His meditations are not on killing himself, but on killing all probable false steps on his part. He "is meditating, not on suicide, but on revenge and the consequences of revenge." (Stoll 35). As the chorus in Sophocles' *Electra* says, "Yea, a man will pause on the verge of a great war" (Stoll 19). It is this pause, even though he ultimately perishes, that saves him from falter and failure. As Samuel Taylor Coleridge said, 'Hamlet's delay, and ultimately his downfall, is caused by too much thinking' and not because of his hastened actions.

In the play *Hamlet*, the madness of Ophelia also has a Dionysian face as she is also a person afflicted by the harsh realities of life. But her madness becomes self-destructive, and it ends at death by herself. The idea of self-destruction is also present in Hamlet, but the difference is that, as Polonius says:

"Though this be madness, yet there is method in it." (Wilson 45)

And this 'method' of Hamlet, I, think, is the Apollonian presence of Horatio on Hamlet's side. Hamlet becomes so engrossed with 'beyond humane thoughts only in the absence of Horatio. The Apollonian order in Horatio balances the Dionysian disorder in Hamlet. This is where the Apollonian and Dionysian blends together in Hamlet, helping these characters from falling completely into the abyss of order or disorder.

In the character of Claudius also the Dionysian elements appear but without backed by the Apollonian assistance. Even then his Dionysian madness of lust and greed is not visible as Hamlet's, because he from the beginning itself had attained or fulfilled his limited aims of ascending the throne and marrying his deceased brother's wife. He also had succeeded in keeping the mystery in the death of Hamlet's father and thus avoiding suspicions, unlike Macbeth. His madness blooms again only when he suspects Hamlet is aware of his secret. Hence, he conspires to kill Hamlet in England and then inspires Laertes to do the crime. It is this madness that prevents him from repenting his crime and from praying.

It is the togetherness of Apollonian and Dionysian elements in Hamlet that makes him a true tragic hero. Hamlet is ahead of his time. His inner conflict between morality and duty, his external conflict with disordered, and unmoral social conditions proves the refined qualities he possesses. Hamlet, who ponders over and over on a single matter before entering the sphere of action, might have misunderstood by his fellow beings thinking he is a quest for power. The truth he bears seems to be unrecognizable due to the inappropriateness of time in which he was born by mistake.

How Does Hamlet Synthesise the Hegelian Ideas of Tragedy?

Hegel in his descriptions of tragedy asserts the duality of substantive positions in human life. According to Hegel, the tragedy arises out of the substantial and just position of the hero, because, by doing this, naturally he places himself in opposition to a contrary and likewise just position. This choice of the hero becomes both just and unjust due to the presence of a complete reverse, but equally just option that has been completely neglected by the hero. Thus, the selection of the just position allows the hero to be known in the name of greatness and at the same time, he is destined to be guilty of his partial and one-sided action. Hegel sees value on each side of these equally justified conflicting positions. So for Hegel, tragedy stands for a conflict between two substantive justifiable positions that could be resolved only with the fall of the hero.

This theory of duality of the substantial and just position can be easily applied to the study of Hamlet. The conflict that Hamlet suffers is this conflict of choices. The substantive and just positions Hamlet faces are his role and duties as a son and as a subject of the state or God. Hamlet is placed amid the Christian world view of 'vengeance is God's' and the pagan world view that the death of a family member should be revenged. He has to choose between action and patience, and Hamlet's action becomes patience. His reluctance to kill Claudius, neglecting the best chance he got, is a result of fear of being victim to eternal punishment both by killing a praying man and also by sending his father's murderer to heaven. He swiftly draws his sharpest sword to stab his uncle, but only to falter and to flatten its edges with soft words:

“And now I'll do't, [he draws his sword] and so a' goes to heaven,
And so am I revenged. That would be scanned:
A villain kills my father, and for that
I his sole son do this same villain send
To heaven....
Why, this is bait and salary, not revenge.” (Wilson 81)

With this decision, Hamlet is doing good to his moral self and also justice to his Christian self. But leaving a villain like Claudius without posing even a straw of threat against him, Hamlet is cutting the way for Satan. So, here, as Hegel explains in his theories of tragedy, the tragic hero Hamlet acts both for and against good, he becomes both innocent and flawed. The hero is responsible for his choice and negation, for his greatness and guilt, and ultimately for his fall. This is why Hegel offers the paradoxical formulation, that: “It is the honour of these great characters to be culpable.” (Hegel 1215)

Besides the collision of these equally justifiable conflicting positions, Hegel also discusses the possibility of a tragic collision within an individual's consciousness. It is this internal collision that happens in Hamlet. As the inner collision is less dramatic, Shakespeare had to put its effect into the audience through the soliloquies of Hamlet, which have absorbed the essence of Hamlet's warring self. The soliloquies prove the double self of Hamlet i.e. one

that owes repentance, and the other revenge. The intellectual and emotional consequences of this internal struggle upon Hamlet's life are marked by his Dionysian madness, which only will enhance the dramatic possibilities of a contradictory self.

Hegel tries to explain the traditional, Aristotelian motif of fear and pity from a different angle of understanding. Hegel objects to the Aristotelian concept of the fear of the audience aroused as a product of the eternal fate of the tragic hero. For Hegel, it is the violation of the ethical substance that turns against the hero creating fear in the minds of the audience. So, as per Hegel's concept, it is not the tragic death of Hamlet that frightens the audience but his initial mental conflict between action and patience and the later success of action over patience at a wrong time shedding so much blood. It is not the blood, but the cause for blood-shed that scares the audience. Hegel also re-reads Aristotle's notion of pity and presents it from a different perspective. Unlike Aristotle's pity that "is reserved for undeserved misfortune" (Aristotle et al. 21-22), Hegel interprets suffering as a consequence of the hero's virtue which is in a sense justified, despite his fall. So, the application of Hegel's theory into Hamlet will read pity as one aroused due to Hamlet's justifiable position, though it caused his death.

Hegel finds the inherent double-faced destructiveness in the actions of each tragic hero - destructive of the other as well as self-destructive. In Hamlet's case, even his inaction or patience causes harm to him and others. His idleness pricks the conscience of Hamlet, his gloominess tortures his mother and his wilful neglect confuses the distraught Ophelia. But when he resorts to action, he 'speaks daggers' to his mother, stabs Polonius and thus ruins Ophelia's mind and body, kills Laertes and Claudius, and at last embraces his tragic death.

Hegel considers tragic fate as a result of reason. The reason will not allow a person to cling to a particular position permanently. Hence, human beings tend to fly from their primarily chosen substantive mental position to the opposite one, both to enjoy the change and also to make some effects in the society with this shift. In Hamlet's case, this change is abrupt and explosive. Before this radical change Hamlet was passive and after this sudden burst of action he walks into perpetual passivity.

In Hegel's view, far from being simply weak, Hamlet displays the inner beauty of a profoundly noble soul. All the actions and inactions of this character in the play represent the same beauty and magnificence which the other characters fail to achieve. Even though Hamlet calls himself three-quarters cowardice and one-quarter wisdom, there is no other character as powerful as Hamlet's in *The Tragedy of Hamlet*. In the play, only Hamlet spends so much time for introspection moving from thought to action. The confusion Hamlet bears throughout the play reveals his Faustian features which are new in his time.

Hamlet, the modern Faustian man, is centuries ahead of his time. His loftiest sentiments and philosophy do not fit into the era of barbarous customs and daring deeds, in which his birth and life make no sense. Hamlet's Dionysian madness conveys meaning beyond his place and

time. Hamlet's mission seems accomplished for those who can touch his spirit which fights for truth alone and he is the true hero for those who find optimisation of truth and progress in him. So, The tragic essence of Hamlet can be looked at based on the theories formulated by great thinkers. As Shakespeare has incorporated much of the possible multiple meanings of human thought and action in one man, Hamlet is a genius representation of humane confusion, but Hamlet is a synthesis of qualities for only those who can idealize both action and inaction.

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Development of Predicates and Participle Construction in Malayalam Speaking Typically Developing Children of Different Age Groups

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Abstract

The study aims at understanding and comparing the development of participle construction and predicates in Malayalam speaking typically developing children of different age groups).

A group of 10 normal children from each age group 5 yrs,6 yrs 7yrs and 8 yrs were selected randomly. 20 pictures indicating each sentence containing predicates and participle construction were taken as stimulus to elicit response. Same stimulus is given for all age groups. For both predicate and participle construction: pictures indicating each sentence were shown in the laptop. The subjects were asked to respond for what is shown in the picture which should contain predicates and participle. For each correct response, a tick mark is given, and it is counted and checks how many correct responses were obtained without any cues. From the results it is evident that development of predicates and participle construction acquires or emerges as the age increases. The result of the present study indicates better performance was shown by 8 year old group compared to other age groups.

The results also indicate that the predicates are acquired and developed earlier than participle constructions.

Keywords: Malayalam Speaking, Typically Developing Children, Different Age Groups, Predicates, Participle construction.

Introduction

Language is the expression of human communication through which knowledge, belief, and behavior can be experienced, explained, and shared. This sharing is based on systematic, conventionally used signs, sounds, gestures, or marks that convey understood meanings within a group or community. Recent research identifies “windows of opportunity” for acquiring language—written, spoken, or signed—that exist within the first few years of life.

Language determines one's entire way of life, including one's thinking and all other forms of mental activity. To use language is to limit oneself to the modes of perception already inherent in that language. Language effects the original split between wisdom and method.

“A language [is] a set (finite or infinite) of sentences, each finite in length and constructed out of a finite set of elements.” (Noam Chomsky)

Malayalam is a language of the Dravidian family and is one of the four major languages of this family with a rich literary tradition, Malayalam has a rich morphology, and identifying the morphological suffixes of Malayalam verbs and nouns are quite tough task.

The predicate is a grammatical construction that forms part of both lexical and syntactic categories of linguistics. It is explained that the predicate is the part of a sentence that offers information surrounding the subject of that sentence (Straus, Kaufman & Stern, 2014). The predicate is an important aspect of language to study as it collectively accounts for smaller linguistic elements such as action verbs, adjectives and adverbs which are quite complex as these require the speaker to know the subject as well as its attributes in a phrase (Strawson, 2017). Despite languages not being typologically similar, language-development studies illustrate that languages are universally acquired at different rates and stages. Markman (1991) illustrates how the child's lexicon is dependent on the development of semantic or meaning construction and categorization skills. These affect literacy and numeracy skills.

Several researchers of language acquisition suggest that children across all languages acquire nominal structures before all other structures such as action verbs, adjectives and even adverbs (Snow, 1978; Harley, 2013; Gentner, 1978). Without something concrete to attach a lexical element to—one that could be possibly seen, touched or heard—a linguistic structure

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becomes abstract (Bird, Franklin & Howard, 2001). Clark (2009) further shows that predicate structures would be acquired later than nominal structures. This is because verbs and adjectives do not offer concreteness or iconicity.

The predicate construction comprises several categories: action verbs explain an action that could occur, adjectives describe characteristics about an object or person and adverbs allow one to describe the manner in which a verb is enacted, or it could describe variables relating to place and time. It is very important to revisit theories that universally govern the understanding of this category, such as how the predicate develops, in order to ascertain if there are any developments that could further enhance existing aspects of language acquisition theory. Research shows that the predicate does not always appear after nominal acquisition has taken place. It may emerge before or at the same time as nominal as a result of the way different language typologies make use of the nominal structure (Kersten & Smith, 2002). At a conceptual level, it appears that predicate structures seem more difficult (than nominal structures) to acquire as these do not refer to concrete entities in the real world but rather link how concrete objects are described. The presence of the verb structure depends on an individual's understanding of what actions and feelings are as well as how the person perceives these actions and feelings. From a structural perspective, in typical English sentences the verb shows the relationship between the subject and the object of a sentence (Straus et al., 2014). Studies also show that one can gain a better understanding of the early conceptualization of predicate structures through semantic analysis (Saeed, 2009). The predicate falls under the broader linguistic category of the verb so, in this report, the terms 'verbal construction' and 'predicate' are used interchangeably unless there is a focus on a specific aspect.

The predicate must contain a verb, and the verb requires, permits, or precludes other sentence elements to complete the predicate. These elements are: objects (direct, indirect, and prepositional), predicatives, and adjuncts:

She **dances**. – Verb -only predicate

Ben **reads the book**. –Verb + direct object predicate

Ben's mother, Felicity, **gave me a present**. - verb + indirect object + direct object predicate

She **listened to the radio**. - verb + prepositional object predicate

They **elected him president**. - Verb + object + predicative noun predicate

She **met him in the park**. - Verb + object + adjunct predicate

She **is in the park**. - verb + predicative prepositional phrase predicate

A **participle** is a form of a verb that is used in a sentence to modify a noun, noun phrase, verb or verb phrase, and thus plays a role similar to that of an adjective or adverb. Participles may correspond to the active voice (active participles), where the modified noun is taken to represent the agent of the action denoted by the verb; or to the passive voice (passive participles), where the modified noun represents the patient (undergoer) of that action. Participles in particular languages are also often associated with certain verbal aspects or tenses.

The two types of participle in English are traditionally called the present participle (forms such as *writing, singing* and *raising*; these same forms also serve as gerunds and verbal nouns) and the past participle (forms such as *written, sung* and *raised*; regular participles such as the last, as well as some irregular ones, have the same form as the finite past tense).

In some languages, participles can be used in the periphrastic formation of compound verb tenses, aspects, or voices. For example, one of the uses of the English present participle is to express continuous aspect (as in *John is working*), while the past participle can be used in expressions of perfect aspect and passive voice (as in *Anne has written* and *Bill was killed*).

A verb phrase based on a participle and having the function of a participle is called a participle phrase or participial phrase (*participial* is the adjective derived from *participle*). For example, *looking hard at the sign* and *beaten by his father* are participial phrases based respectively on an English present participle and past participle. Participial phrases generally do not require an expressed grammatical subject; therefore such a verb phrase also constitutes a complete clause (one of the types of nonfinite clause). As such, it may be called a participle clause or participial clause. (Occasionally a participial clause does include a subject, as in the English nominative absolute construction *the king having died*)

Jia and Fuse(2007) studied the acquisition of English grammatical morphology by native Mandarin-speaking children and adolescents and age related differences. The results indicated that acquisition of some grammatical morphemes by school ages immigrants takes several years to complete. As second learners exhibit some error types and difficulties similar to monolingual children with specific language impairment, caution needs to be taken when interpreting and using morphological errors as indicators of speech/language learning problems in this population.

Lakshman (2000) investigated the acquisition of relative clause in 27 Tamil speaking children (2-6yrs). The findings indicated that the younger children produced a significantly greater number of pragmatically inappropriate responses than the older children. But the younger children are not inferior to the older children with respect to their grammatical competence.

RK Nicholas and Saaliha (2016) investigated the development of noun and predicate comprehension and production in isiZulu-speaking children between the ages of 25 and 36 months. It compares lexical comprehension and production in isiZulu, using an Italian developed and validated vocabulary assessment tool. The result shows an age effect throughout the entire sample. Across all the age groups, the comprehension of the noun and predicate subtests was better performed than the production of noun and predicate subtests. With regard to lexical items, the responses of children showed an influence of various factors, including the late acquisition of items, possible problems with stimuli presented to them, and the possible input received by the children from their home environment.

JR Johnson, Miller and Tallal (2001) Studied of the use of cognitive state predicates by children with specific language impairment (SLI). Study analyzed longitudinal language samples collected from 26 children with SLI and 25 children with normal language (NL) development, aged 4;4 and 2;11, respectively, at Time I. Study II analyzed samples from SLI children with more severe delays at an earlier language stage. There were 10 SLI children and 10 NL children, aged 4; 11 and 2; 8, respectively, matched by MLU. All cognitive state predicates were identified using both broad and narrow definitions. In Study 1, the SLI children used cognitive state predicates less frequently than their mental age peers, and with no greater frequency or variety than their younger, language peers. In Study II, children with SLI used more predicates referring to communication events, but there were no further group differences. These findings are discussed as they relate to two current psycholinguistic issues: the possible dissociation of grammar and the lexicon, and the role of language in the development of children's theory of mind.

Review of Literature

Language is an extremely important way of interacting with the people around us. We use language to let others know how we feel, what we need, and to ask questions. We can modify our language to each situation. For instance, we talk to our small children with different words and tone than we conduct a business meeting. To communicate effectively, we send a message with words, gestures, or actions, which somebody else receives. Communication is therefore a two-way street, with the recipient of the message playing as important a role as the sender. Therefore, both speaking and listening are important for communication to take place.

Language enables individuals to engage socially, initially within the family, and later in an ever-widening network of relationships and cultural experiences. Such experiences create a sense of belonging and enhance general well-being. Language enables individuals to give expression to their feelings, ideas, and concerns. As they mature, it is through language that they will communicate their personal needs and claim their rightful place in society. The five main

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branches of linguistics are phonology, morphology, syntax, semantics, and pragmatics. The scientific study of language may be referred to as linguistic analysis. Linguistic analysis can be used to describe the unconscious rules and processes that speakers of a language use to create spoken or written language, and this can be useful to those who want to learn a language or translate from one language to another.

Syntax is the study of sentence structure. Every language has its own rules for combining words to create sentences. Syntactic analysis attempts to define and describe the rules that speakers use to put words together to create meaningful phrases and sentences. It is a dominant component of language. It governs how morphemes and words are correctly combined. It refers to the branch of grammar dealing with the ways in which words, with or without appropriate inflections, are arranged to show connections of meaning within the sentence.

A participle is a form of a verb that is used in a sentence to modify a noun, noun phrase, verb phrase, and thus plays a role similar to that of an adjective or adverb. It is one of the types of non-finite verb forms. Its names come from the Latin *participium*, a claque of Greek and Latin participles share some of the categories of the adjective or noun (gender, number, case) and some of those of the verb (tense and voice). As adjectives, participle scan modifies nouns or pronouns. In this way, we can include a lot of information in a sentence without making it too long or complicated. In the present participial construction (ing-form), we show that both actions are taking place the same time and with the passive participle and with past participle, we can shorten a passive clause. We use the perfect participle to indicate that the action in the participle clause took place before the action in the main clause. In English, the perfect participle can express actions in both the active and the passive voice. Other English participles are created periphrastically to imitate the richer array of classical participles, but they often seem formal or even awkward.

Participle constructions in Malayalam include 3 types. They are verbal, relative, and negative relative. The scan again is made for the presence or absence of the structure. Adjectives may be derived from verbs, generally, by adding /il/ or /kal/ to the verb stem. Examples are:

Verbal participle: /kal/

- 1) Pakshigal parannupogunnu
- 2) Kuttikal varyayipogunnu

Relative participle: /lla/

- 1) Kiliullakood
- 2) Kodyullakar

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Negative relative: /tha/

1)Vellam nirayatha pathram

2)Kanak cheyatha al

The predicate can be defined as the part of a sentence or clause that contains a verb or refers to something about the subject and/or object of that sentence (Rothstein, 2012).Recent empirical evidence shows that language acquisition and the early development of verb constructions may not be as universal as once believed (Kunene Nicolas & Ahmed, 2016; Pettenati, Sekine, Congestrì, & Volterra, 2012).

Language Acquisition and Use

Language learning and use are determined by the interaction of biological, cognitive, psychosocial, and environmental factors. Language evolves within specific historical, social, and cultural contexts. **Communication difference/dialect** is a variation of a linguistic symbol system used by a group of individuals that reflects and is determined by shared regional, social, or cultural/ethnic factors (ASHA, 1993).

Language Acquisition in Malayalam

Malayalam is a Dravidian language spoken in India. Dravidian languages have a rich system of overt case marking of noun phrases. It also has a relatively free word order. The language has basic Subject-Object-Verb word order. The interesting fact about Malayalam is that, instead of adjectives, it makes elaborate use of relative clause like structures for nominal modification. In Dravidian languages, pronoun can be readily omitted in a context where its referent can be easily guessed. Relatively little research has been conducted on children's grammatical development in Malayalam context, especially in the area of Participle construction.

Vijayalakshmi (1981) tested children between ages of 1 to 5 yrs with the Test of Acquisition of Syntax in Kannada (TASK). She reported that children use case, tense, gender, plural, number, and person markers as well as positions, determiners, adverbs and adjectives.

Sudha (1981) has developed a syntax screening test in Tamil for children in the age range 2-5rs. The test was administered to 56 normal children, divided into 6 groups and 3 language disordered children (6-15yrs). The results showed an increase in the overall performance on all the 10 grammatical categories like negations, tenses, plurals, 'Wh' questions that were observed as a function of age.

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Kathyayani (1984) studied the development of morphological categories in Kannada in children between 6 to 8 yrs of age. He reported that they used genders, plurals and tenses correctly.

Rukmani (1994) has developed Malayalam Language Test for children in the age range of 4-7yrs. The test has two parts- semantics and syntax. Each part has 11 subsections with 5 items each for expression and reception except semantic discrimination. The test administered to 90 Malayalam speaking children in the age range of 4-7 yrs, 5-6yrs and 6-7 yrs. The results indicated that the scores increased with increasing age. Children performed better in the reception task than the expression task. Also, they performed better on syntactic tasks than semantic tasks.

Harris and Flora (1982) examined children's use of 'get' in passive like constructions and the study reveals that children use more 'get' than 'be' passives and more truncated passives than full passives.

Kernan, Sharon and Sabsay (1996) studied linguistic and cognitive ability of adults with Down's syndrome and mental retardation of unknown etiology. They assessed different types of participle construction and results showed that the adult with Down's syndrome exhibited significantly poorer linguistic ability than the adult with mental retardation.

Babby (2002) investigated the deep structure and the transformations involved in the syntactic derivation of long and short forms of adjectives and participles in Russian language. The results indicated that the active participle in modern Russian is a deeper verb transformational introduced into the constituency of an NP. Stromswold and Karin (2002) examined in both children and adults in interpreting sentences. In the first experiment, 59 children were asked to interpret sentences with one, two, three, or no passive participle cues. The second experiment used college graduates and an almost identical procedure was used. Results suggested that children interpret passive sentences correctly but were not processed like adults.

Redmond (2003) investigated Children's productions of the affix – ed in past tense and past participle contexts (e.g., the boy kicked the balls. the ball was kicked) were examined in spontaneous conversations and elicited productions. The performances of 7 children with specific language impairment (SLI) were compared with those of 2 control groups of typically developing children (age matches, MLU matches). Children with SLI produced fewer obligatory contexts for both past tense and past participle forms than did the control children and were more likely to omit past tense affixes. In contrast, few omissions of the past participle were observed across all 3 groups. Implications for theories regarding the morphological deficits associated with SLI are discussed.

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Savage, Lievan, Theakston and Tomasello (2003) investigated on abstractness of early syntactic constructions in children of ages 3, 4, and 6 years and the results reveals that 6 year old children showed both lexical and structural priming for both active transitive and passive constructions whereas 3 and 4 year-old children showed lexical priming only. These results revealed that children develop abstract linguistic representations in their pre-school years.

Vini (2019) compared the participle construction performance of intellectually disabled children with typically developing Malayalam speaking children enabling the speech language pathologist for a focused assessment, better intervention, and monitoring of therapy progress. The result showed a general increase in the usage of participle construction with increase in the mental age of the children. Expression of participle construction was better in typically developing children than children with Intellectual disability.

Anu (2015) investigated the acquisition of participial construction in typically developing children in both Malayalam and English on the basis of familiarity of use and from their textbooks. The result indicated better performance in English past participial construction compared to present participial construction and actives than passives. In Malayalam, there is a significant difference between active and passive participial constructions indicating that children mostly use active participles rather than passive participles. While comparing both languages (Malayalam and English), a highly significant difference was noted in the acquisition of active and passive participial constructions. Children are more familiar with active participial construction than with passives. But there is no significant difference found in present and past participial constructions.

Lyle (2020) examined the development of the earliest type of complex predicates to emerge in child Hebrew – extended predicate constructions. These constructions take the form of a modal/aspectual operator followed by an infinitival verb form (e.g., *rocelesaxek* ‘want to play’), and since they serve various discursive functions (e.g., intent, desire, request), their use marks a significant development in toddlers’ cognitive, linguistic, and conversational abilities. The results showed the complex predicates develop in a piecemeal fashion, promoted by both the gradually evolving relations between children’s linguistic productions and their discursive functions, and the supportive contexts provided by their adult interlocutors.

Sreelakshmi (2015) investigated on acquisition of case markers in typically developing Malayalam speaking children in the age range of 3-8 years and the results reveals that nominative, locative and acquisitive case markers are the most developed type of case markers were as instrumental, genitive and dative are least developed case markers in the earlier ages.

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Nandhu (2015) investigated on acquisition of case markers in Malayalam speaking Down's syndrome children of mental age range 3-8 yrs and results showed that there is a general increase in acquisition as well as frequency of usage of some type of case markers with increase in the mental age of the children.

Bello, Onofrio and Caseli (2014) investigated the lexical comprehension and production abilities and gestural production taking into account different lexical categories, namely, nouns and predicates. Fourteen children with DS (34 months of developmental age) and a comparison group of 14 typically developing children (TD) matched for gender and developmental age were assessed through a test of lexical comprehension and production (PiNG) and the Italian MB-CDI. Children with DS showed a general weakness in lexical comprehension and production. As for the composition of the lexical repertoire, for both groups of children, nouns are understood and produced in higher percentages compared to predicates. Children with DS produced more representational gestures than TD children in the comprehension tasks and above all with predicates.

Kim (2017) Japanese exhibits two different types of morphological processes. Some morphologically complex predicates are generated within the domain of the lexicon, whereas others are generated outside the domain of the lexicon. An elicited production task involving both types of complex predicates was administered to six Japanese children with specific language impairment (JSLI) and six children with normal language development (JNLD). The JSLI children experienced significant difficulty forming the lexicon-external complex predicates but much less difficulty with the lexicon-internal complex predicates while the performance of the JNLD children exhibited no such asymmetry. These preliminary results suggest that the deficit of SLI affects the ability to construct implicit procedural rules for morphology that are generated outside the lexicon while their lexical operations for morphology that are generated within the domain of the lexicon.

Need for the Study

Language acquisition is the process and learning curve of skills by which a child acquires language. This set of skills contains the ability to perceive and comprehend language, as well as the ability to produce and use words and sentences to communicate. A substantial body of research work existed on participle construction in typically developing children in languages like Kannada, Tamil and Malayalam. Except for few research, most studies have focused on development and acquisition of predicates in foreign languages. The present study emphasizes the development of predicates and participle construction in typically developing Malayalam

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speaking children of different age groups. This information may be important to understand the exact age wise acquisition of different structures or components of language.

Aim of the Study

The aim of the study is to compare the development of predicates and participle construction in Malayalam speaking typically developing children of different age groups.

Methodology

Subject

A group of 10 normal children from each age group 5 yrs, 6 yrs, 7 yrs and 8 yrs were selected randomly (total 40)

Stimuli

20 simple sentences and 20 pictures indicating each sentence containing predicates and participle construction were taken as stimulus to elicit response. Same stimulus is given for all age groups.

Instruments

HP laptop

Procedures

For both predicates and participle construction: pictures indicating each sentence were shown in the laptop. The subjects were asked to respond for what is shown in the picture which should contain predicates and participle construction. For each correct response a tick mark is given, and it is counted and check how many correct responses were obtained without any cues.

Analysis

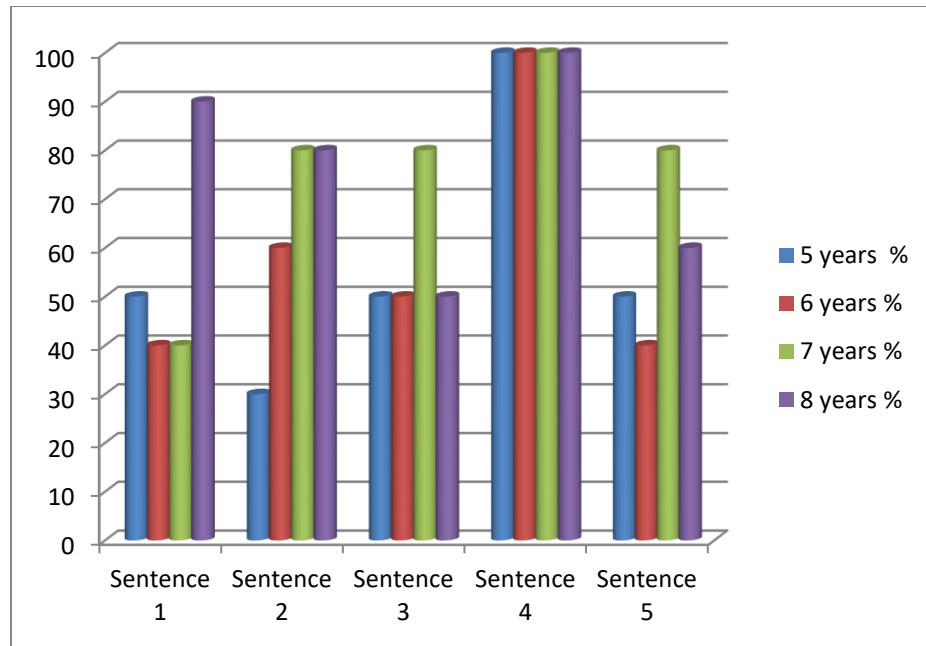
After obtaining the data, count the number of correct responses. As same stimulus is given for all age groups, check for the correct number of responses in all age groups for both the predicates and participle construction and analyze which group has performed better among four groups for both and conclude how well both the components have developed in different age groups.

Test used is testing equality of proportions.

**Results
Predicates**

| | 5 years | | 6 years | | 7 years | | 8 years | |
|------------|-----------|-----|-----------|-----|-----------|-----|-----------|-----|
| | Frequency | % | Frequency | % | Frequency | % | Frequency | % |
| Sentence 1 | 5 | 50 | 4 | 40 | 4 | 40 | 9 | 90 |
| Sentence 2 | 3 | 30 | 6 | 60 | 8 | 80 | 8 | 80 |
| Sentence 3 | 5 | 50 | 5 | 50 | 8 | 80 | 5 | 50 |
| Sentence 4 | 10 | 100 | 10 | 100 | 10 | 100 | 10 | 100 |
| Sentence 5 | 5 | 50 | 4 | 40 | 8 | 80 | 6 | 60 |

Table 1: showing development of predicates (frequency of occurrence and in percentage) in various age groups



For sentence 1, children with age group of 8 years performed better than rest of the age groups.

For sentence 2, Children with age group of 7 and 8 years performed better than rest of the age group.

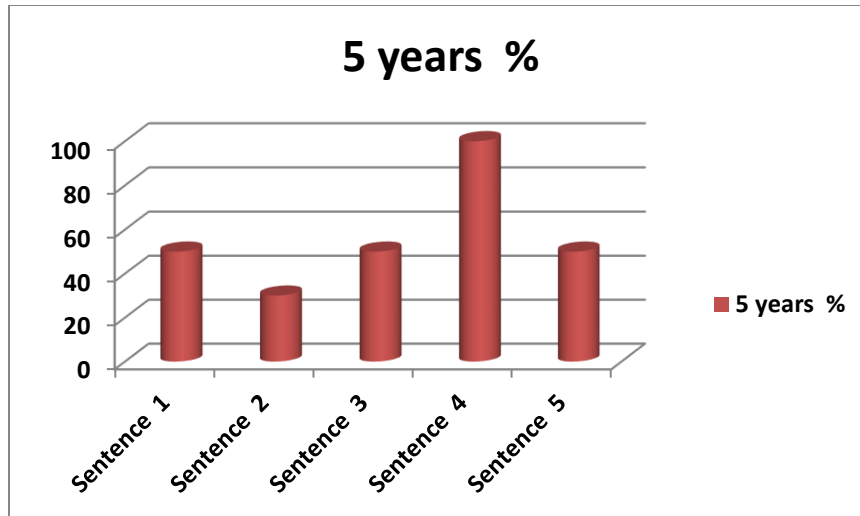
For sentence 3, Children with age group of 7 years performed better than rest of the age groups.

For sentence 4, children with all the age groups scored 100% i e, all performed well, this is because of the frequent usage of predicates given in sentence 4.

For sentence 5, Children with age group of 7 years performed better than rest of the age groups.

| PREDICATES | 5 years | |
|------------|-----------|-----|
| | Frequency | % |
| Sentence 1 | 5 | 50 |
| Sentence 2 | 3 | 30 |
| Sentence 3 | 5 | 50 |
| Sentence 4 | 10 | 100 |
| Sentence 5 | 5 | 50 |

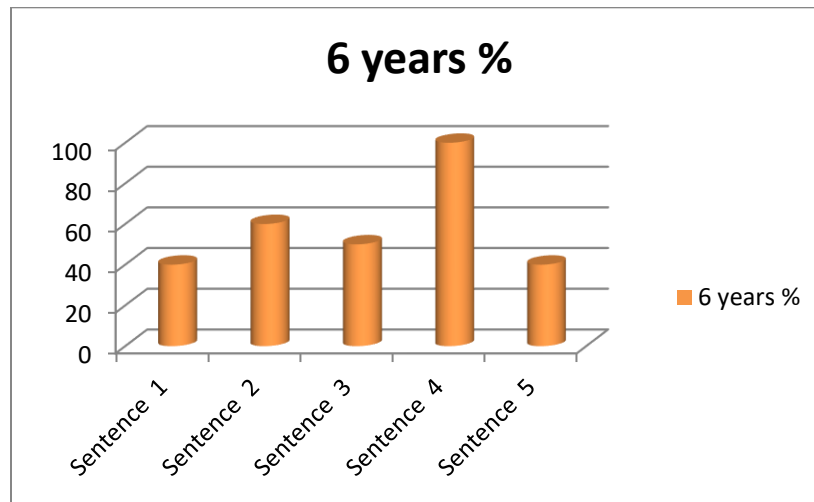
Table 2: showing development of predicates (frequency of occurrence and in percentage) in 5 years



From the above table and graph, the children with age group of 5 years showed 50 % acquisition for sentence 1 whereas for sentence 2, sentence 3, sentence 4, sentence 5 showed 30%, 50 %, 100% and 50% respectively.

| PRE DICATES | 6 years | |
|-------------|-----------|-----|
| | Frequency | % |
| Sentence 1 | 4 | 40 |
| Sentence 2 | 6 | 60 |
| Sentence 3 | 5 | 50 |
| Sentence 4 | 10 | 100 |
| Sentence 5 | 4 | 40 |

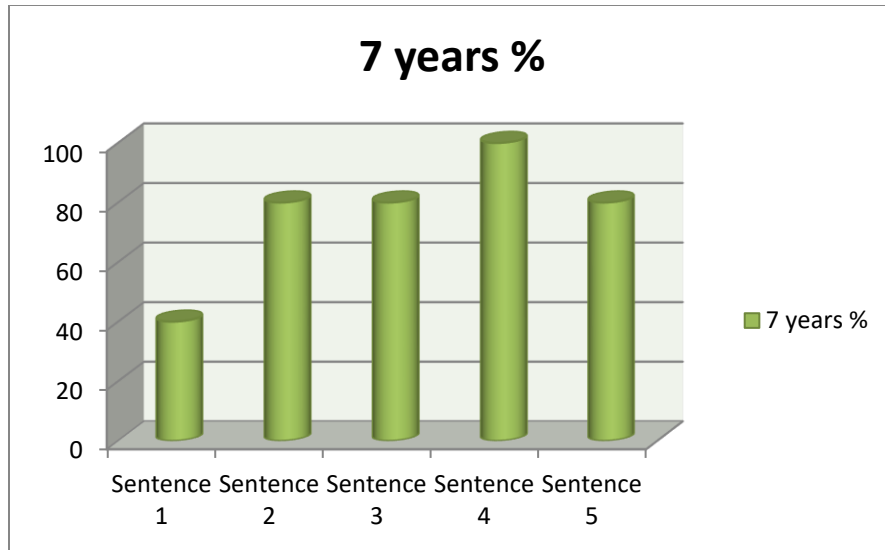
Table 3: showing development of predicates (frequency of occurrence and in percentage) in 6 years



From the above table and graph, the children with age group of 6 years showed 40 % acquisition for sentence 1 whereas for sentence 2, sentence 3, sentence 4, sentence 5 showed 60%, 50 %, 100 % and 40% respectively.

| PREIDCATES | 7 years | |
|------------|-----------|-----|
| | Frequency | % |
| Sentence 1 | 4 | 40 |
| Sentence 2 | 8 | 80 |
| Sentence 3 | 8 | 80 |
| Sentence 4 | 10 | 100 |
| Sentence 5 | 8 | 80 |

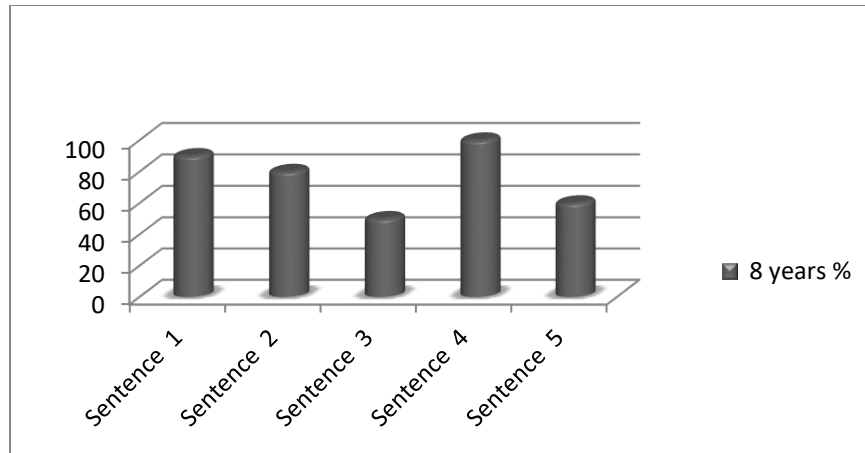
Table 4: showing development of predicates (frequency of occurrence and in percentage) in 7 years



From the above table and graph, the children with age group of 7years showed 40 % acquisition for sentence 1 whereas for sentence 2, sentence 3,sentence 4,sentence 5 showed 80%,80 %, 100 % and 80% respectively.

| PREDICATES | 8 years | |
|------------|-----------|-----|
| | Frequency | % |
| Sentence 1 | 9 | 90 |
| Sentence 2 | 8 | 80 |
| Sentence 3 | 5 | 50 |
| Sentence 4 | 10 | 100 |
| Sentence 5 | 6 | 60 |

Table 5: showing development of predicates (frequency of occurrence and in percentage) in 8 years



From the above table and graph, the children with age group of 8 years showed 90 % acquisition for sentence 1 whereas for sentence 2, sentence 3, sentence 4, sentence 5 showed 80%, 50 %, 100 % and 60% respectively.

| | P value | | | | | |
|------------|-------------|-------------|-------------|-------------|-------------|-------------|
| | 5 with 6yrs | 5 with 7yrs | 5 with 8yrs | 6 with 7yrs | 6 with 8yrs | 7 with 8yrs |
| Sentence 1 | 0.327 | 0.327 | 0.025sig | 0.500 | 0.010s | 0.010sig |
| Sentence 2 | 0.089 | 0.012s | 0.012s | 0.165 | 0.165 | 0.500 |
| Sentence 3 | 0.500 | 0.080 | 0.500 | 0.080 | 0.500 | 0.080 |
| Sentence 4 | - | - | - | - | - | - |
| Sentence 5 | 0.327 | 0.080 | 0.327 | 0.034s | 0.186 | 0.165 |

When the acquisition of predicates were compared across age groups, significant difference were noted in 5 with 8 years ($P = .025$), 6 with 8 years ($P = .010$) and 7 with 8 years ($P = .010$) for sentence 1.

For sentence 2, significant difference was noted in 5 with 7 years ($P = .012$) and 5 with 8 year ($P = .012$).

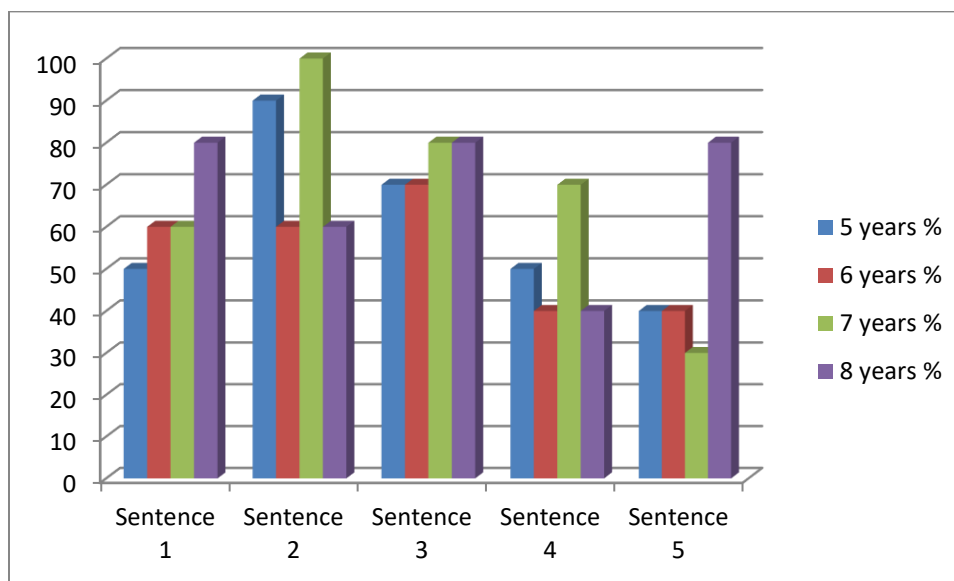
For sentence 3, No significant difference was noted in any of the age groups.

For sentence 5, significant difference was noted in 6 with 7 years ($P = .34$).

Participle Construction

| PARTICIPLE | 5 years | | 6 years | | 7 years | | 8 years | |
|------------|-----------|----|-----------|----|-----------|-----|-----------|----|
| | Frequency | % | Frequency | % | Frequency | % | Frequency | % |
| Sentence 1 | 5 | 50 | 6 | 60 | 6 | 60 | 8 | 80 |
| Sentence 2 | 9 | 90 | 6 | 60 | 10 | 100 | 6 | 60 |
| Sentence 3 | 7 | 70 | 7 | 70 | 8 | 80 | 8 | 80 |
| Sentence 4 | 5 | 50 | 4 | 40 | 7 | 70 | 4 | 40 |
| Sentence 5 | 4 | 40 | 4 | 40 | 3 | 30 | 8 | 80 |

Table 7: showing development of participle construction (frequency of occurrence and in percentage) in various age groups



For sentence 1, children with age group of 8 years performed better than all other age groups.

For sentence 2, children with age group of 8 years performed better than all other age groups.

For sentence 3, children with age group of 7 and 8 years performed better than all other age groups.

For sentence 4, children with age group of 8 years performed better than all other age groups.

For sentence 5, children with age group of 8 years performed better than all other age groups.

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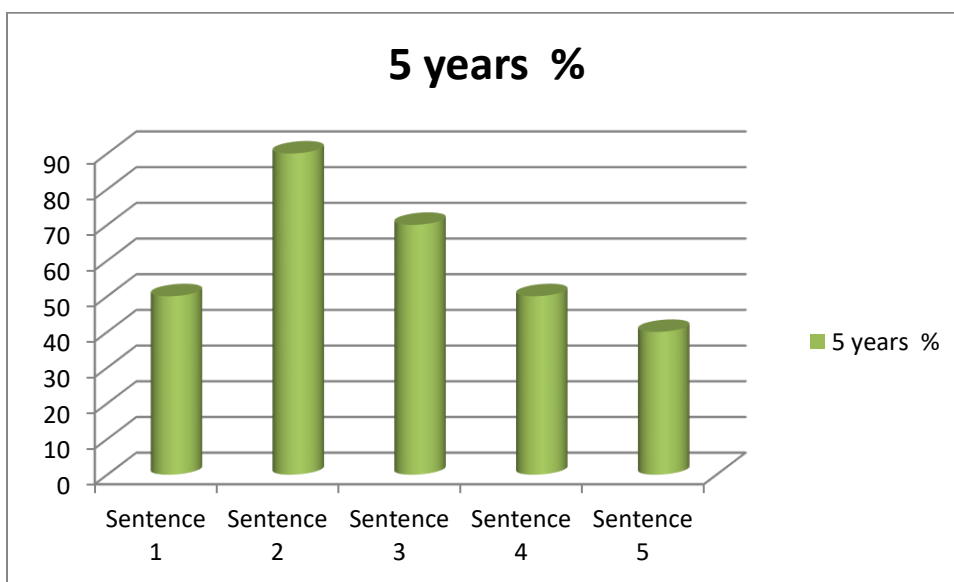
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| PARTICIPLE | 5 years | |
|------------|-----------|----|
| | Frequency | % |
| Sentence 1 | 5 | 50 |
| Sentence 2 | 9 | 90 |
| Sentence 3 | 7 | 70 |
| Sentence 4 | 5 | 50 |
| Sentence 5 | 4 | 40 |

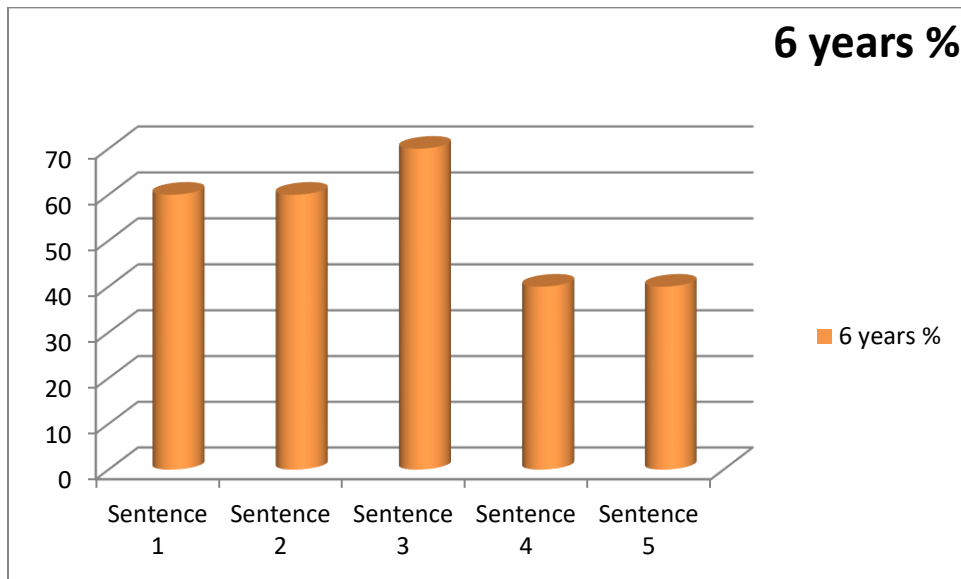
Table 8: showing development of participle construction (frequency of occurrence and in percentage) in 5 years



From the above table and graph, the children with age group of 5 years showed 50 % acquisition for sentence 1 whereas for sentence 2, sentence 3, sentence 4, sentence 5 showed 90%,70 %, 50 % and 40% respectively.

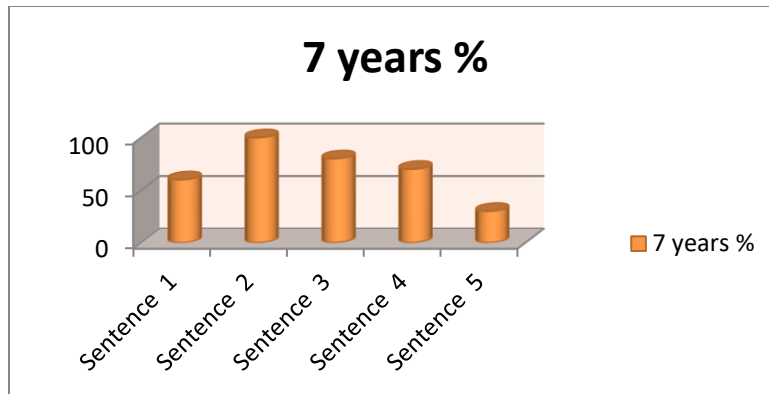
| PARTICIPLE | 6 years | |
|------------|-----------|----|
| | Frequency | % |
| Sentence 1 | 6 | 60 |
| Sentence 2 | 6 | 60 |
| Sentence 3 | 7 | 70 |
| Sentence 4 | 4 | 40 |
| Sentence 5 | 4 | 40 |

Table 9: showing development of participle construction (frequency of occurrence and in percentage) in 6 years



From the above table and graph, the children with age group of 6 years showed 60 % acquisition for sentence 1 whereas for sentence 2, sentence 3, sentence 4, sentence 5 showed 60%,70 %, 40 % and 40% respectively.

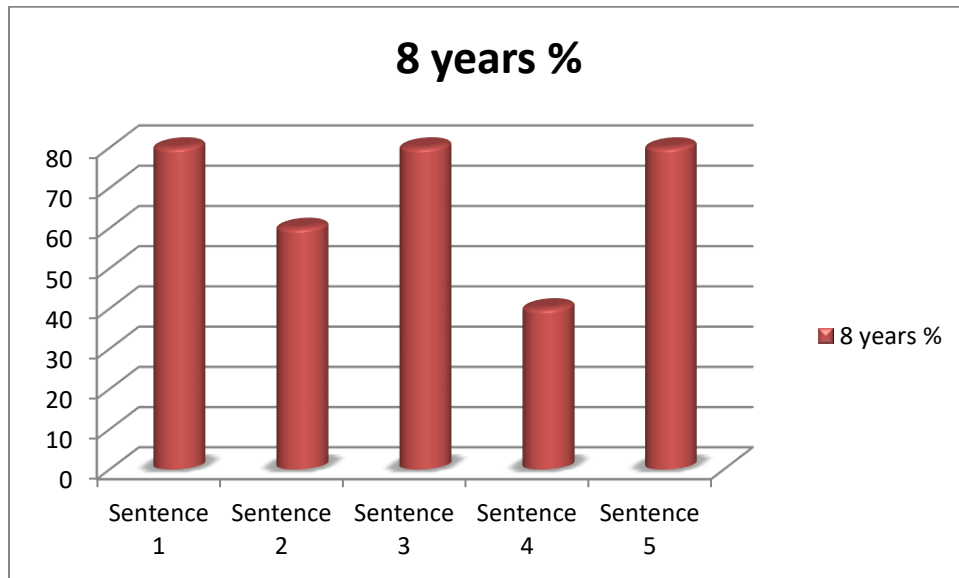
| | | |
|--|-----------|-----|
| + | 7 years | |
| ARTICIPLE | | |
| | Frequency | % |
| Sentence 1 | 6 | 60 |
| Sentence 2 | 10 | 100 |
| Sentence 3 | 8 | 80 |
| Sentence 4 | 7 | 70 |
| Sentence 5 | 3 | 30 |
| Table 10: showing development of participle construction (frequency of occurrence and in percentage) in 7 years. | | |



From the above table and graph, the children with age group of 7 years showed 60 % acquisition for sentence 1 whereas for sentence 2, sentence 3, sentence 4, sentence 5 showed 100%,80 %, 70 % and 30% respectively.

| PARTICIPLE | 8 years | |
|------------|-----------|----|
| | Frequency | % |
| Sentence 1 | 8 | 80 |
| Sentence 2 | 6 | 60 |
| Sentence 3 | 8 | 80 |
| Sentence 4 | 4 | 40 |
| Sentence 5 | 8 | 80 |

Table 11: showing development of participle construction (frequency of occurrence and in percentage)



From the above table and graph, the children with age group of 8 years showed 80 % acquisition for sentence 1 whereas for sentence 2, sentence 3, sentence 4, sentence 5 showed 60%, 80 %, 40 % and 80% respectively.

| | P value | | | | | |
|---|-------------|-------------|-------------|-------------|-------------|-------------|
| | 5 with 6yrs | 5 with 7yrs | 5 with 8yrs | 6 with 7yrs | 6 with 8yrs | 7 with 8yrs |
| Sentence 1 | 0.327 | 0.327 | 0.080 | 0.500 | 0.165 | 0.165 |
| Sentence 2 | 0.061 | 0.152 | 0.061 | 0.013s | 0.500 | 0.013s |
| Sentence 3 | 0.500 | 0.303 | 0.303 | 0.303 | 0.303 | 0.500 |
| Sentence 4 | 0.327 | 0.181 | 0.327 | 0.089 | 0.500 | 0.089 |
| Sentence 5 | 0.500 | 0.320 | 0.034s | 0.320 | 0.034s | 0.012s |
| Table12: Showing significant value for development of participle construction across age groups | | | | | | |

When the acquisition of participle constructions were compared across age groups, significant difference were noted in 6 with 7 years ($P = .013$) and 7 with 8 years ($P = .010$) for sentence 2.

For sentence 5, significant differences were noted in 5 with 8 years ($P = .034$), 6 with 8 years ($P = .034$) and 7 with 8 years ($P = .012$)

No significant difference was noted in sentence 1, 3 and 4.

Discussion

From the above results it is evident that development of predicates and participle construction acquires or emerges as the age increases. The result of the present study indicates better performance was shown by 8 year old group compared to other age groups. In the development of predicates, children showed 56% in 5 years, 58% in 6 years, 76% in 7 years and 82% in 8 years. In the development of participle construction, children showed 52% in 5 years, 54% in 6 years, 62% in 7 years and 65% in 8 years. The results also indicate that the predicates are acquired and developed earlier than participle constructions. The present study is in accordance with previous studies like Vijayalakshmi (1981), Sudha (1981), and Rukmani (1994), SubbaRao (1995) which revealed that as the age increases the performance of the usage of language increases.

Summary and Conclusion

Language development in humans is a process starting early in life. Through language we can connect with other people and make sense of our experiences. The communication skills that your child learns early in life will be the foundation for his or her communication abilities for the future. Strong language skills are an asset that will promote a lifetime of effective communication. In recent years, language behaviors of normal children have become an important area of research. A description of language behavior in normal population is essential for detailed assessment and effective intervention programming for clinical population. Malayalam is an agglutinative morphologically rich language in which identifying the morphological suffixes of Malayalam verbs and nouns are tougher task.

The present study aimed at comparing the development of predicates and participle construction in Malayalam speaking typically developing children of different age groups. The result showed that there is general increase in the usage of predicates and participle construction with increase in the mental age of the children. Predicates are acquired earlier than participle construction.

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Jonathan Swift's Satirical Approach Towards Social, Political and Religious Evils

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Abstract

The present research paper is analysing Jonathan Swift's Approach towards Social, Political and Religious Evils, the issues prevalent in the contemporary European Society. Jonathan Swift has tried to scrutinize the corrupt practices of the Eighteen Century English rulers' governments, religious society, and people. He has successfully depicted the eighteenth century England where the religion was dominating over the society in toto. Through *Gulliver's Travel*, Swift has brought forth the maladies and follies of the contemporary European society. One can say that Swift's use of Gulliver to present the parody of the social circumstances of England is apt and it reveals a true picture of the contemporary English society. Through the satirical works, Swift has succeeded incorporating numerous instances of satire. In fact, his works are a reflection which unfolds the reality of the world.

Keywords: Jonathan Swift, Satirical Approach, Social, Political, Religious, Evils, Government

Jonathan Swift, the much debated and discussed satirist of Seventeenth and Eighteenth centuries Europe. He was born in the year 1667 in Dublin. He was born an orphan as his father had passed away well before his birth. His mother and only sister had to take help of their relatives as to keep their body and soul together. Nevertheless, Swift was provided education at the prestigious Kilkenny Grammar School. Later, he went to Trinity College Dublin. At Dublin, Swift had to face charges of disciplinary matters but could manage to secure his college degree by 'special grace'. After the Revolution of 1688, Swift sought asylum in England.

Although people know Jonathan Swift for his ferocity to alienate people around him, I believe that this was partly true as he had been associating with many luminaries such as Bolingbroke and Pope. He also joined as the Secretary to Sir William Temple and remained associated with the latter until his demise in the year 1699. It was around this time that Swift had started writing verses. However, his poetry could never earn him fame and fortune. *A Tale of Tub* was his first satirical work. It was published simultaneously with two other works – *The Battle of Books* and *A Discourse concerning the Mechanical Operation of the Spirit*.

With the publication of these three books, people of England at once recognized them to be the masterpiece creation by the literary genius Jonathan Swift. Now Swift became a sensation in the field of British literary society and began to be recognized as an established political satirist. In 1695 while in Ireland Swift got ordained and conferred with a prebend at St. Patrick's Dublin. Later, he was accorded with the honour of dean St. Patrick. Since his early age Jonathan Swift was very much a pacifist. He was strongly opposed to cruelty against human beings, war, and imperialism. He had written innumerable articles and pamphlets on the issue of religion and war. He frequently travelled to London to convince the political stalwarts to bring normalcy in the disturbed Ireland provenance.

Jonathan Swift earned reputation in England and consolidated himself politically by showing his affinity to the Tory government which was ruling the country during that time. Swift's masterpiece *Gulliver's Travels* was published in the year 1726 which brought Swift overnight success and fame. Soon, the novel started a serious debate and people praised him for his bold satire in the novel.

A Modest Proposal was published in 1730. This satirical work recognized as the character of satiric political parody.

A Tale of a Tub

A Tale of a Tub is the earliest prose work of Jonathan Swift. In the introduction to the events of the novel, he writes:

“Therefore, towards the just performance of this great work there remain but three methods that I can think on; whereof the wisdom of our ancestors being highly sensible, has, to encourage all aspiring adventures, thought fit to erect three wooden machines for the use of those orators who desire to talk much without interruption. These are the Pulpit, the 15 Ladder, and the Stage-itinerant. For as to the Bar, though it be compounded of the same matter and designed for the same use, it cannot, however, be well allowed the honour of a fourth, by reason of its level or inferior situation exposing it to perpetual interruption from collaterals” (Swift 23-24).

A Tale of a Tub is a satire on the social order of seventeenth century England. Swift's satire enables us to be aware of the degradation of human values. In section II of the novel, we find a tragic description of an ailing father who, on his death bed, bequeathed all the three sons with no legacy of inheritance as he had not inherited any property, nor had he earned enough to buy any real estate to bequeath to his descendants -- three sons. Swift has satirically presented the materialistic approach of the three sons. They all were not wailing for their departing father, but they were wailing for not having inherited any property. Such as the social order of seventeenth century England:

“Sons, because I have purchased no estate, nor was born to any, I have long considered of some good legacies to bequeath you, and at last, with much care as well as expense, have provided each of you (here they are) a new coat. Now, you are to understand that these coats have two virtues contained in them; one is, that with good wearing they will last you fresh and sound as long as you live; the other is, that they will grow in the same proportion with your bodies, lengthening and widening of themselves, so as to be always fit. Here, let me see them on you before I die. So, very well! Pray, children, wear them clean and brush them often. You will find in my will (here it is) full instructions in every particular concerning the wearing and management of your coats, wherein you must be very exact to avoid the penalties I have appointed for every transgression or neglect, upon which your future fortunes will entirely depend. I have also commanded in my will that you should live together in one house like brethren and friends, for then you will be sure to thrive and not otherwise” (Swift 32)

A Tale of a Tub is a political allegory in which Swift has exploited the literary devices such as sarcasm, pun, satire, and symbolism to present the social lacuna of the seventeenth and eighteenth century which England had been witnessing. Swift has himself mentioned in the novel about the manner in which he viewed the society, and the cunning ways people tend to deal with each other. He described the characters of the people in vivid manners and while serving at the church in Ireland. Swift tried his level best to bring a revolutionary change in order to mend the society and the living standard of the common people:

“In my disposal of employments of the brain, I have thought fit to make invention the master, and to give method and reason the office of its lackeys. The cause of this distribution was from observing it my peculiar case to be often under a temptation of being witty upon occasion where I could be neither wise nor sound nor anything to the matter in hand” (Swift 106).

Thus, Jonathan Swift’s earliest satirical novel *A Tale of a Tub* reflects a true picture of seventeenth and eighteenth century English society. The novel is a clear mirror to look into the true picture of the people, life, culture, and religion.

Gulliver’s Travels

Jonathan Swift is globally recognized for all time political allegory *Gulliver’s Travels*. This novel is believed to be the best-ever political satire. The novel is a blatant attack on the political, social, and religious setup of seventeen and eighteen century England. *Gulliver’s Travel* came to the British literary society in the year 1726. This was the time when Swift was serving as a priest of Irish church. He depicted the character of Lemuel Gulliver in such a manner that the paradigm of satire reached its zenith height.

The natives of Lilliput were so tiny that appeared as insects to Gulliver. The Lilliputians captured Gulliver and imprisoned him to produce him before their king. The king was impressed to see such a huge fellow being as Gulliver. The publication of the novel brought Swift overnight success. He became the stalwart of satire and allegory. Now satire used to be recognized through Swift. But *Gulliver's Travels* caused sensation and thus it created a heated debate. Throughout the novel the readers are acquainted with a candid type of events and characters which reflect Swift's concept of using symbol, satire, allegory, and sarcasm in such a way that the readers throughout the ages get filled with a sense of humour:

“In part I alone ‘the reader’ is invoked twenty times more, and over the course of the whole book, the numerous addresses to the ‘candid’, ‘curious’, ‘courteous’, or ‘gentle reader’, become a reminder of the way Swift is subverting both the apparent form of his story and the kind of reading which it invites, in spite of itself. By the end of part IV, Gulliver can speak out directly against the genre he has imitated” (Demaria X-XI).

After reading the novel *Gulliver's Travels*, I believe that the best-ever political allegory is not only a simple novel or story but a bizarre difficult literacy genre of the satire. Swift's imaginative creation *Gulliver's Travels* dealt with all the standard topic of classical satire. Through this satirical work Swift endeavoured to present the brief history of England from 1649 to the accession of George I of the Elector of Honour to the English throne. Swift has elaborately described the crisis of the Tory ministry, the death of Queen Anne, etc. *Gulliver's Travels* is funnily read for its comical description of the events and characters. We find many descriptions in such a funny way that we enjoy reading the novel more and more:

“Golbasto Momarem Evlame Gurdilo Shefin Mully Uilly Gue, most mighty Emperor of Lilliput, delight and terror of the universe, whose dominions extend five thousand blustrugs (about twelve miles in circumference) to the extremities of the globe; monarch of all monarchs, taller than the sons of men; whose feet press down to the centre, and whose head strikes against the sun; at whose nod the princes of the earth shake their knees; pleasant as the spring, comfortable as the summer, fruitful as autumn, dreadful as winter: his most sublime majesty proposes to the man-mountain, lately arrived at our celestial dominions” (Swift 43).

Thus, Jonathan Swift has successfully presented *Gulliver's Travels* as a satire with humorous descriptions in a vivid manner.

A Modest Proposal

A Modest Proposal is another important work by Jonathan Swift. In this satirical work Swift has tried to present satire in an ambiguous manner. In the beginning of *A Modest Proposal*, Swift has presented the events of *The Battle of the Books*. Swift has straight facedly

described that Ireland had the capacity to solve its hunger related concerns by using its children for food. This is a horrific attack on the political system of the time. The beginning of *A Modest Proposal* goes thus:

“It is a melancholy object to those who walk through this great town or travel in the country, when they see the streets, the roads, and cabin doors, crowded with beggars of the female sex, followed by three, four, or six children, all in rags and importuning every passenger for an alms. These mothers, instead of being able to work for their honest livelihood, are forced to employ all their time in strolling to beg sustenance for their helpless infants, who, as they grow up, either turn thieves for want of work, or leave their dear native country to fight for the Pretender in Spain, or sell themselves to the Barbadoes” (Swift 52).

The above passage reflects Swift’s concern for the future of the Irish children who were leading a pathetic life and their parents were shoving them to the particle of beggary. Swift was feeling restless to know and see the state of Irish children. He held the Irish people responsible and answerable to all these situations. He was irked to know about the amount of rate of birth in Ireland. But in Ireland there was no welfare scheme for such people, no arrangement for the poor and under privileged. Swift is worried about the future children of Ireland:

“The number of souls in this kingdom being usually reckoned one million and a half, of these I calculate there may be about two hundred thousand couple whose wives are breeders; from which number I subtract thirty thousand couples who are able to maintain their own children, although I apprehend there cannot be so many under the present distresses of the kingdom; but this being granted, there will remain an hundred and seventy thousand breeders. I again subtract fifty thousand for those women who miscarry, or whose children die by accident or disease within the year” (Swift 53).

“I do therefore humbly offer it to public consideration that of the hundred and twenty thousand children, already computed, twenty thousand may be reserved for breed, where of only one fourth part to be males, which is more than we allow to sheep, black cattle, or swine; and my reason is that these children are seldom the fruits of marriage, a circumstance not much regarded by our savages, therefore one male will be sufficient to serve four females” (Swift 54).

Thus, Jonathan Swift has used satire as a medium, to bring forth social, political, and religious evils of the seventeenth and eighteenth century British society. He has successfully presented the condition of the poor under the harsh rulers who did not feel the need to uplift them.

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**Journey From Silent-Suffering To Self-Assertion:
A Study of Shashi Deshpande's *A Matter Of Time***

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Abstract

Shashi Deshpande occupies a unique position among the contemporary Indian women novelists in English. She deals with the struggles and adjustments of the middle class Indian woman who represents most Indian women. Her novels are about women especially in the context of marriage. Shashi Deshpande's chief thematic concern is with a woman's struggle in the contemporary Indian society, her efforts to find and preserve her identity as wife, mother, and most of all as a human being. Women characters play an important role in all her novels. Her protagonists find themselves enmeshed in desire and despair, love and hate, withdrawal, and alienation, suppression, and oppression and above all discord and male chauvinism. In the novel *A Matter of Time*, the major characters are Kalyani, Sumi and Aru. The novel's main focus is on the women of the three generations of the same family who are the victims of male chauvinism. In this novel, Shashi Deshpande gives a detailed description of the male chauvinism prevalent in the society. The women characters Kalyani and her daughter Sumi suffer a lot because of the desertion of their husbands. The story focuses on how Sumi developed as a successful woman by shouldering the responsibility of the family after her husband Gopal deserts her and her three teen-age daughters. The novel is split into three parts 'The House', 'The Family' and 'The River'. The three parts of the novel trace particularly Sumi's emergence as a successful mother of three daughters, her identity as a woman, and as a creative writer. Shashi Deshpande has brilliantly spun the novel by intermingling the third person narrative and the flash back technique as a tool of her narration. The technique helps her successfully in depicting her protagonist's journey from silent-suffering to self-assertion.

Introduction

In the fourth United Nations Conference on Women held in Beijing, Mrs. Hilary Clinton, External Affairs Minister of USA, stated, "For too long the history of women, has been a history of silence. However, it is now no longer acceptable for the world to discuss women's rights as separate from human rights" (Jandial 49). Violence against women whether physical, mental, or emotional, is an issue that crosses all borders and all classes of women. Right from the ancient days, India is a patriarchal society. Indian woman has been a silent sufferer for years. She has been covered with thick layers of prejudice, convention, ignorance, and reticence in her life. She is considered as an inanimate object, she is expected

to be gentle, patience, gracious and forgiving.

Gender based inequality has been there in our country for many ages. Unfortunately, gender discrimination has assumed a systematic form in our patriarchal society. The words, we generally associate with the concept of an ideal woman are self-denial, sacrifice, patience, devotion, and silent-suffering. A woman is expected to depend upon someone- father, husband, son- throughout her life. With the influence of western education and culture, the Indian woman has re-emerged as new being.

It has been noticed that women writers mostly focus on women characters, their lives and experiences in their writing. A great deal of feminist literature has condemned the patriarchal ideology. It examines the ways in which the subordination of women is naturalised. All feminists are indignant at the sufferings inflicted upon them.

Shashi Deshpande and Her Protagonists

Shashi Deshpande is one among the famous contemporary Indian novelists in English. She deals with the inner world of the middle-class Indian women. Her women protagonists who belong to the urban middle-class are seen caught in a struggle to free them from the hegemony of patriarchy. Her fiction explores the search of the women to fulfil herself as a human being, independent of her traditional role as a daughter, wife and mother. Shashi Deshpande's novels develop in the same manner as her female protagonists do in her novels. All her female protagonists- Indu (*Roots and Shadows*), Saru (*The Dark Holds No Terrors*), Jaya (*That Long Silence*), Urmila (*The Binding Vine*) are shown to be in a state of confusion at the beginning. As the story unfolds, they go through the process of self-introspection, self-analysis and self-realization. At the end, they emerge as more confident, more in control of themselves, and significantly more helpful towards a bright and positive future. In her novel *A Matter of Time*, she deals with the complicated relationship within an extended family which has four generations of women. Y.S. Sunitha Reddy aptly describes Shashi Deshpande regarding her novel *A Matter of Time* in the following words,

Shashi Deshpande, who has earned a niche for herself in articulating the bitterness and dissolution of her woman characters in her novels, enters for the first time into a broader arena and grapples with the complex theme of alienation in her novel, *A Matter of Time*. (qtd. in Sushil 72)

***A Matter of Time* Characters**

The characters that Shashi Deshpande portrays in the novel are rebellious. They rebel not with each other but with themselves, which is called involution, a revolution within oneself. It is because of this involution they recognize themselves and create an identity of their own. Each woman character in her own way rebels within herself. The anger or frustration that a character has towards the other character is taken within them. Shashi Deshpande's *A Matter of Time* portrays a woman who is more mature and dignified than her

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predecessors. She is little detached but manages herself admirably and almost becomes self-dependent.

The theme of the novel is the quest for female identity. Many men and women live together, but the complexities of man-woman relationships especially in the context of marriage, the trauma of a disturbed adolescence, the attempt to break traditional moulds in which women are trapped, gender discrimination, are some of the concerns of the novel, which give it a feminist bent of thought. The novelist, presenting women's point of view highlights the clash of tradition and modernity, quite often seen in the generation gap and conflict between women. Her young heroines rebel against the traditional way of life and patriarchal values. They try to transcend the restrictive role. They rebel, reject and seek freedom from the traditional norms and way of life.

A Matter of Time is set in Karnataka in 1990s. It revolves around an obscure pattern of relationships within a family which has four generations of women. Manorama, Kalyani, Sumitha and Aru belong to four generations of the same family with different kinds of exposure and experience in life. Shashi Deshpande portrays the broken marriage of Sumi and Gopal as the centre of the novel. Their marriage life is compared with other marriages of Manorama and Vithalrao and Kalyani and Shripati.

A Matter of Time

The novel opens with a crisis which shatters the harmony of Sumi, the protagonist and her family. Her husband Gopal, a history lecturer in a local college, deserts her and her daughters. He abruptly declares that he cannot bear his married life anymore. The scene of Gopal's desertion is described by Keerthi Ramachandra in these words:

One evening, while Sumi is watching a film of T.V. about circus, "without the dire, the smells, the fear and despair of the real thing, but sanitized bacteria free" (8) Gopal tells her he wants to talk to her. And without any preamble says what he has to. He waits for Sumi's reaction, but within moments both realize that there's nothing more to be said he leaves as quietly as her had entered. (qtd. in Sree 108)

After twenty three years of his married life with Sumi, one evening in a very casual manner, Gopal walks out of and unburdens his responsibilities as a husband and as a father of three grown up daughters. He leaves Sumi for the reasons even he cannot articulate. Gopal feels that the life he has been leading with Sumi is meaningless. He feels, "I stopped believing in the life I was leading, suddenly it seemed unreal to me and I knew I could not go on (41). But he cannot say this to his wife.

Gopal is thankful to Sumi because she does not question him for his unkind act. The fear of being unable to fulfil his responsibilities as a father and as a husband might have

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forced him to take up such a decision. After Gopal's desertion, Sumi with her three daughters Aru, Charu and Seema returns to her parental house. The house named "Vishwas" is owned by Kalyani, the mother of Sumi. In "Viswas" Sumi's parents Kalyani and Shripati live in a strange relationship. Shripati has not talked to his wife for the past thirty five years. He considers Kalyani responsible for having missed their four year old mentally challenged son and so he deserts her.

Gopal, Sumi, Kalyani and Shripati are fighting for their life with each other. Their fight is not rebellious, but they fight within themselves. It makes them realize their true self. All of them are not ready to fight with one another but ready to accept what life has offered them.

Gopal begins his life with high principles, but life has made him a failure in his profession. He feels that he has lost the respect of his students and so resigns his job. He is totally disappointed about his life and he does not want to show his anger and frustration towards his family and so decides to stay away from them. He cannot explain the reason for his desertion to anyone even to Sumi. He blames himself for his action.

Gopal is pained to realize that his life is filled with emptiness. He is enlightened by the fact that, "Marriage is not for everyone. The demand it makes - a lifetime of commitment - is not possible for all of us" (69). It seemed that he has carried this idea even before his marriage. When Gopal and Sumi decided to get married, Sumi was eighteen and Gopal was twenty five. During that night when they decided to marry, Gopal told Sumi that, "Any time if either of us wanted to be free, the other would let go. We are not going to be tied together.... No handcuffs" (221). Without taking this seriously, Sumi as a young girl agrees to marry him.

Gopal's childhood has not been normal. When he was a young boy, he felt hurt by the fact that his father married his own brother's wife, and he was born of that union. His mind is caught up in a conflict and he compares his state to that of Hamlet,

It was when I read Hamlet, fortunately much later, that the most terrible version of my parent's story entered my mind. In this story, my father became a man succumbing to his passion for his brother's wife, the woman complaint, a pregnancy and a child to come and then, after the husband's convenient death. (43)

What makes Gopal even worse is his realization that he and his sister Sudha do not share the same father. Dr. Prasanna Sree has interpreted the reason for Gopal's desertion in her article "Women in the Novels of Shashi Deshpande": "Perhaps his insecure childhood and his lack of understanding of the true concept of happiness and ignorance of the true reality of joy could have prompted him to renounce his grihastashrama and go in pursuit of

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the eternal bliss” (113). Gopal’s effort to explain the reason for his desertion fail to convince anyone. By his action, his daughter Aru becomes very upset, and she feels that it is “... not just a tragedy, it is both a shame and disgrace” (13).

After Gopal’s desertion, relatives of Sumi - Kalyani, Ramesh and Premi often visit him and try to convince him. He tells them that Sumi is not responsible for his action and she does not need to be blamed. Sumi’s relatives even arrange a party to make things better between him and Sumi. When he meets Sumi in the party hall after one year of their separation, he finds himself stuck up with his decision. He wants to live with his family but at the same time wants to be free from his responsibilities. Even in this meeting, Sumi does not question him. They both speak like well-wishers and not like husband and wife.

Kalyani fears about her daughter’s future. Sumi’s three daughters often talk about Kalyani’s marriage to Shripati and their great grandmother Manorama. Aru always wonders why her grandfather does not speak to her grandmother Kalyani. At first, Aru mistakes Kalyani as responsible for the anger of her grandfather Shripati. So, she does not speak to Kalyani much. But soon, Aru comes to know about the story of Kalyani who has been suffering a lot due to marital discord between her and her husband Shripati.

Manorama, Kalyani’s mother is a very stubborn woman. Born in a normal family she has been married to a rich man called Vithalrao. After her marriage she cuts all her parental relationships except her brother who was born after her marriage. She always longs to beget a baby boy but gives birth to a baby girl. She lives in a constant fear that her husband would marry again because she could not bear a baby boy. Her insecure feelings turn against her daughter.

Being born as a girl, Kalyani is being hated by her mother Manorama. Kalyani becomes an invisible symbol of her mother’s failure to have a son. Kalyani is intelligent in her studies, but her mother does not allow her to continue her higher studies. Manorama does not want the family property to go away from her and so she compels her brother Shripati to marry Kalyani. Both Kalyani and Shripati bear the burden of this decision and remain unhappy.

After marriage Kalyani suffers a lot when she loses her four year old mentally challenged son in a railway station. Shripati searches for his son throughout the city like a “mad man” (140). He blames Kalyani for the loose of the son and from then onwards he stops talking to Kalyani. He does not even consider as a human being. When Manorama is about to die, she asks his brother to come to the Big House “Vishwas” and requests him to stay there. Thus, Kalyani undergoes a great mental pressure. Yet she does her role as a wife. She prepares food for her husband even though he locks him in a room. Thus, Kalyani is described as, “the real miracle... Kalyani who has survived intact in spite of what Shripati did to her, Kalyani who survived Manorama’s myriad acts of cruelty” (151).

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Shripati isolates himself from his family. He chooses to live in upstairs and Kalyani is never allowed to enter it. He has never been a good father to Sumi and her sister Premi. Premi recalls this and tells her husband that, “My father never spoke to me until I was ten... the truth was my father who stayed in his room, who never came out, never spoke to me” (18).

Thus, Kalyani is illtreated by her husband throughout her life and feels that history has repeated itself once again in Sumi’s married life. Kalyani suffers silently. N.B. Masai’s description of Kalyani’s character is as follows: “Kalyani’s fear is based on patriarchal oppression that condemns women to the margins of silence. She is made to realize that while losing her son, a male heir, she had abandoned her motherhood as well as her right as a wife” (qtd. in Sushil 73).

Kalyani fears similar fate to Sumi and cries out which resembles the cry of “an animal in pain” (12). When Gopal walks out on Sumi, it appears to Kalyani like a re-enactment of her own life, but she gives emotional support to her daughter. Kalyani says to Aru: “My mother didn’t care for my children either. I’m luckier than my mother. She is the one unlucky who didn’t know how to enjoy her children and grandchildren” (226). She wants to talk to her daughter, but Sumi does not share anything with her. She even goes to console Gopal, but her efforts go vain.

Gopal’s desertion upsets everyone in the family especially Aru, the elder daughter of Sumi. She is very rebellious. She is ready to rebel against her father. She meets her father after his isolation. She wants to unravel his strange behaviour. She questions him, “Why did you get married? Why did you have children?” (62). Aru feels distressed of the tragedy of her mother and her grandmother. When she speaks about Gopal’s uncruel act and her desire to punish him to Sumi, she consoles her by saying that “Do you want to punish him, Aru? I don’t. I’m not interested. I just want to get on with my life. Let him go Aru, just let him go. This is not good for you” (61). N.B. Masai aptly remarks Sumi as,

Yet it is from the depth of her despair that she tries to transform her emptiness into meaning in order to relieve her identity. She does not remain a passive mother but an active agent. We cannot forget that Sumi, like her mother, is a suffering, oppressed and wronged woman. Yet she does not question the man, her oppressor. (qtd. in Sushil 77)

At the same time, Aru is shocked to see her mother’s indifference to Gopal. She reacts sharply and flings angry words at her mother, “That’s wonderful. You don’t care about his having gone, you don’t care where he is, you don’t care what people think about, but I care, yes, I do, I care about Pappa having left us” (56). She holds strong views on patriarchy and how women in general, get victimized as a result of the actions of men. She even asks Sumi to get divorce from Gopal. Sumi ignores her idea hence she goes to Surekha, a lawyer to seek

divorce. Unfortunately, the lawyer does not respond well to her and so she fails to execute her plan.

Luckily for Sumi, she has the full support and sympathy of her parents, sisters, and cousins. This support of her family members helps her a lot to withstand the shock, pain, humiliation, and the trauma of desertion. Sumi takes Gopal's desertion as a matter of fact and undergoes her own type of suffering. In a very straight manner, she makes her daughters to discard all the unwanted things, when they vacate their house and decide to live in the Big House permanently.

Sumi wants to move on with her life after Gopal has left her. After returning to her parental house, she tries to find another place to live. She feels that she should not be a burden to her parents. When she understands her mother's concern for her, she gives up that idea. Surprisingly, Gopal's desertion has brought out Sumi's real hidden strength. She looks for a permanent job. She learns to ride scooter which is her first step towards an independent existence. In the beginning Aru does not feel comfortable with Kalyani but after knowing her story she becomes extremely attached to her.

Sumi feels disturbed when Shankar's mother tells her, "Go back to your husband, he's a good man. If you've done wrong, he'll forgive you. And if he has- women shouldn't have any pride" (103). She also insists that a woman should always be with her husband. Sumi wonders the way, even today women are being measured by their marital status. She openly confesses that, "It is enough to have a husband, and never mind the fact that he has not liked at your face for years, never mind the fact that he has not spoken to you for decades? Does this wifhood make up for everything, for the deprivation of a man's love?" (167). Unlike Sumi, Kalyani accepts all kinds of oppression against her without showing her agony in her face.

Being an independent woman, Sumi refuses to accept any help from her parents. She gets a job as a schoolteacher on a temporary scale. Initially Aru does not like Sumi to go for a job, but she could not stop her from doing so. She wants to meet Gopal to inform him about her new job. He feels happy for her. Both now realize that they must move on with their lives separately.

Sumi writes a play called "*The Gardener Son*" for her school function. The play becomes a great success, and she rejoices, "It feels so good and now suddenly I want to do many things" (231). Inspired by this success, she decides to write the story of Surpanaka, who was humiliated by the brothers Rama and Lakshmana from a very different point of view. She considers Surpanaka to be a bold woman who could express her desire openly to a man. She feels,

Female sexuality. We're ashamed of owning it, we can't speak of it, not even

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to our own selves. But Surpanaka was not, she spoke of her desires, she flaunted them. And therefore, were the men, unused to such women, frightened? Did they feel threatened by her? I think so, Surpanaka, neither ugly nor hideous, but a woman charged with sexuality, not frightened of displaying it- it is this Surpanaka I'm going to write about. (191)

This reveals Sumi's progressive outlook. It also shows her eagerness to place man-woman relationship on impartial footing.

Simultaneously Sumi is concerned and worried about her teenage daughters and tries to give them all affection, love and care. She boosts up her daughters to have an optimistic vision of life even under harsh circumstances.

At the age of forty, Sumi starts her life afresh. She gets an appointment as a schoolteacher in Devgiri and wants to move there with her young daughter Seema. On hearing this, Aru is shattered but Sumi consoles her by saying that "Be happy for me Aru. This is the first thing in my life I think I've got for myself... I've been so lazy all my life. And now suddenly I want to do so many things" (230). Being self-confident, Sumi takes control of her life and reaches a stage of self-sufficiency and self-fulfillment. S. Prasanna Sree states about Sumi in her article "Women in the novels of Shashi Deshpande",

Modern and liberal in outlook, Sumi defies the outdated social opinion and orthodox treatment of a woman subjected to desertion by her husband. She has the courage to rise above the consequential problems and difficulties, humiliations and frustrations. (118)

Sumi meets Gopal and informs him her new job. They talk of their life and Sumi tells him, "Our life was complete" (22). Sumi with her father Shripati, while going to a bank in her scooter, meet with an accident and both of them die instantly. When the news of the death of Sumi and Shripati come, Kalyani is dumb founded and she feels extremely disturbed. Aru rushes to her and tells her, "Amma, I'm here, I'm your daughter, I'm your son. I'm here with you" (233). Through education and determination, Sumi's daughters find their choice and establish their identities- Aru as a lawyer and Chare who is to become a doctor. Sumi has left her identity in her daughters.

In the male dominated patriarchal society, a woman gets respect only as long as she is a wife. But Sumi who has lost her position as wife gets the respect of the world through her success as a mother for having made her daughters, independent beings. After Shripati's death, a will is found out and it becomes clear that Shripati has left the house to "Kalyani, daughter of Vithalrao and Manorama" (245). Goda anxiously looks at Kalyani when the will is read out, but for Kalyani it is not an important one, "On the contrary, it is as if the words have given her something more than the house, restored something she had lost; they seem, in

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fact, to have strengthened her” (245). Kalyani preserves her family despite her sufferings.

After the death of Sumi and Shripati, when Gopal comes to the “Big House” Kalyani realizes that he has to make peace within himself. She does not compel him to stay with them and let him go on his way. She tells Gopal, “It has been very hard on you” (245). Aru assures her father that they will be alright. “We’ll be quite alright, don’t worry about us” (246).

The novel ends on a positive note. Finally, Sumi’s positive attitude towards life, work, economic independence, and her self-identity help her daughters to go ahead in their lives with hope and optimism. Sumi has found her identity and found a significant way of life before she dies. It shows that the novel does not end in despair after the death of Simi but ends on a note of hope. The novelist closes her story not with Sumi’s death but with Aru and Kalyani who stand together with a “a smile of encouragement” (246) which they have for Gopal. The important truth, the novel conveys is that self-pity is not an answer for any problem in human life. The most important message of the novel comes through Gopal’s realization in the end:

If it is indeed true that we are bound to our destinies, that there is no point struggling against them, even then this remains- that we do not submit passively or cravenly, but with dignity and strength. Surely, this, to some extent, frees us from our bonds. (246)

The words have a specific significance in the context of the feminine discourse, which Shashi Deshpande tries to place in the wider context. It is only through a process of self-examination and self-searching, through courage and resilience, that one can change one’s situation from despair to hope. Shashi Deshpande flashes some light on the importance of women’s education and empowerment in this novel. The men do not play an active role though they are the cause of the sufferings of women characters.

To Conclude

Shashi Deshpande’s novels expose the patriarchal tradition in the society and the place of women in it. She presents a deep sight into the female psyche. *A Matter of Time* is an exploration of self-identity of Kalyani, Sumi, and her daughters. The most striking example of silent suffering is Kalyani who spends nearly forty years in total silence with her husband Shripati. She is indeed pitiable, but she exhibits deep endurance and strength.

Shashi Deshpande is a writer who does not believe in giving easy solutions to the problems that life throws upon us but believes that one should always have hope in life. Her characters in *A Matter of Time* fight within themselves and find happiness and meaning in it. Gopal continues his journey in searching meaning for his life. Sumi becomes independent and develops a positive attitude towards life.

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Through the portrayal of these silent, brooding, suffering women, Shashi Deshpande calls for a change in the norms and values of society. In one of her interviews with Geeth Gangadharan, she remarked, “I think we need to have a world which we should recognize as a place for all of us as human beings. There is no superior or inferior. We are two halves of one species” (qtd. in Saluja vol3). She advocates for creating a bold world for women. She feels that it is just a matter of time that the world would change, and women would find a space for themselves in the society.

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Development of New Verbal Bases in Sangam Literature

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1.0. Introduction

The present paper is a byproduct of a project report on “Historical linguistic study of Tamil Verbal bases” submitted to Central Institute of Classical Tamil (CICT), Chennai 2008 (Rajendran 2008) (to be published as a book soon). The development of new verbal base in the Sangam literature is the focus of this paper. The issue is explored by classing the Sangam classics into four: Old Tamil which is divided into Early Old Tamil (EOL) and Late Old Tamil (LOT) and Middle Tamil which is divided into Early Middle Tamil (EMT) and Late Middle Tamil (LMT).

Lexicon is the total inventory of lexemes of a language. No language can remain the same for a long period of time. This is particularly true in the case of the lexicon because the change in the lexicon can be particularly noted in the course of time. This change in the lexicon is referred to as lexical change. This change is referred to by Tolkappiyar, the author of *tokaappiyam* in Tol. 935. It says, ‘*kaTicol illai-k kaalattp paTine:*’. It means that one cannot avoid words which become current. According to Manickam (1972: 49) two things are clear as far as the *collatikaaram suutram* (Tol. 935) is concerned. They are:

1. ‘No word can be suppressed when time gives birth to.’ They refer to the addition of vocabulary.
2. ‘No word can be safeguarded, if it drops out of usage.’ This refers to the loss of the vocabulary.

Scholars also pointed out certain causes for the addition of lexicon. They are: analogy, semantic change, borrowing, poetic creations of new collocations etc. They result in the addition to the vocabulary either as new word or loanword. Among these, analogy is one of the fertile resources of creating new words. Baugh (1935: 367) says that there is often analogy with some other word or words in the language in the deliberate coinage.

The vocabulary of a language accommodates new words to fulfill the need of the time. So, by default a language expands its vocabulary by coining or creating new words. Mostly new words are developed from the existing resource that is from the already available materials. This development is called evolution. Of course, a language increases the size of

its vocabulary system by borrowing too. Here we are bothered about the development of new verbs from the already available materials in classical Tamil.

2. New Words

T.C. Tucker (1908: 435) makes an observation regarding the new words: “It is manifest that the possibilities of creating new words and so enlarging the vocabulary were practically unlimited. Such new creation has gone on at all times and is proceeding every day; but in overwhelming majority of cases, it is simply creation of old materials.” This is popularly called neologism. This consists of two parts:

1. the coining of new words and
2. the use of existing words in a new extended meaning.

It should be specially noted that the second category is also taken as lexical change as every new meaning assigned to a word certainly contributes a word. There are two subcategories in the in the second category. One is that there is no shape change in between the two different words. For example, the verbal base *vaNakku* occurs in the meaning ‘cause to blow’ in EOT (AK 314-10) and the additional meaning ‘drive’ in addition to the said meaning in EMT (K.2-8-34-3). Therefore, it is a semantic change.

3. Lexical Change by Creation (from Old Materials)

It is a fact that nothing can be evolved which is not already there. But there are cases of new words in the study for which the source is not known at the present. They are enumerated as words from unknown source.

Among the newly coined words for which the linguistic sources are known, an attempt is made to sub-classify them further into different categories. This is done on the basis of the base from which they are derived. The bases can be from the following:

- 1) nouns (simple nouns as well as derived nouns)
- 2) adjectives (numeral adjectives and derived adjectives)
- 3) onomatopoeic word
- 4) verbal particles of *ceytu* pattern (root + tense suffix becomes verbal base)
- 5) addition and loss of formatives suffix

It is to be noted that Caldwell (1856: 477) has already observed that “any noun and adjective may be converted into a verb in the more ancient dialects of each of the Dravidian language.” Whitney (1867: 429) has already discussed the creation of onomatopoeic words in general terms and noted that the new words are produced by this method more than by any other or even almost exclusively. Manickam (1972: 69) has pointed out already some words derived from onomatopoeic words in Tamil language.

There are new additions of transitive and intransitive verbs in the later periods. Therefore 6 intransitive verbs and 7 transitive verbs are considered the source for new words. The full list of new words occurring in LOT, EMT, and LMT is as follows and they are arranged according to the source.

3.1. New Verbs from Noun Bases

According to the data new verbs are formed from nouns by the without any formative suffix by three ways.

- 1) Without any formative suffix
- 2) With the deletion of final -m of nouns
- 3) With the addition of -i
- 4) With the addition of ϕ suffix

3.1.1 Verbs Formed from Nouns without Formative Suffix

There are a few instances where verbs are formed from without any formative suffix. This is found from LOT.

| Noun | Verb | Meaning | Source | | |
|----------|--------------|-------------------|--------|-----|-----|
| iTar | iTar | 'afflict' | LOT | - | - |
| kampalai | kampalai (P) | 'sound' | LOT | EMT | LMT |
| keezh | keezh (P) | 'become a colour' | LOT | EMT | - |
| ciir | ciir (P) | 'excell' | LOT | EMT | LMT |
| kuruL | kuruL | 'curl' | - | EMT | - |
| tazhal | tazhal | 'burn' | - | EMT | LMT |

3.1.2. Verbs Formed from Nouns with the Deletion of Final -m

In some cases. the final *m* of noun is lost when they form verbs.

| Noun | meaning | New verb | meaning | Source | | |
|-------|---------|----------|---------------|--------|---|-----|
| kamam | 'full' | kamaP | 'become full' | - | - | LMT |
| patam | 'food' | pata | 'eat' | - | - | LMT |

3.1.3. Verbs Formed from Nouns by the Addition of Suffix -i

There are cases where the suffix *-i* is added with nouns when they form verbs.

| | | | | Source | | |
|--------|---------|------------|----------|--------|-----|-----|
| kaatal | 'love' | kaatali(P) | 'love' | LOT | EMT | LMT |
| curump | 'hum' | curumi | 'hum' | - | EMT | - |
| teen | 'honey' | teeni(P) | 'please' | - | EMT | - |

| | | | | | | |
|--------|---------|------------|----------|---|-----|-----|
| murval | 'smile' | muruvai(P) | 'please' | - | EMT | LMT |
|--------|---------|------------|----------|---|-----|-----|

3.1.4. Verbs Formed from Nouns without any Formative Suffix

Similarly verbs are derived from noun without any suffix (ϕ).

| Noun | meaning | New verb | meaning | Source | | |
|---------|---------|-----------|-------------------------|--------|-----|-----|
| taval | - | taval | 'leave' | LOT | EMT | LMT |
| ndakai | - | ndakai(P) | 'laugh' | LOT | EMT | LMT |
| uuN | - | uuN | 'feed', 'nourish' | - | EMT | - |
| malakku | - | malakku | 'confuse' | - | EMT | LMT |
| mikai | - | mikai(P) | 'increase' | - | EMT | LMT |
| miRai | - | miRai(P) | 'afflict' | - | EMT | LMT |
| vitai | - | vitai(P) | 'sow' | - | EMT | LMT |
| mayar | - | mayar | 'confuse' 'bewilder' | - | EMT | LMT |

3.2. New Verbs from Adjective Bases

The adjective bases can be numeral or appellative verb bases by the addition of formative suffixes (-i, -mu, -kku, -ngku, -ku, -ar)

| Adjective Base | formative suffix | New verb | meaning | source | |
|----------------|------------------|----------|----------------------|--------|-----|
| in 'sweet' | -i | ini(P) | 'sweeten' | - | EMT |
| an 'near' | -mu | aNmu | 'reach' | - | EMT |
| oru 'one' | -kku | orukku | 'make one' | - | EMT |
| oru 'one' | -ngku | orungku | 'make one' | - | EMT |
| koTu 'cruel' | -ku | koTuku | 'be cruel' | - | EMT |
| tiN 'compact' | -ar | tiNar(P) | 'form a thick layer' | - | EMT |
| putu 'new' | -kku | putukku | 'renovate' | - | - |
| veL 'white' | -u | veLu(P) | 'whiten' | - | EMT |

The forms *iniP* 'be sweet', *koTuku* 'be cruel', *tiNarP* 'form a thick layer' are created for the first time in EMT and are lost in LMT (As for *iniP* 'sweeten' is concerned it can be taken as dialectically existing in LMT since it is found in Modern Tamil). However, the new forms as noted above are created on the same pattern in LMT.

3.3. New Verb Forms from Onomatopoeic Words

The following table shows the formation of verbs from onomatopoeic words. They are attested form LOT.

| Onomatopoeic words | New verb | Attested in | | |
|--------------------|--------------|-------------|-----|-----|
| kala kalappa | kala kalaP | LOT | EMT | - |
| kaNa kaNappa | kaNa kaNakaP | - | EMT | - |
| coTTac coTTa | *coTTacoTTu | - | EMT | - |
| mezhu mezhuttu | mezhu mezhup | - | EMT | - |
| vazhu vazhuttu | vazhuvazhuP | - | EMT | |
| veTu veTuttu | veTuveTuP | - | EMT | |
| kiLu kiLutaaL | *coTTacoTTuP | - | - | LMT |
| tazhutazhuppa | kiLukiLuP | | - | LMT |
| mokumokuttu | mokumoku | | - | LMT |

3.4. Verbs from the Verbal Participle of *ceytu* Pattern

The past tense forms of the verbs or the past tense stems become verbal bases. This is found from EMT.

| formation | New verb | meaning | Attested in | |
|--------------------------------|----------|------------------------|-------------|-----|
| aali VP of aalu (aalu +i) | aaliP | ‘sound’ | EMT | LMT |
| uTuttu VP of uTuP (uTuP +t) | uTuttu | ‘dress’ | EMT | LMT |
| unniP VP of unnu (unnu +i) | unniP | ‘think’ | EMT | - |
| eRRi VP of eRRu (eRRu +i) | eRRiP | ‘kick’ | EMT | - |
| tuvari VP of turavu (tuvaru+i) | tuvariP | ‘dye with some colour’ | EMT | - |
| ndondtu VP of ndoo (ndoo+ndtu) | ndondtu | ‘suffer’ | EMT | - |
| parandtu VP of para (para+ndt) | parandtu | ‘spread’ | EMT | - |
| paRRi VP of paRRu (paRRu+i) | paRRiP | ‘hold’ | EMT | - |
| muRRi VP of muRRu (muRR+ i) | muRRi | ‘complete’ | EMT | |
| ukku VP of uku (uku+t) | ukku | ‘shed’ | - | LMT |

All the verbs except *aaliP* ‘sound’ and *uTittu* ‘dress’ do not continue in LMT but the verb *ukku* is created in LMT.

3.5. Addition and Loss of Formative Suffix

This can be grouped into four types: 1) addition with meaning change, 2) addition without meaning change, 3) loss of formative suffix, and 4) change of formative suffix.

3.5.1. Addition with meaning change.

| Formation | meaning | Formative suffix | New verb | Meaning | Attested in | | |
|-----------|----------|------------------|----------|------------|-------------|-----|-----|
| aca-ngku | ‘ace’ | mpu | acampu | ‘flow’ | LOT | EMT | LMT |
| oRu | ‘punish’ | kku | uRukku | ‘frighten’ | - | EMT | LMT |

| | | | | | | | |
|---------|----------|---|----------|--------------|---|-----|-----|
| kuuTal | ‘join’ | i | kuuTaliP | ‘over hang’ | - | EMT | |
| kuzhaRu | ‘cry’ | u | kuLaRRu | ‘sound’ | - | - | LMT |
| puuN | ‘fasten’ | i | puuNi(P) | ‘make a vow’ | - | - | LMT |

3.5.2. Addition without Meaning Change

In the following cases, there are an addition of formative suffix –i.

| Verb | Attested in | formative suffix | New verb | meaning | Attested in |
|--------|-------------|------------------|----------|------------|-------------|
| aarP | EOT | i | aari(P) | ‘sound’ | LOT |
| aal | EOT | i | aali(P) | ‘increase’ | LOT, EMT |
| aal(u) | EOT | i | aali(P) | ‘sound’ | EMT |

In an example, there is an addition of formative suffix –ai.

kiTTu (LOT) + ai > kiTai ‘get’ (EMT, LMT)

The tendency of shortening of the root vowel which is long and the shortening of the geminated consonant of the root is one of the changes found in most of the Dravidian languages (for details see, P.S. Subramanyam, 1983). The change here in these two examples can be explained using the same process.

| verb | attested in | formative suffix | New verb | meaning | attested in |
|--------|-------------|------------------|------------------|-------------------------|-------------|
| tev(u) | EOT | kku | *tev-kku > tekku | ‘take’, ‘receive’ | EMT |
| para | EOT | kku | para-kku | ‘wander’, ‘spread’ | EMT |
| kaay | EOT | ttu | kaay-ttu | ‘become angry’ | LOT |
| ceRu | EOT | ttu | ceRu-ttu | ‘become angry’ | LOT |
| uTu | EOT | ttu | uTu-ttu | ‘dress’, ‘wear’ | EMT, LMT |
| kaTa | EOT | ttu | kaTa-ttu | ‘carry across’, ‘drive’ | EMT |
| tura | EOT | ttu | tura-ttu | ‘drive’, ‘remove’ | EMT, LMT |
| pula | EOT | ttu | pula-ttu | ‘hate’, ‘give up’ | EMT |
| kiLa | EOT | ttu | kiLa-ttu | ‘say’ | EMT |

The data collected has 34 formations of this type.

3.5.2. Loss of Formative Suffix

The loss of formative suffixes can be found in the following instances.

| Forms with formative suffix | Attested in | Resultant formation | meaning | Attested in |
|-----------------------------|-------------|---------------------|-----------------------|-------------|
| ciRu-ku | EOT | ciRu | 'reduce' | EMT |
| muzhu-ku | EOT | muzhu | 'bathe', 'immerse' | LMT |
| mel-ku | EOT | mel | 'masticate' | LOT |
| muzha-ngku | EOT | muzha | 'roar' | EMT |
| vaya-ngu | EOT | vaya | 'shine' | EMT |
| iya-mpu | EOT | iya | 'say' | EMT |

3.5.3. Change of Formative Suffix

There are at least six examples where the change of formative suffix noticed. -ai

| change in formative suffix | Early form | attested in | Resultant form | attested in |
|----------------------------|------------|-------------|-----------------------------|---------------|
| ai ~ aavu | aRai | EOT | aRaavu 'beat' | EMT |
| ai~angku | icai | EOT | icangku 'suit' | EMT |
| -angu ~ ai | tirangku | EOT | tirai 'dry', 'wrinkle' | LOT, EMT, LMT |
| -angku ~ ar | mayangku | EOT | mayar 'bewilder', 'confuse' | EMT, LMT |
| ampu ~ ar | pulampu | EOT | pular 'grieve', 'suffer' | LMT |
| aRu ~ ampu | alaRu | EOT | alampu | EMT, LMT |

3.6. New Transitive/Causative Verbs from Intransitive Verbs

3.6.1. Forms with -*ttu* suffix

In the following cases the suffix *-ttu* is added to intransitive to intransitive form to create transitive/causative forms.

Forms developed in LOT

| verb | suffix | resultant verb | meaning | attested in |
|--------------|--------|----------------|--------------------------|-------------|
| ana 'burn' | ttu | anaRRu | 'cause to burn' | LOT |
| aar 'eat' | ttu | aarttu | 'cause to eat' | LOT |
| koLu 'burn' | ttu | koLuttu | 'burn' | LOT |
| cuma 'carry' | ttu | cumattu | 'load' | LOT |
| teru 'clear' | ttu | teruttu | 'cause to be clear' | LOT |
| ndavil 'say' | ttu | ndaviRRu | 'make to say', 'sing' | LOT |
| puku 'enter' | ttu | pukuttu | 'cause to enter' | LOT |

Out of these forms *anaRRu*, *aarttu*, *koLuttu* and *puttu* are lost from EMT.

Forms Developed in EMT

| verb | suffix | resultant verb | meaning | attested in |
|----------------|--------|----------------|-------------------------|-------------|
| alar ‘blossom’ | ttu | alarttu | ‘make to blossom’ | ELM |
| izhi ‘lower’ | ttu | izhittu | ‘cause to lower’ | ELM |
| iRa | ttu | iRattu | ‘lower’ | ELM |
| uku | ttu | ukuttu | ‘cause to shed’ | ELM |
| kaTa | ttu | kaTattu | ‘cause to pass through’ | ELM |
| tura | ttu | kuTattu | ‘cause to discharge’ | ELM |
| paya | ttu | payttu | ‘spread’ | ELM |
| peRu | ttu | peRuttu | ‘cause to obtain’ | ELM |
| malar | ttu | malarttu | ‘make to blossom’ | ELM |
| veLar | ttu | veLarttu | ‘cause to sleep’ | ELM |
| vizhu | ttu | vizhuttu | ‘make to fall’ | ELM |
| kaa | ttu | kaaRRu | ‘discharge’ | ELM |
| paa | ttu | paaRRu | ‘ruin’, ‘remove’ | ELM |
| puka | ttu | pukaRRu | ‘cause to desire’ | ELM |
| veku | ttu | vekuTTu | ‘cause to become angry’ | ELM |

Out of the above transitive/causative forms, *iRattu*, *ukuttu*, *peRuttu*, *puaRRu*, and *vekuTTu* are lost in LMT.

Forms Developed in LMT

In the LMT the following verbs are created and they are all new creations of transitive/causative forms only in LMT.

| verb | suffix | New verb | meaning | attested in |
|--------------|--------|-----------|--------------------------|-------------|
| amar ‘sit’ | ttu | alarttu | ‘make to sit’ | LMT |
| amizh ‘sink’ | ttu | amizhittu | ‘press down’ | LMT |
| muyal ‘try’ | ttu | muyaRRu | ‘encourage’ | LMT |
| viizh | ttu | viizhittu | ‘make to fall’ | LMT |
| veru | ttu | veruTTu | ‘cause to become afraid’ | LMT |

3.6.2. Forms with *-ccu* suffix

In the following cases suffix *-ccu* is added to intransitive form to create transitive/causative forms only in middle Tamil.

| Verb | suffix | New verb | meaning | attested in |
|-------|--------|----------|-------------------|-------------|
| Izhi | ccu | izhiccu | ‘make to descend’ | EMT, LMT |
| Ozhi | ccu | ozhiccu | ‘remove’ | EMT, LMT |
| Paaya | ccu | paayccu | ‘pierce’ | EMT, LMT |
| Nimir | ccu | nimirccu | ‘errect’ | EMT, LMT |

The suffix *-ccu* suffixed transitive/causative form is first attested in EMT. The suffix *-ccu* can be considered as an allomorph of the *-ttu* after the verbs ending in *-i* or *y*. Since LMT there is one verb ending *-r*, taking the suffix *-ccu* it cannot be considered alternant of *-ttu* and so it is discussed as separate allomorph.

As a palatalized alternant of *-ttu*, the suffix *-ccu* as a transitive/causative suffix is found from EMT in the *izhi*, *ozhi* and *aay* and they are considered in LMT also. The *-ccu* occurring with non-palatalized consonant i.e. after *r* in the verb *nimir* is found only in EMT.

3.6.3. Forms with *-kku* suffix

In the following cases, the suffix *-kku* is added to intransitive forms to create transitive/causative forms in EMT.

| verb | suffix | New verb | meaning | attested in |
|------|--------|----------|-------------------|-------------|
| iRa | kku | iRakku | ‘kill’ | EMT |
| paTa | kku | paTakku | ‘cause to die’ | EMT |
| para | kku | parakku | ‘cause to spread’ | EMT |

The forms in the verbs *iRa*, *paTa* and *para* are found only in EMT and not in LMT. They could be taken as loss in LMT.

The verb *iRakku* ‘unload’, *uzhakku* ‘make to suffer’ are found in LMT alone.

| verb | suffix | New verb | meaning | attested in |
|------|--------|----------|------------------|-------------|
| iRa | kku | iRakku | ‘unload’ | LMT |
| uzhu | kku | uzhukku | ‘make to suffer’ | LMT |

This is a new innovation in LMT.

3.6.4. Forms with *-ai* suffix

The verb suffix *-ai* is found with the verb *puku* ‘enter’ forming a new causative form. This is found only in EMT.

| verb | suffix | New verb | meaning | attested in |
|------|--------|----------|------------------|-------------|
| puku | ai | pukai | ‘cause to enter’ | EMT |

Since this not found in LMT, this may be a case of independent innovation of the author.

3.6.5. Forms in which the final nasal-plosive consonant combination changed into plosive-plosive combination.

In the following cases NP > PP is found for the new transitive/ causative forms.

Forms found in LOT

| verb | change | New verb | meaning | attested in |
|----------|---------|----------|-------------------|-------------|
| orungku | NP > PP | orukku | 'make one | LOT |
| naTungku | NP> PP | naTukku | 'make to tremble | LOT |
| vaNangku | NP> PP | vaNakku | 'cause to worship | LOT |

Except *vaNakku* 'cause to worship', all the other verbs continue up to LMT and *vaNakku* is lost form LOT. However, *vaNakku* in the other meaning 'drive' is attested in LMT.

Forms Found in MT

Forms like *viikku* is only found in EMT and it is lost from LMT.

| verb | change | New verb | meaning | attested in |
|---------|----------|----------|-----------------|-------------|
| viingku | ngk > kk | viikku | 'make to swell' | EMT |

Forms like *tiiTTu* 'cause to touch' *tuLuppu* 'churn' and *amukku* 'make to press' are cases of NT > TT, mp > pp and ngk > kk in EMT.

| verb | change | resultant verb | meaning | attested in |
|---------|----------|----------------|-----------------------|-------------|
| tiiNTu | NT > TT | tiiTTu | 'cause to touch' | EMT |
| tuLumpu | mp >pp | tuLuppu | 'churn' | EMT |
| amungku | ngk > kk | amukku | 'make to press' | EMT |
| teengku | ngk > kk | teekku | 'make to become full' | EMT |

There is only one verb which is newly created with the change from ngk > kk in LMT.

| verb | change | resultant verb | meaning | attested in |
|-----------|-----------|----------------|----------------|-------------|
| vazhungku | ngk > kka | vazhukku | 'make to give' | LMT |

Therefore, there is a new transitive creation in LMT.

3.6.6. Forms with the Final Plosive Gemimates

In the following cases only doubling of the plosive consonants in the intransitive form create the transitive form.

The doubling of the final plosive is found attested in two verbs in LOT and they are given below.

| verb | change | resultant verb | meaning | attested in |
|------------|--------|----------------|--------------------|-------------|
| iRuku | k > kk | iRukku | 'press', 'tighten' | LOT |
| viLaiyaaTu | T > TT | viLaiyaaTTu | 'make to play' | LOT |

Of these verbs *viLaiyaaTTu* is lost in EMT onwards.

The verbs *perkku* and *narukku* are found in LOT and EMT respectively and they continue in LMT.

| verb | change | resultant verb | meaning | attested in |
|--------|--------|----------------|---------------------|-------------|
| naruku | k > kk | narukku | 'cause to drink' | LOT |
| peruku | k > kk | perukku | 'cause to increase' | EMT |

3.6.7. Forms added with -x-

Here new verbs are formed as they assume an additional inflectional category. There is no addition of suffix, but only change in the function. It is assumed here that the verbs are added with an unrealized morphophoneme (-x-) when they form the new verbs with different inflection. For example take the verb *uTai*. It assumes different inflectional category; in one category it takes the past tense marker *-nt* and function as intransitive verb, whereas in another category it takes the past tense marker *-tt* and function as the transitive verb. Thus, the intransitive *uTai* is differentiated from the intransitive *uTai* by adding -x or P to the verbal base.

Forms Found in LOT

| Verb | change | resultant verb | meaning | attested in |
|--------|--------|----------------|------------------|-------------|
| ndimir | +x- | ndimir-x- | 'strengthen' | LOT |
| paTu | +x- | paTu-x- | 'inform' | LOT |
| maTi | +x- | maTi-x- | 'kill' | LOT |
| meey | +x- | meey-x- | 'cause to graze' | LOT |

Forms Found in EMT

| Verb | change | resultant verb | meaning | attested in |
|------|--------|----------------|-------------------|-------------|
| izhi | +x- | izhi-x- | 'strengthen' | EMT |
| noci | +x- | noci-x- | 'cause to suffer' | EMT |

| | | | | |
|-------|------|----------|-------------------|-----|
| puri | +-x- | puri-x- | ‘cause to desire’ | EMT |
| viizh | +-x- | viizh-x- | ‘kill’ | EMT |

Except the verbs *izhi-x-* and *viizh-x-* the other forms are lost in LMT.

Forms Found in LMT

| verb | change | resultant verb | meaning | attested in |
|-------|--------|----------------|--------------------|-------------|
| kari | +-x- | kari-x- | ‘cause to burn’ | LMT |
| kani | +-x- | kani-x- | ‘cause to ripe’ | LMT |
| karai | +-x- | karai-x- | ‘make to dissolve’ | LMT |
| vali | +-x- | vali-x- | ‘make to bend’ | LMT |
| viLi | +-x- | viLi-x- | ‘cause to die’ | LMT |

They are the new forms found in LMT.

3.6.8. Forms with *-pp-* suffix

The addition of this suffix is found with three new verbs and they are *alappu* ‘cause to suffer’, *urappu* ‘menace’, ‘frighten’. Of course, *ezhuppu* ‘awaken’ first attested in LOT cannot be taken as a new development of transitive/causative forms. As noted earlier, it belongs to apparent lexical addition. The other two forms are cases of new transitive/causative forms. The form *alappu* ‘cause agitation’ occurs only in LOT and it is not continued in EMT or LMT. But the other form *urappu* ‘menace’, ‘frighten’ is for the first time attested only in EMT and this form continues in LMT also.

3.7. Forms of New Creation of Intransitive Verbs

In this case, only limited data is available, and this includes only three verb and all the three verbs are attested in LMT only.

| | Transitive verb | change | Intransitive verb | Attested in |
|---|-----------------------------|----------|--------------------|-------------|
| 1 | koLuttu ‘burn’, ‘lit’ | tt > ndt | koLundtu ‘burn | LMT |
| 2 | paruppu ‘spread’ | pp > mp | paampu ‘spread’ | LMT |
| 3 | tuLaiP ‘put a hole’, ‘puch’ | | tuLai ‘immerse’ | LMT |

Here in the forms 1 and 2 the conjugational class is as same as the source form but only in the last example there is a conjugational change from class I to class II because the transitive form with P (-x) will always have the corresponding intransitive forms in the second class. For example, the transitive verb *acaiP* ‘shake belong to Class I and its corresponding intransitive form *acai* ‘move’ belong to class II. In the last example, there is also a semantic change. There is another verb *ezhumpu* ‘rise’ first time attested in LMT. This is created analogically (*ndirappu* ‘fill’) (PP40-11) and *ndirampu* ‘become full’ (AK 282-3) in EOT from *ezhuppu* ‘awaken’.

3.8. Sources Unknown

Forms Attested only in LOT

| | verb | meaning | Attested in |
|---|----------|-------------------|-------------|
| 1 | avviP | 'be envious of' | LOT |
| 2 | urungku | 'eat' | LOT |
| 3 | kayangku | 'confuse in mind' | LOT |
| 4 | maRangku | 'be wilder | LOT |

Forms Attested only in EMT

| | verb | meaning | Attested in |
|----|-----------|--|-------------|
| 1 | aNNiP | 'taste sweet' | EMT |
| 2 | ikar | 'learn' | EMT |
| 3 | ivariP | 'oppose' | EMT |
| 4 | umaiP | 'itch' | EMT |
| 5 | kamar | 'remove' | EMT |
| 6 | kalaayP | 'argue' | EMT |
| 7 | kutai | 'cause to be bewildered' 'cause to be embraced' | EMT |
| 8 | kuzhaku | 'coax' | EMT |
| 9 | kuRaP | 'emit' | EMT |
| 10 | kuuzhP | 'suspect' | EMT |
| 11 | ciRRu | 'perplex' | EMT |
| 12 | ceviTTu | 'incline on side' | EMT |
| 13 | tukaiP | 'vex' | EMT |
| 14 | tuTumpu | 'combine', 'heave and flow as sea water' | EMT |
| 15 | tuvar | 'grow weary' | EMT |
| 16 | tekizh | scatter | EMT |
| 17 | teTTu | 'content' | |
| 18 | teLLu | stagnate' | EMT |
| 19 | tenRu | 'become upset' | EMT |
| 20 | ndakazh | 'suffer acute pain' | EMT |
| 21 | ndamaiP | 'put on' | EMT |
| 22 | ndariP | 'torment', 'stay' | EMT |
| 23 | ndaLir | 'plunge' | EMT |
| 24 | ndimi | 'twist' | EMT |
| 25 | nduti | 'cover with as a garment lining' | EMT |
| 26 | ndeNTu | 'rise' | EMT |
| 27 | nongku | 'spoil' | EMT |
| 28 | nontu | 'spoil' | EMT |
| 29 | parimaaRu | 'move about' | EMT |

| | | | |
|----|---------|-----------------------|-----|
| 30 | maciP | 'dance', 'make soft' | EMT |
| 31 | mooRaap | 'be lazy', 'bewilder' | EMT |
| 32 | vivaP | 'roll up', 'change' | EMT |

Forms Attested only in LMT

| | verb | meaning | Attested in |
|---|-----------|-------------------------------|-------------|
| 1 | cazhangku | 'hang loose as one's ornament | LMT |
| 2 | ndakazh | 'creep' | LMT |
| 3 | paNimaaRu | 'blow a musical instrument' | LMT |
| 4 | maLku | 'be deficient' | LMT |

Tamil Lexicon has already suggested the sources for some of the verbs noted above. Since they are not convincing, they are not taken into consideration. However, it is possible to suggest the probable sources at least for some verbs noted above. For example, *aNNiP* 'taste sweet' seem to have connected with the word *aNNam* 'palate'. Similarly *ceviTTu* 'incline one side' is probably from *anungku* 'suffer', 'perish' but it is difficult to connect them by regular phonological rules. Moreover, it also requires the comparison of forms in other Dravidian languages to know the root form from which the verb is derived. Therefore, they are simply listed as unknown source.

4. Conclusion

As said already, creation of new words by a language is unavoidable. Sangam Tamil is not an exception to this. A living language has to create its stock of vocabulary to make it alive. Tamil lives from Sangam period to the present period because of this creative nature. We have seen the creation of verbs in Tamil in Sangam classics. Mostly languages like Tamil which like to have its lexical items continue with the phonological and morphological structure inherited by Tamil, try to create its lexical items from its own stock of materials rather than borrowing from outside. That is the reason Tamil continues to live as Tamil rather than look different with the features of other languages.

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Development of New Verbal Bases in Sangam Literature

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