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A Comparative Study on Relative Clause Structure in English and Arabic

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Abstract

Comparative study is important for those students who study a second language and/or foreign language and for those who translate from a language into another. It is important for those Arab students who study English to compare English and their language (Arabic). This paper compares English and Arabic at the grammatical level. The main focus is on the relative clauses structure in English and Arabic to provide some suggestions that may help the teachers as well as the course designers who are concerned with English language teaching/learning in Arab world. The scope of this paper has been restricted to the comparison of the relative clauses structure in English and Arabic.

A Brief Review of Contrastive Analysis

Contrastive analysis is any investigation in which the structures of two languages are compared. It is the systematic study of a pair of languages with a view to identify their structural differences and similarities. Historically it has been used to establish language genealogies. It is an inductive investigative approach based on the distinctive elements in a language.

Contrastive analysis is the process by which the mother tongue and the target language are compared in order to identify the differences and the similarities. This process is designed to predict the areas of difficulties the learner of the target language will face. The prediction is that the similarities will facilitate learning while differences will cause the problem.

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There is an important relationship between linguistic theory and contrastive analysis. Contrastive analysis has been influenced by the structuralist approach, transformation approach, and communicative approach. In the beginning, contrastive analysis was influenced by American Structuralism. The structuralist Bloomfield "defines and delimits the areas of linguistic enquiry. He rejects the Universalist idea about language on the basis that each individual language has its classes and categories; therefore, the only useful generalizations about language are inductive generalizations." (Syal and Jindal: 2007   p: 45)

What is Contrastive Linguistics?

Contrastive linguistics is the systematic comparison of two or more languages, with the aim of describing their similarities and differences. The objectives of the comparison may vary:

The term 'contrastive linguistic' or 'contrastive analysis', is specially associated with applied contrastive studies advocated as a means of predicting and/or explaining difficulties of second language learners with a particular mother tongue in learning a particular target language. In the Preface of his well-known book, Lado (1957) expresses the rationale of the approach as follows:

The plan of the book rests on the assumption that we can predict and describe the patterns which will cause difficulty in learning and those that will not cause difficulty. It was that a comparison on different levels (phonology, morphology, syntax, lexis, culture) would identify points of difference/difficulty and provide results that would be important in language teaching:

The most efficient materials are those are based upon a scientific description of the language to be learned, carefully compared with a parallel description of the native language of the learner. (Fries 1945)

'Contrastive linguistics' and 'contrastive analysis' are often used indiscriminately, but the former is the more general term and may be used to include developments from applied contrastive analysis.

The roots of contrastive linguistics extend farther back than the fifties or the forties of the twentieth century. It goes back at least to last decade of the nineteenth and the beginning of the twentieth century but it has received its present name after 1941. At the end of the

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nineteenth century and the beginning of the twentieth century, the contrastive studies were primarily theoretical and the applied contrastive studies were of secondary importance. After World War II, contrastive studies were an important part in foreign language teaching in US. In his book *Teaching and Learning English as a Foreign Language (1945),* Fries pointed out that "the most efficient materials are those that are based upon a scientific description of the language to be learned, carefully with a parallel description of the native language of the learner". This assumption made scholars direct towards contrastive studies. Thus, a series of contrastive theses, dissertations and papers began to appear.

Contrastive analysis was originally developed by Charles Fries (1945), expanded and clarified by Robert Lado (1957), and demonstrated by innumerable dissertations and, at its best, in a still widely used series of studies under the editorship of Charles Ferguson.

Since its inception by Robert Lado in 1957, contrastive linguistics has often been linked to aspects of applied linguistics, e.g. to avoid interference errors in foreign language learning, to assist interlingual transfer in the process of translating texts from one language into another, and to find lexical equivalents in the process of compiling bilingual dictionaries.

In his book *Discovering Interlanguage,* L. Selinker identifies some models of contrastive analysis the most distinct of which are as follow:

1. **A structural model**

This model concentrates on the syntactic structures as the basis of the comparison between the languages being compared. It provides tables for comparison between the structures of the native language and the structures of the target language.

2. **A diaform /functional model**

This model gives a great consideration to the comparison of the semantic and functional elements of linguistic systems, after comparing forms of the languages being compared.

3. **A pragmatic model**

This model deals with utterances. Intonation, word order, function words, etc, are of great significance in this model.

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4. Semanto-grammatical model

This model describes specific grammatical systems semantically, comparing them accordingly. L. Selinker also mentions a transformational model, a diglossic model, an electic generative model, a cognate syntactic model

There are some pedagogical objectives of contrastive analysis that can be summarized in the following points:

1. It has an important role in predicting the errors made by l2 learners.
2. It has an important role in diagnosing the errors committed by the l2 learners.
3. It helps the teachers in testing the kinds of errors made by the learners.
4. It helps the syllabus makers in choosing the appropriate materials.

Clause

Clause is a short sentence; a distinct member of a sentence, one containing a subject and a predicate. All sentences are clauses, or contain several clauses; but a single clause does not necessarily form a sentence.   (Palmer. 2003: p81)

In the sentence *the man who is standing there is my teacher, 'who is standing there'* is the clause.

Types of Clauses

1. Independent Clauses

Independent clauses also called main clauses contain both a subject and a verb and can stand alone as a complete sentence, for example, *"he told me the story* " or " *I saw her in the market".*

Grammatical complete statements like the sentence" *free speech has a price*" can stand alone. Complete sentences are referred to as independent or main clauses.

In the following example, the independent clause is a simple sentence.

- *Rima brushed her long hair.*

All sentences must include at least one independent clause.

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Two or more independent clauses can be joined by using coordinating conjunctions (*and, but, for, nor, or, so,* and *yet)* as in the following examples.

- *You can stay here, <u>or</u> you can go home.*

2. Dependent Clause

Dependent clauses are also called subordinate clauses contain both subject and a verb, but cannot stand alone as a complete sentence. Dependent clause has a subject and a predicate but, unlike an independent clause, cannot stand alone by itself. Some subordinate (dependent) clauses are introduced by relative pronouns like" *which, who, whom, whose, that*" and some are introduced by subordinating conjunctions like "*although, because, if unless, when,* etc." Subordinate clauses function in sentences as adjectives, nouns and adverbs, so that we have three basic types of dependent clauses, relative (adjective) clauses, noun clauses and adverbial clauses.

Relative Clause Structure in English

"Relative clause is a clause which modifies the head of a noun phrase and typically includes a pronoun or other elements whose reference is linked to it." (Mathews P.H.: 2007, 341)

A relative clause is introduced by a relative pronoun *who, whom, which, that* or *whose* or by a relative adverb *where, when* or *why.*

Types of Relative Clause in English

1. Defining Relative Clause

Defining relative clause (also called identifying relative clauses or restrictive relative clauses) gives a detailed information defining a general term or expression. Defining relative clauses are not put in comma. Defining relative clauses are often used in definitions as in the sentence *A seaman is someone <u>who</u> works on a ship*. In this sentence, the relative clause *who works in a ship* defines the antecedent "a seaman". So, the function of the defining relative clause is to give essential information about the antecedent.

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To understand what defining relative clauses are or why they are called so, let us take the following examples:

- *The student who answered the question was Ahmed.*
- *The book which you lent me was very good.*
- *He gave a tip to the porter who carried his luggage.*
- *Thank you for the help that you have given me..*

In all these sentences the adjective (relative) clause is an important part of the idea; if it is left out, the sentence does not make complete sense. All these clauses define the antecedent and give it its definite connotation: they indicate *which* student out of a number of students, which book out of thousands of books, *which* porter out of several porters, etc. So clauses of this type are called DEFINITE clauses.

2. Non-defining Relative Clause

Non-defining relative clauses (also called non-identifying relative clauses or non-restrictive relative clauses) give additional information on something but do not define it. Non-defining relative clauses are put in commas. In the sentence *My father, who is in the corner, is a judge*, the relative clause is non-defining one because it gives extra information about the antecedent "my father". The relative clause is put in comas because it gives extra information and it can be deleted without changing the meaning. And the new sentence will be *my father is a judge.*

As we explained defining relative clauses in the previous paragraph here we will try to discuss non-defining relative clauses in the following examples:

- *William Wordsworth, <u>who wrote Daffodils</u>, died in 1850.*
- *My brother, <u>who had been on a visit to India</u>, arrived at New Delhi yesterday.*

In these two sentences the relative clauses could be omitted and the rest of the sentence would still make perfect sense. The relative clauses here are a kind of parenthesis, a casual remark, an aside or an explanation. They could be written between brackets as in the following:

- *William Wordsworth (who wrote Daffodils) died in 1850.*

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- *My brother (who had been on a visit to India) arrived at New Delhi yesterda*

Relative   Pronouns in English

A relative pronoun is a pronoun that marks a relative clause within a larger sentence. It introduces a relative clause. It is called a "relative" pronoun because it "relates" to the word that it modifies. As in the following example.

- *The person <u>who</u> phoned me yesterday is my brother.*

In the above example, *"who":*

- relates to "person", which it modifies.

-introduces the relative clause "*who phoned me yesterday*".

- **Who**

This relative pronoun is used as a subject or object for persons. *Who* is always used in relative clauses referring to human beings. It can be the subject of the relative clause as in the following sentence**s.**

- *The student <u>who</u> came in the morning has left a letter for you.*
- *I saw the boy <u>who</u> is your friend.*
- **Which**

This relative pronoun is used as subject or object for animals and things as in:

- *This is the book <u>which</u> I liked very much.*
- *The poem <u>which</u> I wrote were praised by all.*

- **Whose**

This relative pronoun is used for people, things, and animals in the possessive case. The following sentences are examples.

- *The girl <u>whose</u> father died in the accident wanted to leave the college.*
- *W.B. Yeats, <u>whose</u> poems are very popular, is an Irish poet.*
- **Whom**

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This relative pronoun is used as an object for people. It is sometimes replaced by *who* or *that* and in some occasions, the relative pronoun can be omitted as in:

- *The poet <u>whom</u> you liked very much is my best friend.*
- *The man <u>whom</u> you wanted to meet is a teacher in the public school.*

Whom can be used as the object of the relative clause. However, "nowadays who can also be used as the object of relative clause. The difference between the use of *whom* and *who* as the object of the relative clause is that **whom** is used in a formal context and **who** is used in informal context." (Bakshi, R N, 2000: 256).

- **That**

This relative pronoun is used as subject or object for people, animals, and things especially in defining relative clauses where *who* or *which* are possible.

- *I don't like the table <u>that</u> stands in the kitchen.*
- *The house <u>that</u> I live in is nice.*
- *This is the girl <u>that</u> was reading the book loudly.*

Relative Clause Structure in Arabic

Like English, Arabic relative clause is a dependent clause which is introduced by a relative pronoun such as /ələði/= *who*, *which*, *that* or *whose*, /ələti/= *who*, *which*, *that* or *whose*, etc.

Types of Relative Clauses in Arabic

Definite Relative Clauses

In Arabic, definite relative clause is a clause which refers back to a definite antecedent uses the definite relative pronouns. The definite relative clause is dependent or subordinate because it cannot stand alone. It describes the definite antecedent in the independent clause. In Arabic, the independent clause which includes the antecedent comes before the dependent clause. the following are examples.

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əlfəta:h ələti rəqəsət ʒəmi:ləh

The girl who danced beautiful.

Translation= The girl who danced is beautiful..

This sentence can be divided into two sentences as follows: *əlfəta:h ʒəmi:ləh. (= the girl is beautiful)*

-   *hiə rəqəsət* (= she danced)

əlfəta:h (=the girl) in the first sentence and *hiə* (=she)in the second sentence refer to the same person. The second sentence *hiə rəqəsət* (= she danced) inserted in the first sentence *əlfəta:h ʒəmi:ləh (= the girl is beautiful),* so that the second sentence modifies *əlfəta:h (=the girl).*

əlfəta:h (=the girl)(hiə rəqəsət=she danced) ʒəmi:ləh (= beautiful). " hiə" (=she) which is the subject of the sentence " *hiə rəqəsət" (= she danced)*and refers to *əlfəta:h* (= the girl) is replaced by the relative pronoun *ələti (=who),* so we get,

-   *əlfəta:h ələti rəqəsət ʒəmi:ləh*

Indefinite Relative Clause

In Arabic, an indefinite relative clause is a clause which refers to an indefinite noun or noun phrase in the main clause, in which case the relative pronoun is omitted.

The indefinite relative clause follows the main clause without any relative pronoun linking them. They are like two independent sentences implicitly linked because the second refers back to the first.

-   çəθərət çələ heikəl çəðmi fəqədə rʔsuh
-   found she a skeleton lost head it.

 Translation: She found a skeleton which had lost its head.

In the above sentence, the antecedent /heikəl çəðmi/ (= a skeleton) does not have the definite article /əl/ (= the). So that it is an indefinite noun. Thus the relative pronoun is

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omitted. /çəθərət çələ heikəl çəðmi/ (= she found a skeleton) is the independent clause and /fəqədə rʔsuh/ (= it lost its head) is the dependent clause because it does not give a complete sense. This sentence can be divided into two sentences as follows:

- /çəθərət çələ heikəl çəðmi/ (= she found a skeleton)
- /fəqədə rʔsuh/ (= it lost its head)

/heikəl çəðmi/ (=a skeleton) in the first sentence and the pronoun *it* which is hidden in the second sentence refer to the same thing (skeleton). The second sentence /fəqədə rʔsuh/ (=it lost its head) inserted in the first sentence /çəθərət çələ heikəl çəðmi/ (=she found a skeleton)*,* so that the second sentence modifies /heikəl çəðmi/ (= a skeleton*).*

Relative Pronouns in Arabic

In Arabic, a relative pronoun is called a "noun of the connected". In Arabic, relative pronouns come after definite nouns to introduce sentences that describe these nouns or provide additional information about them. Being nouns, relative pronouns have the characteristics of nouns, namely gender, number, and grammatical case. Relative pronouns are always definite words. Relative clauses that follow relative pronouns can be nominal or verbal sentences as in the following sentences.

- ha:ða: huə əlwələd ələði isməhu çli
- this he the boy whose name his Ali.

Translation: This is the boy whose name is Ali.

- qa:bəltu əta:lib ələði jədrus əluɣəh əlçərəbiəh
- met I the student who studies the language the Arabic.

Translation: I met the student who studies Arabic Language.

In the first sentence, the relative clause /ələði isməhu çli/ (= whose name is Ali) is a nominal one because the word that follows the relative pronoun is a noun (ism = name) whereas in the second sentence, the relative clause /ələði jədrus əluɣəh əlçərəbiəh/ (=who

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studies Arabic Language) is a verbal one because the word that follows the relative pronoun is a verb (jədrus=study).

Relative pronouns in Arabic have to agree with the nouns they follow in number, gender and case, e.g. after a singular masculine noun, the pronoun / ələði / (=who) must be used. After a singular feminine noun, the pronoun / ələti / (=who) must be used, and after a plural masculine noun, the pronoun / ələði:n / (=who) must be used. As for case, this is related to dual nouns in particular. Relative pronouns must have the same case (marked by suffixes in dual) like the noun they modify. For instance, "two students" can either be / əlta:liba:n / or / əlta:libein / depending on their position in the sentence. The relative pronoun / ələða:n / (=who) must be used with /əlta:liba:n/, and the other one / ələðein / must be used with /əlta:libein/, so that they have the same case.

Now, each of the relative pronouns in Arabic and its use will be explained separately.

- /ələði/

This is a singular masculine relative pronoun. It is used in place of the singular masculine pronoun /hwə/ (=he, him, it). The pronoun that is replaced by this relative pronoun can be subject or object. It is used for both humans and nonhumans. The following are examples.

- / əlta:lib ələði qa:bəlni: jədrus ma:ʒisti:r/
- The student who met me studies Master.

Translation: The student who met me studies Master.

- /ələti/

This is a singular feminine relative pronoun. It is used in place of the singular feminine pronoun /hiə/ (=she/her). The pronoun that is replaced by this relative pronoun can be subject or object. It is used for both humans and nonhumans. The following are examples.

- / əlta:libəh ələti qa:bələtni: tədrus ma:ʒisti:r/
- The girl-student who met me studies Master.

Translation: The girl-student who met me studies Master..

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This pronoun is also used as a relative pronoun of plural feminine nonhuman subject and object as in:

- əssia:ra:t ələti təša:dəmət ʒədi:dəh.
- The cars that crashed new.

Translation: The cars that crashed are new.

- rəʔeitu əssia:ra:t ələti əħməd rəʔa:ha: .
- Saw I the cars that Ahmed saw.

Translation: I saw the cars that Ahmed saw.

- /ələða:n/

This is a dual masculine relative pronoun. It is used in place of the dual masculine pronoun /huma:/ (=they). The pronoun that is replaced by this relative pronoun is subject. It is used for both humans and nonhumans as in:

- / əlta:liba:n ələða:n jədrusa:n ma:ʒisti:r muʒtəhida:n/
- The two boy-students who study Master hard-working.

Translation: The two boy-students who study master are hard-working.

- /ələðein/

This is a dual masculine relative pronoun. It is used in place of the dual masculine pronoun /huma:/ (=they). The pronoun that is replaced by this relative pronoun is object. It is used for both humans and nonhumans as in :

- / əlta:libein ələðein qabələhuma: əħməd jədrusa:n ma:ʒisti:r /
- The two boy-students whom met Ahmed study Master.

Translation: The two boy-students whom Ahmed met study Master.

- /ələta:n/

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This is a dual feminine relative pronoun. It is used in place of the dual feminine pronoun /huma:/ (=they). The pronoun that is replaced by this relative pronoun is subject. It is used for both humans and nonhumans as in :

- / əłta:libəta:n ələta:n tədrusa:n ma:ʒisti:r muʒtəhidəta:n/
- The two girl-students who study Master hard-working.

Translation: The two girl-students who study master are hard-working.

- **/ələtein/**

This is a dual feminine relative pronoun. It is used in place of the dual feminine pronoun /huma:/ (=they). The pronoun that is replaced by this relative pronoun is object. It is used for both humans and nonhumans as in:

- / əłta:libətein ələtein qabələhuma: əħməd tədrusa:n ma:ʒisti:r /
- The two girl-students whom met Ahmed study Master.

Translation: The two girl-students whom Ahmed met study Master.

- **/ələði:n/**

This is a plural masculine relative pronoun. It is used in place of the plural masculine pronoun /hum/ (=they). The pronoun that is replaced by this relative pronoun is subject and object. It is used for both humans and nonhumans as in:

- /əlʔtiba: ələði:n juçəliʒu:n ənna:s muħtərəmu:n/
- The physicians who cure the people respectable.

Translation: The physicians who cure people are respectable.

- **/əla:ti/**

This is a plural feminine relative pronoun. It is used in place of the plural feminine pronoun /hun/ (=they). The pronoun that is replaced by this relative pronoun is subject and object. It is used for humans as in:

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- /əlbəna:t əla:ti jədrusnə fərənsi ʒəmi:la:t/
- The girls who study French beautiful.

Translation: The girls who study French are beautiful.

Table (1.5) shows the use of relative pronouns in Arabic

Gender	Number	Case	Relative Pronoun	Notes
Masculine	Singular	Subject/Object	ələði	Human & Nonhuman
	Dual	Subject	ələti	
		Object	ələða:n	
	Plural	Subject/Object	ələðein	
Feminine	Singular	Subject/Object	ələta:n	
	Dual	Subject	ələtein	
		Object	ələði:n	
	Plural	Subject/Object	əla:ti	Human
		Subject/Object	ələti	Nonhuman

Conclusion and Findings

In the present paper entitled 'Relative Clauses structure in English and Arabic: A Comparative Study', the theoretical background of contrastive analysis has been presented. The relationship between contrastive analysis and other fields of theoretical and applied linguistics, error analysis, translation, and bilingualism was also presented.

In this paper relative clause structure in English and Arabic was studied separately. Relative clause structure in English was studied first. Types of relative clause in English -

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defining and non-defining clauses were studied and distinguished. Relative pronouns and their uses were illustrated.. Relative clauses in Arabic, relative pronouns in Arabic and their uses were also discussed. As found, there are two types of relative clause in Arabic. They are definite and non-definite. Definite relative clause modifies a definite antecedent whereas non-definite relative clause modifies a non-definite antecedent. There are eight essential relative pronouns in Arabic. They were discussed in details.

Table (1.6) shows the relative pronouns and their uses in both English and Arabic:

Table (1.8)

Number	Gender	Case		Relative Pronoun	
				English	**Arabic**
Singular	Masculine	Subject	Human	Who/that	ələði
			Nonhuman	Which/that	ələði
		Object	Human	Whom/that	ələði
			Nonhuman	Which/that	ələði
	Feminine	Subject	Human	Who/that	ələti
			Nonhuman	Which/that	ələti
		Object	Human	Whom/that	ələti
			Nonhuman	Which/that	ələti
Dual	Masculine	Subject	Human	Who/that	ələða:n
			Nonhuman	Which/that	ələða:n
		Object	Human	Whom/that	ələðein
			Nonhuman	Which/that	ələðein
	Feminine	Subject	Human	Who/that	ələta:n
			Nonhuman	Which/that	ələta:n
		Object	Human	Whom/that	ələtein
			Nonhuman	Which/that	ələtein

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Plural			Human	Who/that	ələði:n
	Masculine	Subject	Human	Who/that	ələði:n
			Nonhuman	Which/that	ələði:n
		Object	Human	Whom/that	ələði:n
			Nonhuman	Which/that	ələði:n
	Feminine	Subject	Human	Who/that	əla:ti
			Nonhuman	Which/that	ələti
		Object	Human	Whom/that	əla:ti
			Nonhuman	Which/that	ələti

We can notice that the relative pronoun "whose", is used in English as a relative possessive pronoun, but it is not present in Arabic at all. So, it was not mentioned in Table (1.6).

The findings of the study and comparison of relative clause in English and Arabic can be summarized as follows:

- In both languages, relative clause modifies the antecedent.
- In both languages, relative clause is a special kind of dependent clause because it cannot stand alone giving a complete sense.
- Relative clause is of two types in English and Arabic; in English, they are defining and non-defining whereas in Arabic they are definite and indefinite.
- In English, defining relative clause gives essential information about the antecedent and non-defining relative clause gives extra information about the antecedent whereas in Arabic, definite relative clause gives essential or extra information about a definite antecedent and the indefinite relative clause gives essential information about the antecedent.
- Generally speaking, relative clause in English is introduced by a relative pronoun whereas in Arabic only definite relative clause is introduced by a relative pronoun but in indefinite relative clause the relative pronoun is omitted.
- In English, "who, whom, which, whose and that" are called relative pronouns, but in Arabic they are called connected names /ələʔsma: əlməušu:ləh/.

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- In English, there are five main relative pronouns, but in Arabic there are eight main relative pronouns.
- In English, the relative pronouns do not agree with the gender of the antecedent but in Arabic the relative pronoun should agree with the gender of the antecedent.
- In English, there is no agreement between the relative pronoun and the antecedent in number but in Arabic there the relative pronoun should agree with the number of the antecedent.
- In English, there is a possessive relative pronoun but in Arabic there is no such relative pronoun.
- In English, the object relative pronoun can be omitted whereas in Arabic it cannot be omitted.
- In English, the relative pronoun "that" can be used in all cases but in Arabic there is no relative pronoun that can be used in all cases.
- In English, the object relative pronoun "whom" can be replaced by "who" in informal use, whereas in Arabic there is no such case.
- In English, there are relative adverbs which can be used to refer to place, time and reason whereas in Arabic there are no relative adverbs.
- In English, we use the relative pronoun "whom" for a human object, so the object pronoun is omitted, but in Arabic the object pronoun is not omitted in such case.
- In English, non-defining relative clauses are put in commas, but in Arabic no commas are used before or after the definite or indefinite relative clause.
- In English, the non-defining relative clause can be omitted and the sentence will give a complete sense whereas in Arabic the indefinite relative clause cannot be omitted.
- In English, the defining relative clause cannot be omitted but in the definite relative clause in Arabic can be omitted if it gives extra information about the antecedent.

Depending on the comparison stated above, we can conclude that there are similarities and differences in the structure of relative clause in English and Arabic, but generally speaking English relative clause is simpler than that of Arabic. And finally, pedagogically

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speaking, the Arabic learners will find it easy to learn the structure of relative clause of English. They will face some difficulties in learning those cases or rules that are different from their mother tongue. However, the process of learning English relative clause structure is not very difficult for them.

A List of Phonetic Symbols of the Arabic consonants

S. No.	Phonetic symbol	Arabic letter	Three-term label	Example
1	B	ب/بـ	Voiced bilabial plosive	ba:b (door)
2	T	ت/تـ	Voiceless denti-alveolar plosive	ti:n (fags)
3	D	د/دـ	Voiced denti-alveolar plosive	di:n (religion)
4	K	ك /كـ	Voiceless velar plosive	kita:b (book)
5	ʒ	ج/جـ	Voiced palate-alveolar affricate	daʒaʒah (hen)
6	Q	ق/قـ	Voiceless uvular plosive	qamar (moon)
7	L	ل/لـ	Voiced alveolar lateral	la: (no)
8	M	م/مـ	Voiced bilabial nasal	maţar (rain)
9	N	ن/نـ	Voiced alveolar nasal	nu:r (light)
10	F	ف/فـ	Voiceless labio-dental	fan (art)
11	Θ	ث/ثـ	Voiceless inter-dental fricative	θalaθah (three)
12	Đ	ذ/ذـ	Voiced inter-dental fricative	ðamb (sin)
13	S	س/سـ	Voiceless alveolar fricative	su:q (market)
14	Š	ص/صـ	Voiceless velarised alveolar fricative	Šabaħ (morning)
15	Z	ز/زـ	Voiced alveolar fricative	ruz (rice)
16	ʃ	ش/شـ	Voiceless palate-alveolar	ʃams (sun)

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			fricative	
17	x	خ/ـخ	Semi-Voiced uvular fricative	xubz (bread)
18	ɣ	غ/ـغـ	Voiced uvular fricative	ɣuba:r (dust)
19	Ħ	ح/ـحـ	Voiceless pharyngeal fricative	ħima:r (donkey)
20	H	ه/هـ/ـهـ/ـه	Voiceless glottal fricative	hawa:ʔ (air)
21	R	ر/ـر	Voiced alveolar trill	rab (lord)
22	Ҁ	ع/ـعـ	Voiced pharyngeal frictionless continuant	ҁaql (mind)
23	J	ي/ـيـ	Voiced palatal semi-vowel	jawu:m (day)
24	W	و/ـو	Voiced labio-velar semi-vowel	wa:hid (one)
25	Ŧ	ط	Voiceless velarised denti-alveolar plosive	ŧi:n (soil)
26	Đ	ض/ـضـ	Voiced velarised denti-alveolar plosive	đaҁi:f (weak)
27	ð	ظ	Voiced velarised alveolar fricative	ðarf (envelope)
28	ʔ	أ	Voiceless epiglottal plosive	faʔr (rat)

A List of Phonetic Symbols of the Arabic Vowels

s. No.	Phonetic symbol	Label	Example
1	I	Front unrounded vowel between close and half-close (short)	kitab (book)
2	i:	Front close unrounded vowel (long)	di:n (religion)
3	A	Front open unrounded vowel (short)	qalam(pen)
4	a:	Front open unrounded vowel (long)	ba:b (door)
5	U	Back rounded vowel between close and	ruz (rice)

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		half close (short)	
6	u:	Back close rounded vowel (long)	su:q (market)

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The Current State of the Art in the Teaching of Grammar
At Vietnamese High Schools

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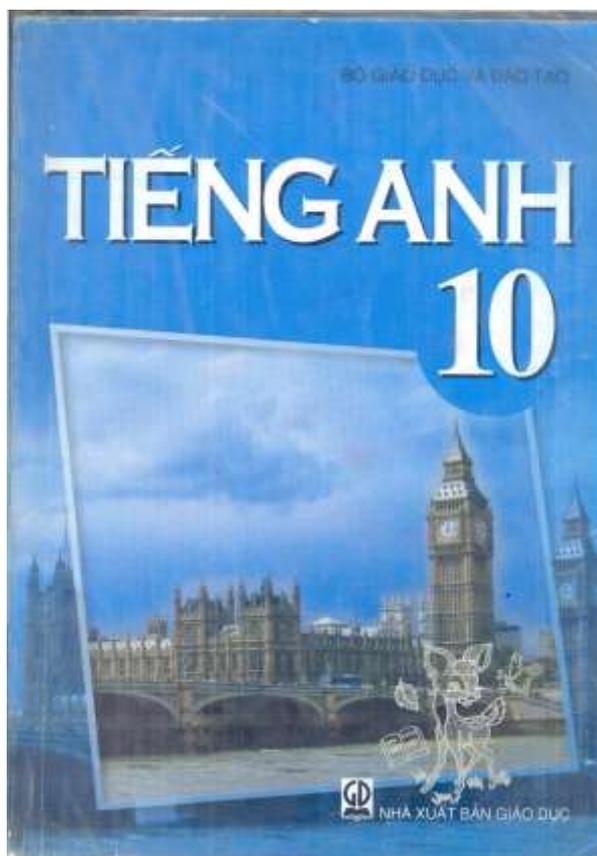
Abstract

This paper analyzes the importance of teaching grammar in EFL classrooms and seeks the appropriate answers to the questions of when, what and how to teach grammar at Vietnamese high schools. In this paper, second/foreign language teaching methodologies in the last several centuries will be briefly reviewed in chronological order with a special focus on the role of grammar and grammar teaching. Secondly, the development and the current state of the art of grammar teaching in the world as well as in Vietnam over the last thirty

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years will be investigated. Finally, the paper will end with the predictions and recommendations for future directions.

Keywords: grammar, ESL/EFL, Vietnam

1. INTRODUCTION

Over the past several decades, there have been numerous breakthroughs in the field of English language teaching methodologies as English as a second and a foreign language (EFL/ESL) because the view of language teaching changed at different times. One of the major changes is a shift in the role of grammar from a dominant role in traditional classrooms to a marginal status, and back to a position of renewed importance in communicative language teaching (CLT) (Celce-Murcia, 1991). Since the emergence of CLT in language teaching, such questions as "Should grammar be taught?", "When should grammar be taught?", "What grammar should be taught?", and "How should grammar be taught?" have been tackling English language teachers all over the world including Vietnamese high school teachers. Although there are a considerable number of research studies which seek to find the answers to these questions, no consistent answers have been offered to ESL/EFL teachers.

The purpose of this study is not to overstate the role of grammar, but to discuss and clarify some conceptions such as whether grammar is taught in class or what, when and how it is taught. The paper also aims to report on the "State of the art" of the role of grammar and grammar teaching in ELT with the special reference to the Vietnamese context.

2. BRIEF HISTORICAL BACKGROUND

The past several decades have witnessed different methodological approaches to language teaching. As acknowledged by Celce-Murcia (1991), the major approaches have differed regarding whether grammar is taught explicitly in the ESL/EFL classroom. In this part, five significant approaches related to the different positions of grammar in language teaching will be surveyed in a chronological order: (a) Traditional Approach; (b) Audiolingual

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Approach; (c) Cognitive code approach; (d) Comprehension Approach and (e) Communicative Approach.

Traditional Approach

It has been noted by many grammarians that, for more than 2,000 years, studying a second/foreign language primarily contained grammatical analysis and translation of written forms (Hinkel & Fotos, 2002).

Before the sixteenth century, Greek and Latin were widely taught with the focus on grammar and the grammar translation instruction was developed for the analysis of these classical languages. This method divided the target language into eight parts of speech (nouns, verbs, participles, articles, pronouns, prepositions, adverbs and conjunctions). The unit of the analysis was the sentence and the students' roles were to be able to recognize and classify the words in a sentence into the part of speech (Burns, 2009).

In the sixteenth century, due to political changes in Europe, Latin was gradually displaced by such "modern" languages as English, French, and Italian. These languages entered the curriculum of European schools and were taught using the same categories and basis procedures that were used for teaching Latin (Richards & Rogers, 2003).

By the 19th century, this approach became "standard" in learning a foreign language and known as the Grammar Translation Method which dominated second/foreign language teaching. In the Grammar Translation Method, the goal of second/foreign language study is to enable students to read its literature and develop their minds (Larsen-Freeman, 2000). This method views language learning as the analysis of language (mental exercising of learning), memorization of grammar rules and bilingual wordlists, which are followed by the application in translation exercises (Richard & Rogers, 2003). In this way, grammar is taught deductively and explicitly- that is, grammar rules are first presented with examples and then practiced through translation exercises. It can be seen that grammar plays a dominant role in traditional classrooms. In this method, grammar is perceived to govern all parts of language and the comprehension of correct grammar is seen the priority of language learning.

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Audiolingual Approach

The Audiolingual Approach was introduced by structural linguistics in the United States in the 1960s (Larsen Freeman, 2000; Richards & Rogers, 2003). This method views language learning as mechanical habit formation (Celce-Murcia, 1991) and good habits are formed by minimizing learners' errors. In order to prevent students' errors, students need to memorize dialogues through mimicry. Certain key structures selected from dialogues are used as the basis for students' pattern drills such as repetition, backward build-up, substitution, transformation, and question-and-answer (Larsen Freeman, 2000). These grammar items are sequenced and graded following the principle from simple to complex ones (Richard & Rogers, 2003). However, teachers give little or no provision of explicit grammatical explanation and students have to induce the rules from the examples given. In other words, grammar is taught inductively, which is different from the Traditional Approach; however, the focus of instruction in this approach is still sentence-oriented (Celce-Muricia, 1991).

Cognitive Code Approach

In the late 1960s, the behaviorist features of the Audiolingual approach were rejected by the prominent American linguist, Noam Chomsky who introduced the concept of Language Acquisition Device or more recently called Universal Grammar, and the theory of Transformational Generative Grammar. According to Chomsky, language is not a product of habit formation (Larsen-Freeman, 2000), but a cognitive, psychological process that goes on in the brain (Burns, 2009). He believed that human beings are born with a deep Universal Grammar which contains the principles governing all human languages. In this light, when a person learns a new language, the universal Grammar is used to help him generate the language and use transformation to create particular sentence structures in that language.

The Chomsky's theory gave rise to the Cognitive Approach in the early 1970s. In this approach, grammar is taught both deductively (grammatical explanations or rules are presented before being practiced in exercises) and inductively (learners are exposed to examples of grammatical structures, from which they discover or induce language rules and principles on their own). So, the Cognitive Approach marked the return of explicit grammar which was avoided for a long time. Like the Traditional Approach and Audiolingual Approach, the focus of instruction in Cognitive Approach is still at the sentence level.

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Nevertheless, grammatical errors are no longer considered as unacceptable or bad habits that must be minimized or prevented. Actually, errors in this approach are viewed inevitable and teachers might provide students with appropriate peer or self-correction activities for the error analysis and correction (Celce-Murcia, 1991).

Comprehension Approach

This approach appeared in the U.S during 1970s and 1980s and was based on the hypothesis that language learning should start first with understanding and later proceeds to production (Winitz, 1981, cited in Larsen- Freeman, 2000). In this approach, the focus is on meaning, not form (structure, grammar). Some practitioners of this approach just present grammar inductively by carefully sequencing and lexical items. Others even argue that all facets of grammar instruction are pointless or "peripheral and fragile" (Krashen, 1993, cited in Cowan, 2008). According to Krashen's Natural Approach, grammar instruction merely helps students monitor or become aware of the forms they use (Krashen & Terrel, 1983, cited in Celce-Murcia, 1991) so it should be excluded from the classroom. In view of that, error correction is viewed unnecessary because learners can gradually correct them on their own when they are exposed to more complex, rich, and meaningful input *("i+1" input*) in the target language.

Communicative Approach

Communicative language teaching (CLT) first appeared in the 1970s and since then it has dominated second/ foreign language teaching methodology. The goal of CLT is to develop students' communicative competence which consists of four components:

Communicative
Competence

Comprehension
check

Text types

Comprehension
fillers

Cohesion
(Structural liking)

Strategic
Competence

Discourse
Competence

Coherence
(Meaningful relationship in
language)

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Paraphrase

Grammar

Vocabulary

Spelling

Pronunciation

Grammatical Competence

Socio-cultural Competence

Appropriacy e.g Formal or informal ways of greeting

Figure 1: Canale and Swain's model of communicative competence

(Canale & Swain, 1980, cited in Chan, 2010)

According to Canale and Swain's model, grammatical competence is one component of communicative competence, so grammar instruction is part of language teaching. In this view, CLT has marked the returning of grammar instruction in the second/foreign language classroom. Grammar instruction in CLT is important but just as an indispensable tool to achieve communicative goals. While the traditional approaches regarded grammatical mastery as the ultimate learning objective, grammar in CLT is just as a means to the end and always put into context for the sake of social functions (Nunan, 1991). However, among the supporters of this approach, there has been some debate on when, how and to what extent grammar should be taught in CLT.

3. THE DEVELOPMENT IN THE AREA OVER THE LAST THIRTY YEARS AND THE CURRENT STATE OF THE ART

Since the advent of CLT approaches, the question of why, what, when and how to teach grammar have been confronting ESL/EFL teachers. There has not been consistent advice offered to teachers over the last thirty years and these issues are far from resolved (Celce-Murcia, 1991). This part will survey some current debate on these issues.

Should we or shouldn't we teach grammar?

On the one hand, some authors (e.g., Hughes, 1979; Genesee, 1987, cited in Ellis, 2006) argued that learners are able to develop the proficiency needed for fluent communication without any formal instruction in the L2 teaching. It was also suggested by Corder (cited in

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Ellis, 2006) that learners had their own "*built-in syllabus*" for learning grammar, and hence grammar teaching was not necessary. This view coincides with Krashen's theory of L2 leaning, the Input Hypothesis that rejected the value of teaching grammar. As acknowledged by Krashen (1981, p.6, cited in Burns, 2009), "language acquisition does not require extensive use of conscious grammatical rules, and does not require tedious drills". Therefore, he concluded that grammar instructions are pointless or "peripheral and fragile" (Krashen, 1993, cited in Cowan, 2008) and should be excluded in language teaching.

On the other hand, Krashen's minimalist position has been questioned by recent research (e.g. Doughty and Williams, 1998; Norris and Ortega, 2000, cited in Burns, 2009). In recent years, there has been common agreement that grammar instruction results in substantial gains in L2 proficiency. As shown by Master (1994, cited in Cowan, 2008), students' accuracy in the use of articles, a notoriously difficult grammar point, can be increased by grammar teaching. Similarly, Cardierno (1995) and Doughty (1991) (cited in Ellis, 2006) have argued that learners' accuracy in the use of past tense and relative clauses can be improved by explicit instruction. This argument is further supported by a great number of studies such as Carrol and Swain (1993), Fotos (1993), Lightbown (1991), Lightbrown and Spada (1990), and Nassaji and Swain (2000) (cited in Cowan, 2008). It is obvious that recent research findings overwhelmingly support the grammar instruction in the ESL/EFL teaching.

WHEN should we teach grammar?

As pointed out by Ellis (2006), there are two competing answers to this question. The first one is that we should teach grammar in the early stages of L2 acquisition. This way is believed to ensure students to develop correct habits in the first place. Besides, as explained by many teachers, beginners can not engage in meaning-centered activities due to their lack knowledge of L2. Moreover, grammar instruction facilitates learning by providing learners with "hooks" which they can grab on to (Lightbown, 1991, cited in Ellis, 2006). For these reasons, grammar should be initially taught to help students develop a basis for the real learning that follows (N. Ellis, 2006, cited in R. Ellis, 2006).

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The other answer is that the teaching of grammar should be delayed until learners have developed a basic communicative ability. As acknowledged by Hughes (1979, cited in Ellis, 2006), students are able to learn grammar naturally from exposure to communicative input. This viewpoint is further supported by the research on immersion programs which shows that learners in such programs can develop their proficiency without formal instruction in L2 (Genesee, 1987, cited in Ellis, 2006). Ellis (2006) is also against teaching grammar early and he explained that learners rely on a memory-based system of lexical sequences to make utterances. This lexicalized knowledge provides the basis for the subsequent development of the grammatical competence. In this light, grammar should be taught after learners' basic communicative ability has been developed.

WHAT grammar should we teach?

Although there is a broad selection of grammatical models to choose from: structural grammars, generative grammars, and functional grammars, traditionally syllabuses have been based on structural or descriptive grammars. While structural syllabuses traditionally put more emphasis such aspects of grammar as sentence patterns or tense paradigms (Lado, 1970, cited in Ellis, 2006), now more attention has been given to the meanings conveyed by different grammatical forms in communication. As a result, modern descriptive grammars which detail the form-meaning relationships of the language (Ellis, 2006) have strongly influenced teaching practice.

HOW should we teach grammar?

Should we teach grammar in separate lessons or integrate it into communicative activities?

According to Long (1988, 1991, cited in To *et al*, 2006), form-focused instruction has two basic types: "*Focus on forms*" (grammar is taught in separate lessons) and "*Focus on form"* (grammar is integrated into a curriculum consisting communicative tasks). There is an argument on which type is most effective in grammar teaching. As acknowledged by DeKeyser (1998, cited in Ellis, 2006), grammar should be taught separately because students learn grammatical structures gradually through "*the automatisation of explicit knowledge*".

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However, this thought is argued by Robinson (as cited in Nassaji and Fotos, 2004) that the aim of language teaching is to help learners able to use the language for communication purposes, so grammar and communication must be integrated. This viewpoint is further supported by Larsen-Freeman and Long's (1991) teaching language approach with a focus on form. According to this approach, grammar items should not be taught separately and in isolation of communication activities. Instead, teachers should draw students' attention to grammar form during communication tasks. Besides, as pointed out by Savignon (1991), learners seem to focus best on grammar when it relates to their communication needs and experience. In this light, grammar should be integrated in communication activities. It cannot be denied that existing research strongly suggests that grammar should never be taught as an end in itself but put into context for the goal of communication.

Should we teach grammar deductively or inductively?

There is also a debate on whether grammar instruction should be *deductive* or *inductive*. On examining this question, it is necessary to demonstrate what is meant by the term *deductive* and *inductive* instruction. In deductive instruction, grammatical explanations or rules are presented and then applied through practice in exercises. In inductive instruction, learners are exposed to examples of grammatical structures before discovering or inducing language rules and principles on their own.

On the one hand, there is abundant evidence that explicit grammar teaching called deductive instruction is effective in promoting second language learning. For example, Norris and Ortegra (2000, cited in Ellis, 2006; Cowan, 2008) asserted that explicit teaching results in better and longer-lasting learning than implicit teaching. In fact, grammatical rules and structures in English textbooks nowadays are presented and then practiced in such kinds of activities as memorizing dialogs, reading simplified texts, doing transformation exercises. In other words, explicit/deductive grammar teaching is utilized in most English textbooks.

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On the other hand, implicit grammar instruction is considered to have more benefits than explicit grammar instruction. According to a great number of researchers, grammar should be taught implicitly for the following advantages:

- Suits the natural language acquisition process (Brown, 1999).

- Helps learners have opportunities to come across, perceive, and use the structures in form-meaning relationships (Nassaji and Fotos, 2004).

- Leads learners to discover rules by themselves (Brown, 1999) and fosters discovery learning (Cross, 1992; Stern, 1992; Tennant, 2005).

- Creates mental effort and actively plays a part in learners' reasoning learning process, which produces cognitive depth, great motivation, and self-reliance (Harmer, 1991; Thornbury, 1999; Shortall, 2002; Mackey & Gass, 2005).

- Fits the cognitive development of language learners (Cross, 1992). (It will engage learners, avoid metalinguistic discussion, and minimize any interruption to the communication of meaning [Doughty & Williams, 1998].)

- Offers teachers opportunities to understand what students can do and what they need to explore further (Tennant, 2005).

- Creates more motivating learning, which makes students think, form, and test their assumptions about the new knowledge, leading to powerful insight about the target structures.

- Fosters learner autonomy in learning language (Carter, Hughes & McCarthy, 2000).

(cited in Ngo, 2009, p.132)

It is now generally accepted that either explicit or implicit grammar instruction is better than no grammar teaching at all (Cowan, 2008, p.32). It is the teacher who will choose the appropriate approach for their teaching context. When teachers make decisions, they should take learners variables such as learning styles, ages and educational background and instructional variables into consideration (Celce-Murcia, 1991). For example, inductive approach is better for intermediate or advanced students. Explicit grammar instruction should be limited for young learners; however, this works well for adults.

4. THE DEVELOPMENT AND THE CURRENT STATE OF THE ART ON THE TEACHING OF GRAMMAR IN VIETNAMESE HIGH SCHOOLS

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Unit 1 A DAY IN THE LIFE OF...

A. READING

Before you read

Work in pairs. Ask and answer questions about your daily routine, using the cues below.

Example: what time you often get up

A: *What time do you often get up?*

B: *I often get up at six.*

– what time you go to school / have breakfast / lunch / dinner / go to bed

– what you often do in the morning / afternoon / evening

While you read

Read the passage and then do the tasks that follow.

12

Thanks to the economic open-door policy or *doi moi* pursued by the Government of Vietnam in 1986, foreign language, particularly English has been given the status as *"a key to its regional and global participation"* (Le, 1999). English is now a compulsory subject from primary education to higher education in Vietnam and one of the six national examinations that students have to pass in order to get the High School Education Certificate. According to Utsumi & Doan (2008), there is a shift in teaching and learning

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practices on a continuum that ranges from the traditional method to communicative language teaching (CLT) in Vietnam. Whatever method is employed by teachers, grammar still plays a central importance in English teaching in Vietnamese high schools.

E. LANGUAGE FOCUS

- **Pronunciation:** / ɪ / – / i: /
- **Grammar and vocabulary:**
    1. The present simple
    2. Adverbs of frequency
    3. The past simple

Pronunciation

- Listen and repeat.

/ ɪ /		/ i: /	
hit	kick	heat	repeat
bit	click	beat	read
little	interest	meat	eaten

- Practise these sentences.

1. Is he coming to the cinema?
2. We'll miss the beginning of the film.
3. Is it an interesting film, Jim?
4. The beans and the meat were quite cheap.
5. He's going to leave here for the Green Mountains.
6. Would you like to have meat, peas and cheese?

Grammar and vocabulary

Exercise 1. Complete the blanks in the passage. Use the correct present simple form of the verbs in the box. (There are more verbs than needed and you will have to use some verbs more than once.)

be	play	take	run
fish	go	say	catch
worry	give up	like	realise

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Fishing (1) _____ my favourite sport. I often (2) _____ for hours without catching anything. But this does not (3) _____ me. Some fishermen (4) _____ unlucky. Instead of catching fish, they (5) _____ old boots and rubbish. I (6) _____ even less lucky. I never (7) _____ anything – not even old boots. After having spent whole mornings on the river, I always (8) _____ home with an empty bag. "You must (9) _____ fishing!", my friends (10) _____ "It's a waste of time". But they don't (11) _____ that I (12) _____ not really interested in fishing. I'm only interested in sitting in a boat, doing nothing at all.
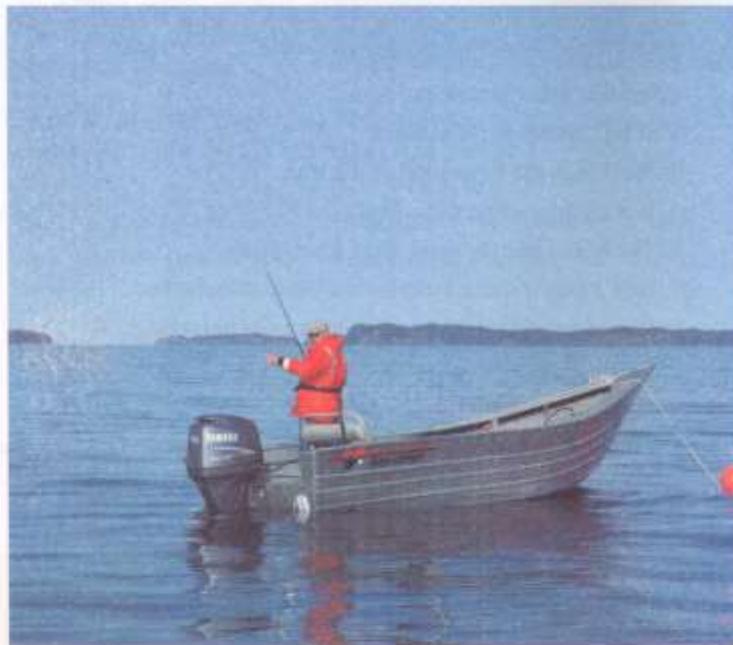
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This is not surprising because the quality of English teaching in Vietnam is assessed by the pass rate of students in public examination. Currently, Vietnamese high school students have to take the two most important English examinations administered Ministry of Education and Training (MOET): the school final examination and the university entrance examination. Both are grammar-based and norm-based (Le, 1999), and have ignored listening and speaking skills. Under the pressures from the schools, the students' parents,

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Vietnamese teachers spend a great deal of time teaching grammar in classrooms in order to help students pass these examinations.

The 2006 - 2007 academic year witnessed the introduction of new English course books (*Tieng Anh 10, Tieng Anh 11, Tieng Anh 12*) and the reformed language teaching methodology towards the communicative approach at high school level. In these new course books, there are five parts in each unit: Reading, Speaking, Listening, Writing, and Language Focus respectively. Vietnamese high schools are required to follow this sequence strictly, so grammar is always taught after students have done four skills work. In this way, grammar is not integrated into language skills but taught in a separated lesson. Moreover, the grammar points in these textbooks are presented out of context. Students are given isolated sentences, which they have to internalize through exercises involving repetition, manipulation and grammatical transformation. These kinds of exercises are mainly tested in all examinations at high school level. Therefore, it is clear that prescriptive grammar remains common and a reliable resource for Vietnamese high school teachers to draw on.

Regarding the ways grammar taught in Vietnamese high school classrooms, the Grammar Translation and PPP (Presentation- Practice- Product) are the dominant educational paradigms. The Grammar Translation method is still utilized by a great number of Vietnamese high school teachers who were trained before 1986. The following is the typical traditional grammar lesson in Vietnam:

1. The teacher writes down the name of the grammar point on the board.
2. The teacher presents the rule and structure.
3. The teacher gives examples (in English) to illustrate the rule given.
4. The teacher gets students to make up their own sentences using the rule they have just been given.
5. The teacher gets students to do some translation from L2 (English) to L1 (Vietnamese) and vice versa. Very often these are only at sentence level and are disconnected and de-contextualized.
6. For homework the teacher often gets students to learn the grammar rule by heart and make some further sentences with them.

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This method is widely used because it helps Vietnamese teachers get straight to the point and save time. It is believed that many rules can be more simple and quickly explained and elicited from examples owing to the Grammar Translation method. These teachers also believe that using Vietnamese to teach grammar is the best way to help students fully understand the grammatical rules and use them correctly. Another reason for teachers using this method is their limited ability of speaking English. This is not surprising because a great number of English teachers at Vietnamese high schools are the former teachers of Russian. Although these teachers of Russian were trained to become teachers of English, they have barely benefited from the two years of retraining in terms of English language skills and new teaching methodology (Pham, 2001). These teachers lack confidence in speaking English and prefer the Grammar Translation method in which they can confidently use Vietnamese to teach.

If the Grammar Translation is widely used by the teachers who were trained before 1986, the PPP (Presentation- Practice- Production) approach is employed by fellow teachers. These teachers believe that this is a way to teach grammar communicatively. This is an example of PPP lesson taught in a Vietnamese high school classroom and the grammar structure to be taught here is '*had better*' taken from Lesson 8 of Tieng Anh 11.

Teacher's and students' activities	On – board content
<u>**Presentation**</u>: Use the dialogue in page 66 - Teacher reads the dialogue. - Students find five things the doctor and Bill ask John (not) to do. - Teacher writes the sentences on board. - Students read the examples after the teacher. - According to the situation, find out the meaning and the form and **the use** of the structure.(students do with the teacher's help.)	- *You<u>**'d better**</u> take off your shirt.* - *You<u>**'d better not**</u> move.* - *You<u>**'d better**</u> stay a few days for observation.* - *You<u>**'d better**</u> stay here for a week or two.* - *You<u>**'d better not**</u> be worried*
<u>**Practice**</u>: <u>Controlled practice</u>: 'LOOK AND SPEAK' - Practice making pieces of advice using the pictures provided. - The sentences are written on board and in students' textbooks.	- *He'd better get up early and do morning exercise.* - *She'd better get into a non – smoking.* ……… - *You'd better not smoke in the cinema.* - *You'd better not fish here.*

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Guided practice:	……………

- Set a situation 'at the doctor's office'
- Some cue words are provided.
- Group work.
- Students ask for and give advice.
- **Teachers listen, helps and correct the grammatical mistakes**.
	"At the doctor's office"
	- *Cold :* *- drink ginger tea*
	          - stay in bed
	          - go out
	- *Headache: - take aspirin*
	           - rest in bed
	           - stay up late

Production: - Group work: the class is divided into groups of fewer than 10 students each. Teacher assigns the work: each group must have a 'secretary' to record everything, all the members of the group have to take turn to express their own problems and the others have to give advice using structure ' *had better (not)'* - Go round to offer some help if necessary and to make sure that the students use English in their conversations.	

(To et al., 2006, p.59)

The PPP procedure is criticized that it is teacher-centered and does not reflect the nature of teaching and learning as it sees learning as straightforward (through 3 stages) and teaching as rigid (Lewis, 1993, cited in To, el.at, 2006). However, it is still a widely used method of teaching English grammar at high schools in Vietnam (To, el.at, 2006, p.60). Whether the Grammar Translation method or the PPP lesson structure is used, grammar is taught deductively and explicitly at Vietnamese high schools.

5. RECOMMENDATIONS AND PREDICTIONS

5.1. RECOMMENDATIONS FOR THE TEACHING GRAMMAR IN VIETNAMESE HIGH SCHOOLS

Grammar has dominated the English syllabus and will continue hold a central place in English teaching in Vietnamese high schools. These followings are my own recommendations for teaching grammar in Vietnamese high schools.

Should or shouldn't we teach grammar?

Vietnamese teachers should teach grammar because grammar competence is one component of communicative competence which is the goal of language learning. However, they need

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to make decisions about to what extent conscious teaching and learning of grammar is useful in their own classes. They should take six major variables that determine the importance of grammar in language teaching as proposed by Celce-Murcia (1991, p. 471) into their consideration:

	Less Important	**Focus on Form** →	More Important

Learner Variables

Age	Children	Adolescents	Adults
Proficiency Level	Beginning	Intermediate	Advanced
Educational Background	Preliterate	Semiliterate	Literate
	no formal education	some formal education	well educated

Instructional Variables

Skill	Listening, Reading	Speaking	Writing
Register	Informal	Consultative	Formal
Need/Use	Survival	Vocational	Professional

Figure 2: Variables That Determine the Importance of Grammar

From this grid, we can see that some focus on form is necessary for Vietnamese high school students who are at Pre-Intermediate proficiency level and grammar teaching needs more attention in writing skill than others.

What grammar should we teach?

Grammar in most Vietnamese high school textbooks (*Tieng Anh 10, Tieng Anh 11, Tieng Anh 12*) is presented out of context. Therefore, prescriptive grammar remains common among Vietnamese teachers. However, with the prevalent teaching and learning a language for communicative purposes, teachers should teach descriptive grammar which details the form-meaning relationships of the language. In other words, they should expose students to authentic language that used in real English-speaking context.

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When should we teach grammar?

Vietnamese teachers are supposed to decide whether grammar should be taught before, during or after communicative activities. According to Burns (2009), teaching grammar "at the point of need" is the most effective approach. It means that teachers need to determine the appropriate time for teaching grammar. Grammar teaching could happen beforehand when students need grammar in preparation for particular skills work. It might occur during the skills work in order to facilitate students' task completion. Otherwise, grammar will be taught after an activity to strengthen students' knowledge of key patterns. Under certain circumstances, teachers will choose the appropriate time for grammar instruction.

How should we teach grammar?

Firstly, Vietnamese teachers should integrate grammar teaching with the teaching of other skills since the integration leads to effective learning for Vietnamese students.

Secondly, Vietnamese students should be provided with opportunities for both inductive and deductive learning of grammar.

Thirdly, PPP is a good method to copy when teachers first start their teaching. However, not every lesson has to follow the PPP pattern. Vietnamese can use a variation of the PPP method- the Deep-end Approach (Test-Teach- Test) or Task-based teaching and learning (TBTL) to teach grammar.

Additionally, Vietnamese teachers are supposed to teach grammar forms and structures in relation to meaning and use so that students could use linguistic forms accurately, meaningfully and appropriately. At the Pre-Intermediate level, high school students need to know that a single form can express a variety of functions, and different forms can be used to perform a function. For example, when the teacher introduces the form "*If..., ... will…*", the following functions should be mentioned: plan (*If the weather is nice, we'll go for a picnic*), advice (If *you lie down, you'll feel better*), warning (*If you do that, you'll be in trouble*), and promise (*If you pass the exam, I'll give you a new bike*). Likewise, the function of *warning* could be expressed by different forms: *You'd better not do that; If I were you, I wouldn't do such thing; I you do that, you'll be in trouble; Don't do that, or you'll be in trouble*.

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Last but not least, Vietnamese students should be encouraged to become "*active explorers of language*" (Nunan, 1998). Vietnamese teachers can supply the students with opportunities to work out rules, principles, and applications for themselves. In order to do this, besides explicit grammar instruction demonstrated by the textbooks, Vietnamese high school teachers can exploit implicit grammar instruction in which students can formulate rules from meaningful and natural language. This kind of instruction is appropriate for high school students because their English proficiency level is Pre-Intermediate. Besides, a great number of the grammar points in the textbooks are recycled and taught at primary and secondary schools. Therefore, this discovery learning motivates and encourages students' deeper processing and storing the target language, and more importantly develops learner autonomy in learning language.

5.2. POSSIBLE NEW DIRECTIONS

The development of language teaching approaches and methods over the last centuries has reflected the importance of grammar in second/foreign language teaching methodology. The 21st century is the millennium of Information and Communication Technology (ICT), the role of grammar in language teaching might be redefined due to the application of ICT into education. However, grammar teaching has never left the classroom and will remain its position in language teaching. There will be a balance between form-focused and meaning-focused activities, fluency and accuracy activities in language classrooms, Prescriptive grammar rules that bear no relation to the real life language might be no longer taught. They would be taken place by descriptive grammars which detail the form-meaning relationships of the language. Besides, grammar instruction will be better integrated into communicative activities. Grammar will be taught both deductively/explicitly and inductively/implicitly, depending on learner variables, the learning context and the socio-cultural context. Therefore, teachers need to be more flexible to make decisions about when, to what extent they should teach grammar appropriately under certain circumstances.

In conclusion, several decades have witnessed the shift in the position of grammar in language teaching. In traditional classrooms, grammar plays the central role which governs all teaching process and a key factor for learners to access foreign language literature. Then,

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grammar moved to a marginal status in earlier communicative classrooms which give the priority to oral skills. In recent years, grammar have come back to a position of "*renewed importance but with diminution*" when compared with its position in traditional approaches (Celce-Murcia, 1991). If grammatical mastery was the ultimate learning goal in traditional classes, grammar now is important but just as an indispensable tool to achieve communicative goals (Nunan, 1991). However, the issue of what, when and how one should teach grammar to language learners is still controversial. It is the teacher who will find ways of effectively integrating grammar teaching into their context.

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The Efficacy of Simulations in the ESL Context for the First Generation Tertiary Learners: An Experimental Study

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Introduction

This paper chiefly focusses on the inadequacy of the traditional syllabus in infusing the language skills. The research paper is also an attempt to give an alternative Simulation Based Syllabus which is likely to fulfil the goals of the teaching/learning process. The prescribed syllabus in colleges invariably is provided with five short stories, five poems (anthology of prose, poetry and fiction) and five prose essays. However, these do not help adequately in the acquisition of English language and the requisite grammatical competencies. Therefore, the researcher decided to introduce a few activities to cater to the needs of the first generation rural learners. The introduction of simulations in classrooms presents a threat-free ambience which brings fairly good results in the acquisition of the Second Language and helps overcome the learners' inhibitions. This paper primarily concentrates on the effectiveness of using simulations in the ESL context and to prove that this innovative technique fetches prolific results.

The advantages of using simulations to reinforce the holistic learning in Classroom

When an individual is driven to do something because of a desire for self-fulfillment or to achieve feelings of self-worth, he/she is said to be intrinsically motivated

(Rubdy 2002).

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As the quote says, when the experimental groups were given intra-classroom activities in order to impart language skills, they felt exceedingly enthused and tried to establish their excellence in the attainment of the language proficiency. Before designing simulations, the researcher has borne a few ideas which would actually expedite the learning process.

- **The simulations must be meaningful and expressive**

- **The simulations must make the learners focussed**

- **The simulations must kindle the learners' interest**

- **The simulations must inspire the First Generation Learners**

- **The simulations must explain the effectiveness of learning the language**

The employment of Simulations to impart English Language

I forget what I was taught. I only remember what I have learned.

(Patrick white)

The place of grammar in SLA (Second Language Acquisition) is the bare essential for the acquirement of the target language. Learners in general may not realize the importance of grammar in relation to learning of the native language as the mastery of the first language is acquired from the ambience where the learner resides in. However, with regard to SLA the reverse is true. In grammar, Tense plays a pivotal role in the acquisition of grammatical competencies and to pass on messages unmistakably. The second language learners without the much exposure to the tense, they cannot converse in the target language flawlessly. The researcher has designed two simulations to teach Simple Present, Present Continuous tenses and composed two rhymes to expose to the Present Perfect and Present Perfect Continuous Tenses.

1. Simple Present Tense

Simple present tense is used to express habitual or routine actions.

Level	:	First generation learners at the tertiary level
Time required	:	45 minutes
Skills to be reinforced:		Simple present tense
Warm-up activity	:	Researcher has given the basic inputs about simple

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present and ensured if learners grasped its structure.

(I / We /You/ they + Verb infinitive

He / She / It + Verb infinitive + S)

Activity	:	a sheet which consisted of seven phrases like **every day, once in two days, once a week, once a month, rarely and often** was given to learners. After filling up the details, they were asked to mill around and exchange their papers with their peer learners and later on they would come forward to put forth their friends' routine. After grasping the structure of the simple present tense, they were asked to speak in front of the class which helped them cast aside their inhibitions. This activity also provided learners a chance to speak in front of their peers.

E.g. Karthick gets up at 5 o'clock, he brushes his teeth at 5 30, he goes to get milk sachet at about 6...

After this activity, every learner was asked to present his routine. E.g. I get up at 5 o'clock, I brush at 5 30, I go to get milk sachet at about 6and so on.

Name:

Everyday	Once in two days	Once a week	Once a	Once a	Rarely	Often

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			month	year		
1. get up at -------- 2. brush 3. Get milk sachet 4. bathe------- 5. go to college 6. have breakfast 7. lunch 8. go for tuition 9. supper 10. go to bed	1.Check my mail 2. Spend time in facebook 3. Take project class 4. Buy vegetables	1. Take mutton 2. Meet my elder brother 3. Wish to play with my friends	1. Pay my telephone bills 2. Pay my hostel bill 3. Get things from ration shop	1. Celebrate my birthday 2. Go to my hometown	1. Speak to my eldest brother 2. Study 3. do exercise 4. have sound sleep	1. Speak to my parents 2. Talk to my sister over phone 3. go to Sangeetha hotel 4.come to college 5. play

This activity was intended to give an iota of knowledge and exposure to the simple present tense. They felt happy to have learnt a few lexical items and the structure of the tense. For the learners this activity proved helpful to put across their routines.

2. Present Continuous Tense

Present Progressive tense is used to express and explain actions which are happening around.

Level : First generation learners at the tertiary level

Time required : 45 minutes

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Skills to be reinforced: Present Progressive Tense and making learners speak with confidence.

Warm-up activity   :   Researcher has given the basic inputs about present progressive and its structure and checked if learners have understood the concept.

(I + am + V + ing – I am going

We /You/ they + are + Verb + ing – We are playing hockey now.

He / She / It + is + Verb + ing – He is singing a song now.)

Activity   :   Learners were taken to a playground. The particular class required a bat and a ball. Learners were clearly instructed after the warm up session that the learning the structure of the present progressive is more important than playing cricket. All the sentences were spoken during the match were only in progressive form. Two learners were asked to jot down some of the following sentences that the umpire uttered.

‘The game is starting now. The batsman is getting ready to play. The batsman is watching carefully to hit the ball. The bowler is running faster to bowl. The batsman is trying to hit the ball. He is coming closer to the ball. He is heading out of the crease. He is hitting the ball harder. A fielder is running to pick the ball up. He is bending, taking the ball and throwing the ball to the wicket keeper. The batsman is not running fast. A new bowler is bowling the second over. The batsman is facing the ball boldly. Oh! He is missing the ball now. The wicketkeeper is catching the ball. The fielders are clapping their hands. They are encouraging the bowler. He is walking

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back to bowl the next ball. The second batsman is coming in. He is scoring his first run. The match is going like this. The first innings is coming to an end with 20 runs for 4 wickets. The second innings is starting. The ball is going toward the boundary line. Team B is chasing 20 runs. Team B is winning in the match.'

Variation   :   Similar to this activity, learners were instructed to write sentences in Present Progressive Form during weekends. Each student was asked to bring more than 5 and less than ten sentences.

They brought sentences like 'I am talking to my father. My father is taking bath now. My sister is brushing her teeth now. My mom is cooking in the kitchen. I am having my breakfast at 9 o'clock in the morning. I am playing with my friends. I am going shopping. My father is talking over phone. We are all taking supper at 8 o'clock. We are all watching 'Neeyaa Naanaa' on Vijay TV.

This simulation mainly focussed on introducing Present Progressive form and giving exposure to learners to frame sentences. This tense is generally used by all the learners frequently. The learners considered this activity to be helpful in expressing the events happening around.

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3. Present Perfect Tense

Present Perfect tense is used to express events that have just taken place.

Level	:	First generation learners at the tertiary level
Time required	:	45 minutes
Skills to be concentrated	:	Present Perfect Tense and making learners come forward to express their ideas in present perfect tense.
Warm-up activity	:	Researcher has given the requisite inputs about present perfect tense and made sure if learners have comprehended the concept.

(I /We /You/ they + have+ Past Participle or the third form of the Verb.

I /we / you / they have attended the party.

He / She / It + has + Verb (Past Participle)

Learners were given a rhyme which was exclusively composed to teach Present Perfect Tense. Since during warm up session, the researcher taught the structure of Present Perfect Tense, learners were able to identify the uniqueness of the rhyme. Learners were clearly told that time is not supposed to be mentioned in Present Perfect Tense like 'I have spoken to my grandfather yesterday. I have completed my +2 in 1999.' After finishing this activity, learners were expected to stand up and say a few sentences in Present Perfect Tense.

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One One One

Our team has won

Two Two Two

We have gone to zoo

Three three three

They've got it free

Four four four

The milk has turned sour

Five five five

He has flown a dive

Six six six

She has hit a six

Seven seven seven

They have gone to heaven

Eight eight eight

I have made it right

Nine nine nine

I have got mine

Ten ten ten

We have had a great fun

This rhyme helped learners learn the structure of Present Perfect Tense. Learners were able to imbibe the structure covertly. They were even able to utter sentences effortlessly in the correct form. The learners relatively showed much interest in learning the rhyme and there was a surge in the acquisition of the structure to certain extent. They came out with sentences

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like 'I have passed my English exam. My friend has given me confidence. My mother has prepared good lunch. We have celebrated pongal. She has called me. The bus has just started.'

4. Present perfect continuous

Present perfect continuous tense is used to express actions that started in the past and is still progressing.

Level	:	First generation learners at the tertiary level
Time required	:	45 minutes
Skills to be concentrated	:	Present Perfect Continuous Tense, to improve reading skills and to make learners write a rhyme in the same manner.
Warm-up activity	:	Researcher has introduced the structure of Present Perfect Continuous tense and ensured that learners grasped the concept. (I /We /You/ they + have+ been + Verb + ing.

I /we / have / they have been travelling since last week.

He / She / It + has + been + Verb + ing.

It has been raining since yesterday.

Learners were given a rhyme which was essentially composed to impart Present Perfect Continuous Tense. As learners were taught the structure of Present Perfect Continuous Tense, they were able to make out the distinctiveness of the given rhyme. They were asked to compose rhymes following the same structure. Learners came out with some good sentences

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like 'They have been making noise in the classroom, My father has been paying fees since my childhood, My teacher has been teaching grammar.' The interest and the improvement in the acquisition of the structure were moderately evident from their sentences.

Each learner was asked to read what he had written. This activity assisted learners to exhibit their creativity and promote reading ability. All the learners exchanged their sheets with one another and made comments and appreciations.

It has been raining, It has been raining

Don't go out, don't go out

It has been ringing, it has been ringing

Attend the call, attend the call

She has been singing, she has been singing

Listen to her, listen to her

He has been calling, he has been calling

Speak to him, speak to him

They have been riding, they have been riding

Don't go fast, don't go fast

We have been reading, we have been reading

That's good, that's good

I have been learning, I have been learning

Reap the reward, I will reap the reward.

This rhyme was intended to expose learners towards the present perfect continuous tense. Learners were able to absorb the structure through the rhyme. The warm-up activity helped

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the researcher discuss present perfect continuous tense and the use of 'for and since' along with the structure.

Eg. It rained yesterday. It is raining now also. It's continuously raining from yesterday.

It has been raining continuously since yesterday.

Conclusion

Though English is an exoglossic language in the Indian context, in every interview, English is the expected medium to pose questions and to receive answers. The learners who are excellent in their academics and score high marks in examinations utterly rely on rote learning. This is one of the reasons for the learners' poor performance in the campus interviews. It is quite apparent that there is a complete dichotomy between the academic world and the industrial world. To bridge the gap between the two, the researcher has tried to impart English language through simulations.

Since simulations are better motivators, they fairly lessen the boredom of linguistic acquisition. However, the avoidance of similar simulations is requisite as it disposes of monotony. Subsequently, the specified tool takes away learners' fright and prepares them to be employable when they finish their graduation. If teachers design simulations to cater to the requirements of the learners, they can certainly improve the effectiveness of teaching.

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A Linguistic Analysis of Misspelled Words in Urdu

Iram Sabir, Ph.D. in Linguistics

Abstract

The purpose of this article is to investigate the written Urdu errors by Urdu medium students in Auraiya. This paper aims to identify the written errors of Urdu as a second language in Uttar Pradesh, India. Researcher has provided quantitative validation for the qualitative analysis. This study is limited in scope in as much as Urdu has a writing system which is different from other languages such as English. The students in this study had difficulties in writing Urdu. Sometimes they insert or omit consonant and vowel in the word. For example: آبے پاش /a:be: pash/ (آب پاش /a:b-e-pash/) (Pot by which water was given to plants), آخیرت /a:xi:rat/ (آخرت /a:xrat/) (The other world after death), آگن /a:gan/, آنگن /ā:gan/ (Court-yard) and sometimes they change the arrangement of letters in a word. Every letter is correctly written but with inaccurate placement. For example: لفط /luft/ as لطف /lutf/ (Enjoy), and اب ریشم /abri:sham/ as ابریشم /abre:sham/ (Raw silk).

Keywords: Orthographic errors, word boundaries, Insertion, Omission, Permutation, Substitution.

Introduction

Language teaching is a complex set of activities all aiming to language learning. A good language teaching theory always aims at meeting all necessities of learners in the best possible ways. Error analysis is the best tool for describing and explaining errors made by students. It helps to know the sources of difficulties of the learners. It also draws the main features of Urdu writing system, which consists of letters, associated forms and diacritical marks.

Urdu language is spoken in India as well as in Pakistan. Urdu is also among the languages whose writing system is diverse from that of English. Urdu has many irregularities in its spellings for a variety of reasons such as it has many homophonous letters and many words

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exhibit a variance between sound and spelling. In brief, for the most part, the speech sounds in Urdu are represented with more than one letter and vice versa.

Error Analysis

Error analysis is a type of linguistic analysis that focuses on the errors that learners make. Systematically analyzing errors made by learners makes it possible to determine areas that need reinforcement in teaching (Corder, 1974). Researchers are interested in errors because they are believed to contain valuable information on the strategies that people use to acquire a language (Richards, 1974; Taylor, 1975; Dulay and Burt, 1972). Furthermore, according to Lennon (1991), an error is "a linguistic form or combination of forms which in the same context and under similar conditions of production would, in all likelihood, not be produced by the speakers' native speakers' counterparts". Committing the error has always taken place along with teaching and learning processes and has always been used as a device of power and a teaching strategy.

Methodology

The analysis conducted is an attempt to classify the error patterns of Urdu medium students. All the participants are students of the reputed Urdu medium school from class VI to class VIII in Auraiya. A data base of 250 words / spelling errors was collected from hand written detritus of students from A.K.M. Inter College, Auraiya, UP, India. There are some examples of errors found in the Urdu words and ways to analyze them. These Urdu words were dictated to the students in the class room. The sample of study consisted of 45 students with 250 words selected. Then the samples were collected, analyzed and the findings were arrived at.

The essentials of spelling errors in Urdu writing are analyzed. Such analysis is of great help to teachers in recognizing error patterns that keep recurring. There are five kinds of spelling errors found in the data, viz., substitution (replacement of the word), insertion, omission, permutation and the word boundaries (splitting and merging).

Errors of substitution and insertion form the bulk of total spelling errors (79.13%). The effect of sociolinguistic setting or background of learners is also treated here since in language learning social variables play a crucial role in characterizing the language quality and learning efficiency of students.

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The analysis is based upon the comprehensively collected data from 45 students of the reputed Urdu medium school of Auraiya. It is observed that spelling errors are governed by the writing system. An attempt is made to identify problem areas of Urdu spelling.

Researcher has encountered five (5) kinds of spelling errors in our data. The ratio to each pattern of error is given below in tables 1, 2, and 8. The total numbers of words are 250 that we have collected from our 45 respondents. Researcher has identified 145 (62 %) spelling errors out of 250 words which are also known as orthographic errors. After analyzing the data, researcher has found out that errors resulting from not knowing the rules of word-boundaries are approximately 10 (6.45%) in total out of 250 words. So the total number of error including word-boundaries are 155 (145/93.54% spelling errors and 10/6.45% word-boundaries errors).

There are two types of orthographic errors:

1. Errors of spellings

2. Errors of word-boundaries.

Table .1: Orthographic Errors with their Percentage

Orthographic Errors	Number	Percentage
Errors-of-word boundaries	10	6.45%
Errors-of-Spelling	145	93.54%
Total	155/250	

Diagram.1: Orthographic Errors with their Percentage

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Percentage of Total Errors
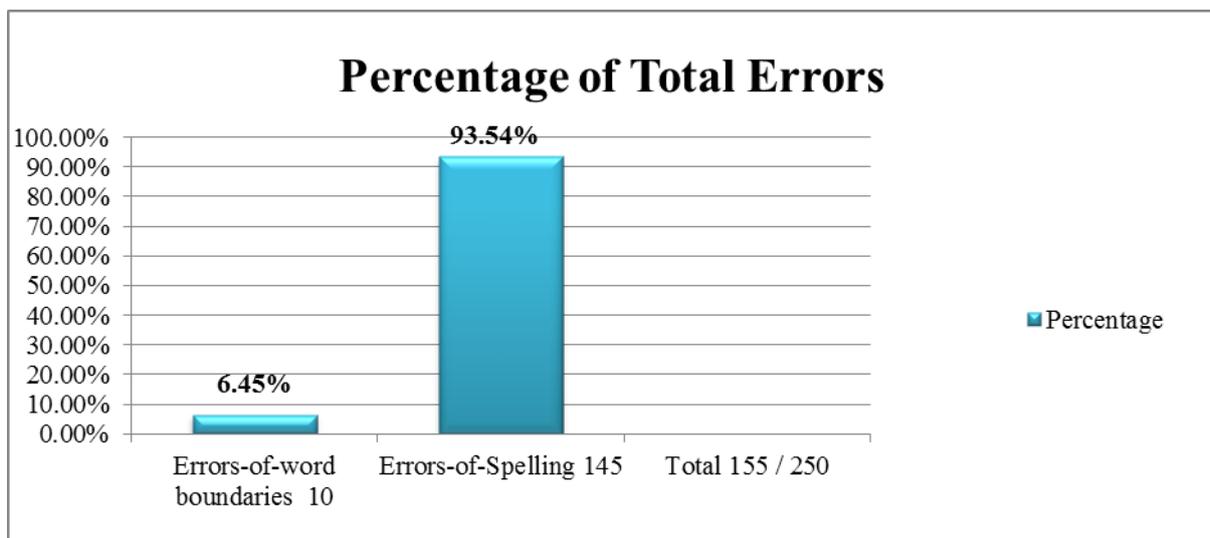
Table.2: Statistics of the Four Basic Types of Errors in the use of Letter (for Urdu language)

Spelling errors in the use of Letter	Number	Percentage
Substitution	65	44.82%
Insertion	50	34.48%
Omission	26	17.93%
Permutation	4	2.75%
Total	145/250	

Diagram.2: Spelling Errors in the use of letter with their   Percentage

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Spelling Errors in the use of Letter
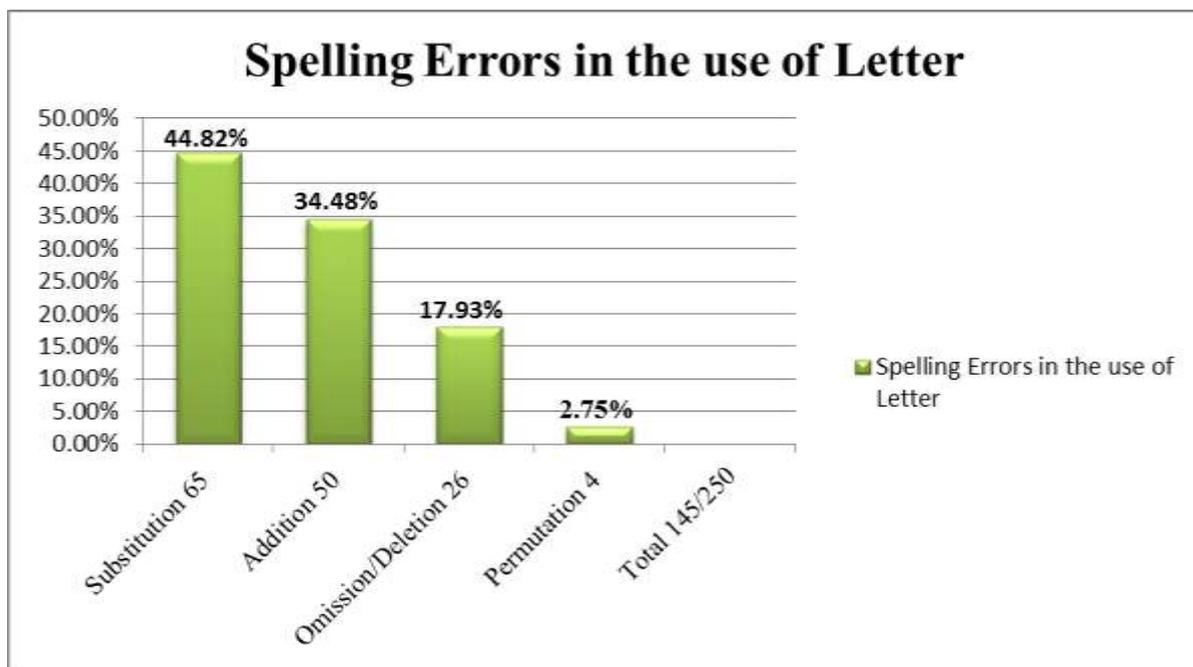
1. Errors of spellings

1.1. *Substitution*

A substitution error occurs when one letter has been written in place of another letter. Substitution errors are caused mainly by homophonic character which primarily represents the same sound. In fact, there is a lot of confusion about the use of homophones. Learners often mistake one homophone for another. These errors are frequently more complex, since homophones are pronounced identically; consequently, they are misspelled mostly. Students get confused with these words. They find it difficult to write them correctly.

Generally the students do not know the actual spelling of the word and they try to write it with possible spelling, guessing it with similar pronunciation of the letters that sound, to some extent, similar to the actual word. The homophone or similar sounding letters are commonly substituted in this type of error (e.g. ز for ط, ت for ض, ز/ذ for ص, س for ق, ک for ذ/, ه' /hah/ for 'ح' /hey/ or 'ت' /tey/ for 'ط' /toye/. e.g. "آکسیجن" (Oxygen: */a:ksi:jan/*) replaced by "عاقسیجن" and "تاریک" (darkness: /tari:k/) replaced by "طاریک".

Researcher performed the analysis of spelling errors of substitution of letters for similar sounding letters in various positions of words in writing of students of VI to VIII class. Researcher has found out spelling errors of substitution of single letter that is substituted for a letter which is similar in sound. Number of errors found in this category is 65 which come to 44.82%. Some such letters are as: ق , ک, ع , غ ,ظ , ط , ض,ص , ح and ہ

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Table 3 shows the list of all the Urdu letters that fumble according to their similar sound pronunciation.

Table. 3: Similarly pronounced letters in Urdu

	Similar Sound Character			S.N.
	ع	آ	ا	1
		ط	ت	2
	ص	س	ث	3
	ہ	ھ	ح	4
		ک	خ	5
ظ	ض	ز	ذ	6
		ک	ق	7
		غ	گ	8

1.2. *Insertion*

It covers spelling errors caused by insertion of letters to a word. These errors are caused by lack of knowledge with the result words are misspelled phonetically. Learners have a particular propensity to spell words according to the way they sound. Therefore, they make a false analysis of words. As a result, they misspell them.

Errors of insertion deal with the issue of the unnecessary use of و (*wao*), ی (*choti-ye*) ا (*alif*) and ں (*noon-ghunna*), (nasalization marker). These errors simply occur when a letter is mistakenly added by students to different positions of words, other than the ratio of errors made by VI and VII, class students is much higher than that of the students of class VIII.

Table. 4: Various Examples of insertion errors

Gloss	Wrong Word	Phonetic Transcription	Correct word	S.N.
Blister	آبلا / آب لا	*ablah*	آبلہ	1
Fire	آتیش	*a:tish*	آتش	2
Tear	آسوں	*ã:su:*	آ نسو	3
Officer	اوُفی سر/عوفیس	*a:fisar*	آفیسر	4

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Total number of errors of insertion comes to 50 (34.48%) out of 250 words. This category of errors includes unnecessary use of certain graphemes. Generally errors of insertion are caused by vowels as well as consonants letter. Table 3 shows the list of all the Urdu letters

1.3. *Deletion /omission*

Researcher has evaluated the spelling errors of deletion by learners of all the three classes from VI to VIII. Errors of deletion have been analyzed. A deletion is when a letter has been omitted from a word. Sometimes a word may be correct except for one or two letters that are missing from the word. This happens when a learner fails to correctly analyze all the sounds within word.

Deletion/omission of letters representing vowels and consonants are particularly seen in the written text of the learners. Number of errors found in this category is 26 which come to 17.13% out of 250 words.

Researcher has discussed the errors caused by deletion of ح and ہ (*Choti-hey and Bari-hey*) in medial and final positions of the words. In Urdu the terminal ہ of the words is always pronounced as a long vowel /a: /, and the tables show the deletion of ہ and ح from the words.

Errors of omission of the letter ع (*ain*) have been examined. The deletion of ع usually occurs medially and finally. Researcher has analyzed 26 (17.93%) misspelled words. It deals with the deletion of diacritical marks, which represent short vowels. The deletion of following diacritical marks is treated viz; *tashdeed* {ٽ}, *do-zabar* {ٵ}, *khara-alif* {ٲ}, *noon-e-ghunna* {ں} etc. Deletion of diacritical marks shows the misspellings that are caused by omission of *tashdeed*. It deals with the errors of omission of *khara- alif,* has been misspelled as a result of this deletion. In deletion/omission, researcher has described the errors of the diacritical marks *do-zabar*, and also errors caused by deletion of diacritical mark 'ں' (*noon-e-ghunna*) have been dealt with. The deletion represents nasalization of a vowel. It is concerned with the errors of deletion of 'ن' (noon) in the medial position of words.

Such analysis of errors of omission as done above is necessary to understand the difficulties that learners face while writing. It is noticed that most of the errors have been made only by the class VI students. These errors are decidedly larger in comparison with errors made by students *of* VII and VIII classes.

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Table. 5: Various Examples of deletion/omission errors

Gloss	Wrong Word	Phonetic Transcription	Correct word	S.N.
Willing	آمادا	*a:ma:dah*	آماده	1
Flame, heat	آچ/عاچ	*ã:c*	آنچ	2
Eye	آک	*ã:kh*	آنکھ	3
Gathering	اجتاما	*ijtama:á*	اجتماع	4
In the name of ALLAH	بی سمیلا/ بی مِلًّا	*bismilla:h*	بسم الله	5
Rulers	حوکم رانو	*ḥukmra:nõ:*	حُکمرانوں	6
Lid/Cover	ڈَقن	*ḍhakkan*	ڈھکَّن	7
Prayers	سلوات/ صالاوات	*sala:t*	صلوٰت	8

1.4. *Permutation*

Researcher has also dealt with errors of permutation. These errors are caused by a change in the arrangement of a given number of elements in a group. One of the ways of organizing a group of things is called permutation. An error of permutation is perceived when all the letters of words are present but in a wrong order. This mirrors difficulty with sequential memory and shows learner's inability to see the picture of word in the mind. The result is a jumble of letters giving rise to meaninglessness. Total 04 errors are found for permutation which is 2.75% of total number of spelling errors out of 250 words. A permutation can be changed into another permutation by simply switching off two or more of the objects. One of the various ways in which we can combine or arrange a group of things is called permutation.

This category is relatively un-controversial. The learners select the right forms and use them in the right context, but they arrange them in the wrong order, for instance, when the English word 'Sue' is written as 'Seu' or Urdu word as shown in the table:

Table. 6: Various Examples of permutation errors

Gloss	Wrong Word	Phonetic Transcription	Correct word	S.N.

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Error	Gloss	Wrong Word (split/merge)	Phonetic Transcription	Correct Word	
A mistake	غل طی	*ɣalti:*	غلطی	**1**
Mystic	سوفی یانہ	*su:fiya:nah*	صوفیانہ	**2**
Honor	غے رت	*ɣairat*	غیرت	**3**
Enjoy	لفظ	*Lutf*	لطف	**4**

2. Errors of word-boundaries

Researcher has dealt with the errors which result from not knowing the rules of word-boundaries. These are approximately 10 in total (i.e. 04%) out of 250 word samples. Researcher has found that the total number of errors including word-boundaries is 155 (145/93.54% spelling mistakes and 10/6.45% word-boundaries).

How a word is determined on boundaries on its both sides has been discussed here elaborately. It is revealed that learners are confused about tokenization. It is noted that the issue of tokenization in Urdu is rather more complex than in many other languages. Concept of space is conspicuous by its absence in Urdu language. It is added that issues of space insertion and word segmentation are very much tricky in Urdu and are very complicated too.

It has been found out that sometimes learners join two separate words by not leaving space between them and sometimes they break one single word into two words by leaving space in their middle.

Table. 7: Shows the various word-boundaries errors

Error	Gloss	Wrong Word (split/merge)	Phonetic Transcription	Correct Word
Substitution	Hospital	ہوسپٹل/ حوسپٹل	*haspata:l*	ہسپتال
Insertion	Exhibition	نوماعیش	*numa:ish*	نمائش
Omission	Touch word	ماشااللہ	*ma:sha: allah*	مساشاءاللہ
Permutation	Life	زن دگي	*zindagi*	زندگي

These are concerned with the violation of rules of word boundaries. Errors of split are 08 /10 i.e. 80%, while merger of the word boundaries is 02/10 i.e. 20%. It is seen that errors of split

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are greater in number than the errors of merger. It is also observed that class VI children are more prone to make mistakes of split and merger compared to VII and VIII class students.

Table.8: Errors of Word boundaries with their Percentage

Errors-of-word boundaries	Number	Percentage
Split	8	80%
Merger	2	20%
Total	10/250	

Diagram.3: Errors of Word boundaries with their Percentage
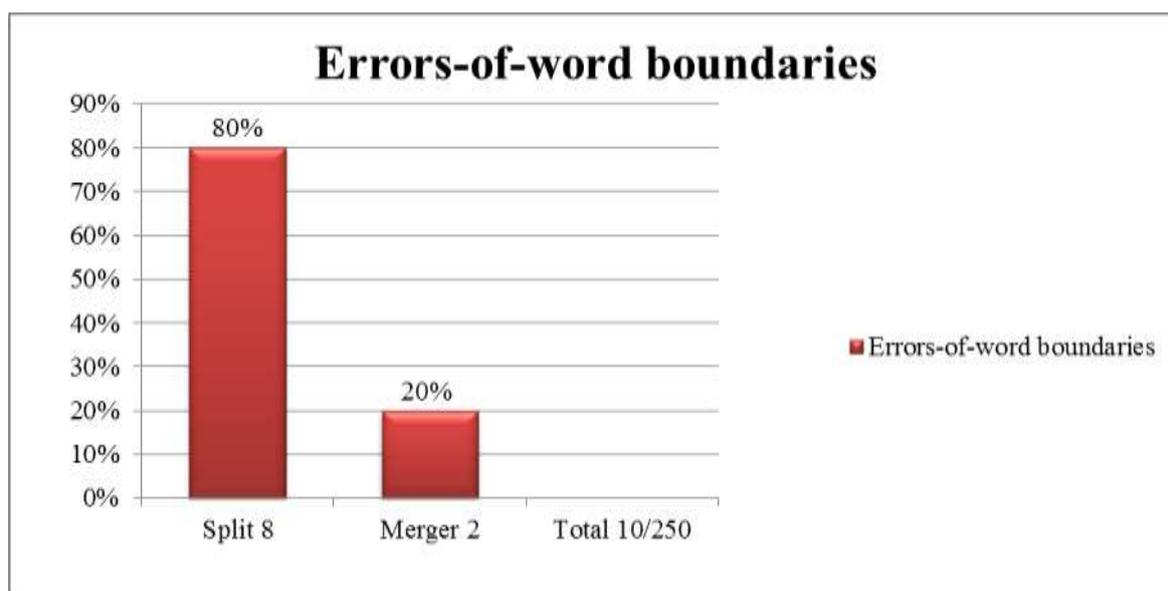
Conclusion

From the discussion and studies given in this paper it can be concluded that in Urdu, learners seemed to lack phonetic spelling strategies. One of these is the frequent occurrence of substitution errors caused due to the form of similarity of the letters in Urdu alphabet and also due to similar pronunciation of various letters. Other kinds of error found in Urdu language are the omission of space character at the word boundaries. Based on this study of Urdu, it can be supposed that these results and error trends will also apply to other languages that use

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writing systems similar to Perso-Arabic script. They might require modifications to provide for the script specific issues of spelling errors. Teachers should also need to try to teach the rules and conventions of writing more efficiently.

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Tragic Vision in the Works of Eugene O'Neill

M. Jayachandran, M.A., M.Phil.
Dr. R. Mahendran, M.A., M.Phil., Ph.D.
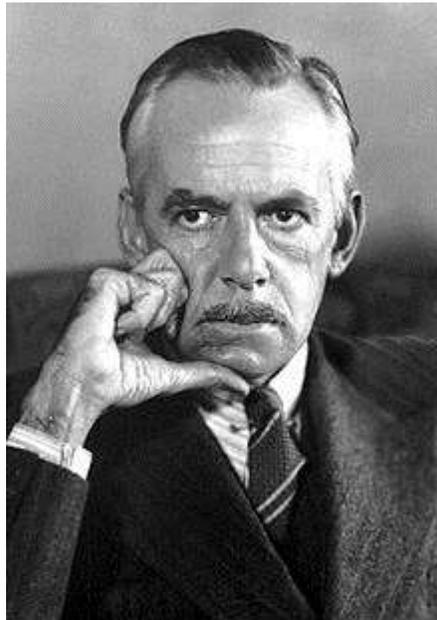
Courtesy: http://en.wikipedia.org/wiki/Eugene_O'Neill

Introduction

Eugene O'Neill's position in the history of American drama is well established. He is a sincere and conscientious writer who gains popularity and fame as a serious playwright by virtue of his remarkable social consciousness. He has paved the way for an understanding of the predicament by presenting the basic concepts of life through a picture of the American society. The more O'Neill's characters yearn for some higher ideal, for spiritual fulfillment or intellectual or moral freedom, the more mired they become in doomed relationships, addiction, and squalor. O'Neill was a finer thinker than has often been acknowledged, and not quite as solipsistic as his plays can seem in isolation. He wrote not only out of his own suffering and damage, but also rooting his sense of America's modern failures in a framework of classical tragedy.

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O'Neill's Tragic Vision
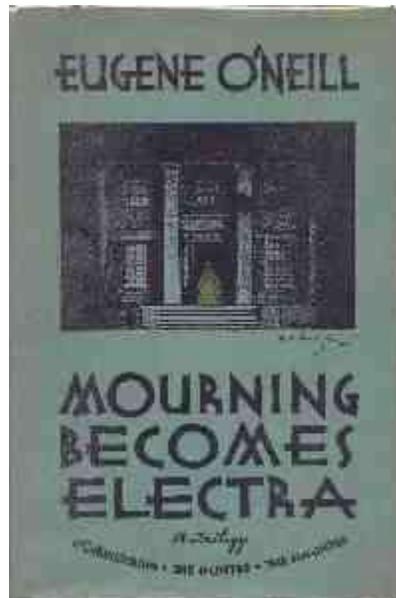
Courtesy: http://en.wikipedia.org/wiki/File:Mourning_Becomes_Electra.jpg

O'Neill is a modern tragic artist who has a fine sense of dramatic values and a penetrating insight into emotion. His imagination has a fiery heat which uplifts and ennobles everything it touches, even the sordid and the mean. Masood Ali Khan maintains that, "O'Neill's sense of the dramatic in life and its realization in the theatre is ever present, and certainly nothing can cancel out his innate ability to tell a story." (p. 124). His plays portray man in relation to his social environment, and in one play after another he criticized the whole structure of contemporary American society. That is why his plays are more than moment's entertainment. It is not man as an individual alone that concerns O'Neill; it is man in a social order, tortured, starved, disillusioned, thwarted and driven to disaster by the forces of a system which cares nothing for the general welfare of society. Man moves across the stage of O'Neill's plays not as a free and undetached individual, not merely as an individual in relation to a few characters who are associated with him in the immediate drama which makes the play, but he treats man against a rich background of social forces. It is the social implication that makes his plays to have a life in the minds of the audience after they have left the theatre and scattered the quiet of individual thought.

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O'Neill's plays are mostly tragedies, but they are tragedies which strike at the very roots of the sickness of today. They attempt to explain human sufferings and the way to justify it. In a letter to George Jean Nathan O' Neill wrote,

> The playwright must dig at the roots of sickness of today as he feels it the death of the old God and the failure of science and materialism to give any satisfying new one for the surviving primitive religious instinct to find a meaning for life in … (xvii).

Dramatizing Subconscious Emotions

O'Neill has made a consistent and impassioned attempt to dramatize subconscious emotions. Life is his theme and life is often violent, mean, squalid, spiteful, confusing, maddening; but there is beauty too and love and peace though only fitfully. What God (or nature) has made for man, and what man has made for man, and what man has made for himself are the three tortuous streams that meet in the pool of human misery and tragedy. Raymond Williams quotes of O'Neill in his book *Modern Tragedy* as follows:

> The tragedy of man is perhaps the only significant thing about him. What I am after is to get an audience leaving the theatre with an exultant feeling from seeing somebody on stage facing life, fighting against the eternal odds, not conquering, but perhaps inevitably being conquered. The individual life is made significant just by the struggle. (P.116)

Heart Rending

O'Neill's *Beyond the Horizon, The Emperor Jones, The Hairy Ape, All God's Chillun Got Wings, Desire Under the Elms, Mourning Becomes Electra* and *The Great God Brown* are heart rending plays and they are mostly concerned with men. His works reveal strong originality and the effect of forces in the world outside himself which sometimes help mould and sometimes distort the expression of his own talents. The life force in his plays is not a part of

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life; even the motion is negative, working in man's heart to accomplish his destruction. The plays show that the modern fate is both in man and outside him; it paralyzes his mind' his consciousness and his will and his emotions are his worst enemies.

Beyond the Horizon and Other Plays

In his play *Beyond the Horizon*, we see the mental and physical degradation of a man who cannot live without illusions. Each character in this play is obsessed by his desire for what he can never have for what lives in beyond the horizon.

O' Neill's use of expressionistic technique is remarkable. *The Hairy Ape* and *The Emperor Jones* are fine examples. In both plays, the attention is focused on the central figure, and the other characters are not individualized.

The Hairy Ape dramatizes the vision of the tragic and alienated condition of men in the modern complex social system. The play symbolizes the struggle of modern men within industrial society following an individual's (Yank) baffled search for identity to recover his sense of belongingness. Yank is a representative of not only a representative of lower working class but also of the modern man in general and his alienation from society is reflective of one of the main challenges faced by all men of today.

We see the psychological terrors and obsessions of Brutus Jones in the play *The Emperor Jones.*

All God's Chillun Got Wings is sharp and pertinent analysis of the intermarriage between whites and Blacks, its psychology is good enough and it is more didactic than O'Neill has ever before attempted to be.

In *The Great God Brown*, O'Neill has sought to exhibit, in a vibrant and lyrical style, man's aspirations: it is a dramatic paean to man's struggle to identify himself with nature. The

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tone throughout is mystically ecstatic. Man's way is seen here winding through a vale of tragedy, but it wins.

Tragic Heroes – Neither Kings nor Princes

O'Neill's tragic heroes are neither kings nor princes, nor great military generals. Aristotle had laid down that the tragic hero must be an exceptional individual so that his fall from his former greatness may raise the tragic emotions of pity and fear. But O'Neill's tragic personages are all drawn from the humblest ranks of the society. They are all ordinary men and women, suffering and downtrodden.

O'Neill has been influenced greatly by Sigmund Freud and Carl Jung, the psychoanalysts, who stressed the importance of the subconscious in human motivation. He wrote only for the stage unhampered by the conventions of the stage, and he wrote to explore the unexplored regions of the human mind and not solely to entertain.

Freudian Concept and *Mourning Becomes Electra*

Mourning Becomes Electra is based on Freudian concept Electra Complex. Written in three parts requiring a performance of over five hours, O'Neill's *Mourning Becomes Electra* sets the family tragedy of Aeschylus' *Oresteia* during the American Civil War. For the supernatural Furies that haunt Orestes in the original, O'Neill substitutes subconscious psychological forces, in particular hidden incestuous desires.

Lavinia (parallel to Electra) loves her father with more than childlike affection. When he dies mysteriously in the presence of her mother Christine, she suspects foul play. Christine poisoned her husband because of her affair with a distant cousin, who resembles her son. When Orin (Orestes) returns from the war, Lavinia informs him of recent events and, despite hints of unnatural love for his mother, the two murder Christine's lover; in a fit of grief she kills herself. In a major change from the original, Orin's motivation is not to avenge his father (whom he

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doesn't like) but jealousy over his mother's betrayal with another man. The children's latter days are haunted by guilt and their suppressed desire for each other. Only in the end do the characters face the reality of their longings, and Orin kills himself in despair. O'Neill's attempt to substitute Freudian theories for the influence of fate and the gods appears forced and artificial to many critics today, but few would fault his ambitious goal of following the Greek example.

New Gods – Heredity and Environment

O' Neill believes that heredity and environment are the new Gods governing the destiny of men. Man may not be able to change his past or heredity, but he can certainly modify his social environment or at least adjust himself to it, and in this way escape much sorrow and suffering. As a social critic he stresses the evils of the present social structure, so that a way to the betterment may be found.

O' Neill's view about human life is remarkable. Human life has no intrinsic meaning or order, no harmony like that of nature except that meaning than man projects upon it. He must create his own values and impose upon universe whatever significance and whatever moral order he except to adopt as a raison d'être or as a basic for an ethical code.

Conclusion

O'Neill greatly admired the Greeks and wanted to emulate their tragic vision which he thought exulted in human potential, raising spiritual understanding of them above the pettiness of everyday life. However, he acknowledged the challenge of writing tragedy today. Throughout his career, O'Neill spoke seriously to and for a wide variety of Americans from the city to the country, from farm and factory to the ivory tower. He is a uniquely American playwright. His language is fascinating because it is so familiar an American diction while it probes so deep. He digs into the well- springs of human emotions in the fashions of the American frontiersman pushing into the wide openness of a new land.

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"Mental Modelling in Guided Reading & Paired Reading – A Comparative Study"

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Abstract

In schools and colleges, reading comprehension is taught and tested. However, students lack reading fluency because they never practise reading at school or home. They are haunted by the media, and don't have interest in reading. Due to internal and external factors, they are deficient in reading readiness, reading attitude, reading comprehension, etc. They don't know the reading strategies or techniques for effective reading. They just memorise the answer choices and write the answers in the exams. They don't realise the importance of reading until they have to read and understand a lot of information in higher education and work environments.

Mental models are symbolic representations of how the mind holds abstract information. They can be in the form of pictures, gestures, analogies, concept maps, story webs, etc. Mental modelling can be used to enhance the reading process. Teachers can use guided reading or paired reading in the classrooms to develop mental modelling which in turn will boost up the reading readiness, reading attitude, reading comprehension, and reading fluency of the students.

An experimental study was conducted in VV College of Engineering to check whether guided reading and paired reading help the students in developing mental modelling which enhances their reading skills.

1. Background of the Study

OECD (Organisation for Economic Co-operation and Development) Secretariat organises the Programme for International Student Assessment (PISA) annually to test the education systems around the world. It conducts tests and surveys in different schools across countries. India has the reputation of providing world-class education in schools and colleges. But it ranks second last among the 73 countries which participated in the PISA. (Chhapia, 2012) In the reading test, Tamilnadu and Himachal Pradesh students (who participated in the PISA as the representatives of Indian education system) scored better than only Kyrgyzstan. Their proficiency in reading literacy is estimated to be below the baseline level (Chhapia, 2012).

Reading is important to students who undergo higher education as they have to read, comprehend, and process a lot of information on their subjects. Reading fluency has three dimensions: word coding, automatic processing, and prosodic reading (Schreiber, 1991). This can be achieved by self-reading, guided reading, or paired reading. Guided reading is a small-group instruction supported by the teacher to help the students enhance their reading fluency (Fountas & Pinnell, 2001). Paired reading is a one-to-one instruction in which a proficient reader helps a budding reader in the classroom (Topping, 1987). Guided reading and paired reading can be done with the help of parents too.

Mental models are symbolic representations of how the mind holds abstract information. They enhance concept understanding and knowledge development. They also represent subjective ideas, thoughts, and feelings (Seel, 2003). According to Seel (1999), making the students understand the nature of mental modelling and help them develop good mental models has potentially great educational and economic benefits. Reading strategies and metacognition make the learning process explicit. Mental modelling enhances the learning process, and the learners who develop good mental models exhibit greater learning outcomes and efficiency than who use less adequate models in various domains. (Mayer, 1989) Guided reading and paired reading can be utilised in the classrooms to develop mental modelling which will help in enhancing the reading skills of the students.

2. Literature Review

Reading is a multifaceted process involving word recognition, comprehension, fluency, and motivation (Leipzig, 2001). Parent involvement has a positive effect on children's reading acquisition if there is positive reinforcement and meaningful interventions (Sénéchal & Young, 2008). When providing effective reading and writing instruction, teachers need to provide explicit modelling. Modelling is particularly important when teaching students to use cognitive learning strategies (Regan & Berkeley, 2011).

Reading fluency can be developed using different methods. In student-parent reading, the parent reads the text and the student imitates it with encouragement from the parent. This goes on until the student is quite fluent. In choral reading, students read as a group with the help of the teacher who models fluent reading. Students reread the text with encouragement until they are fluent with the text. In tape-assisted reading, students read as they listen to a fluent reader on audiotape. This continues until the student can read the book independently. In partner reading, paired students take turns reading aloud to each other. For partner reading, more fluent readers can be paired with less fluent readers. In Readers Theatre, students rehearse and perform a play for peers or others. They read from scripts that have been derived from books that are rich in dialogue and develop their reading fluency (Abadiano & Turner, 2005).

Paired Reading is a straightforward and generally enjoyable way for fluent readers to help less fluent readers develop their reading skills (i.e. a form of cross-ability tutoring). The pair is encouraged to take any reading material (e.g. newspapers, magazines, or e-books) which is of great interest to them but above their independent readability level. The pair reads out loud simultaneously in close synchrony. This is termed as 'reading together' (Topping, 2012).

In Paired Reading, the pair might use the 'five-finger test' of readability: 1. Open a page at random. 2. Spread 5 fingers on one hand. 3. Place fingertips on the page at random. 4. Child attempts to read the five words. 5. Repeat on another four pages. Encouragement to read 'a little but often' is usual. Pairs commit themselves to read at least three times per week for at least 10 minutes per session for at least 6 weeks. This minimum frequency is needed in order to develop automaticity with the technique and give it a fair test. At the end of 6 weeks, pairs consider whether they wish to continue with greater or lesser frequency or even at all or perhaps to vary partners or some aspect of the method (Topping, 2012).

Paired Reading has a lot of benefits. Children can select reading materials out of their own interest. They have the choice of reading alone or together. They feel good as they are appreciated often. There is no fear of failure or negative criticisms. They understand words as they read. They can learn by example to read with expression and the right pacing (e.g., by copying how the fluent reader pauses at punctuation or gives emphasis to certain words). They get private attention and individualised feedback which is not possible in over-crowded classrooms (Topping, 2012).

Research suggests reduced error rates and no increase in error rates in paired readers. Paired reading produces greater fluency, fewer refusals to read difficult words (greater confidence), greater use of context, and greater likelihood of self-correction as well as fewer errors (greater accuracy), and better phonic skills. One mistake every 2 minutes and book discussion every 5 to 7 minutes seem optimal. There is some evidence that Paired Reading might work by developing self-esteem rather than through more mechanical means (Topping, 2012).

Guided Reading is a small-group reading instruction designed to provide differentiated teaching that supports students in developing reading proficiency (Pinnell & Fountas, 2010). It involves a teacher and a small group of students. The students are typically grouped by academic ability, reading levels, or strategic / skill-based needs. In Guided Reading, a teacher will access background knowledge, build schema, set a purpose for reading, and preview the text with students (Fountas & Pinnell, 1996). Typically the group will engage in a variety of pre-reading activities such as predicting, learning new vocabulary, and discussing various text features. If applicable, the group may also engage in completing a "picture walk". This activity involves scanning through the text to look at pictures and predicting how the story will go. The students will engage in a conversation about the story, raise questions, build expectations, and notice information in the text (Fountas & Pinnell, 1996).

During reading, the students will read independently within the group. As the students read, the teacher will monitor student decoding and comprehension. The teacher may ask students if something makes sense, encourage students to try something again, or prompt them to use a strategy. The teacher makes observational notes about the strategy use of individual readers and may also take a short running record of the student's reading. The students may read the whole text or a part of the text silently or softly for beginning readers (Fountas & Pinnell, 1996).

After reading, the teacher will again check the students' comprehension by discussing the story with them. The teacher returns to the text for teaching opportunities such as finding evidence or discussing problem solving. The teacher also uses this time to assess the sudents' understanding of what they have read. The group will also discuss reading strategies they used during the reading. To extend the reading, students may participate in activities such as drama, writing, drawing, or more reading (Fountas & Pinnell, 1996).

Small-group reading instruction had drawbacks like the rigidity of groups that followed an unchanging sequence of core texts, less instruction in critical thinking provided to lower-progress groups, negative effects on confidence and self-esteem, and the use of many workbook pages as the materials market grew (Pinnell & Fountas, 2010). Guided Reading use the following strategies to avoid the pitfalls of traditional small-group reading instruction: The students are encouraged to have connected reading instead of 'round robin' reading. Teachers can choose the books instead of following a rigid sequence. Groups are dynamic; they change in response to assessment and student needs; they are flexible and fluid.

In all the groups, no matter what the level is, teachers teach for a full range of strategic actions: word solving, searching for and using information, self-monitoring and correcting, summarizing information, maintaining fluency, adjusting for purpose and genre, predicting, making connections (personal, other texts, and world knowledge), synthesizing, inferring, analyzing, and critiquing (Pinnell & Fountas, 2008). The teacher supports critical thinking and deep comprehension. Discussion of meaning is grounded in the text and expands thinking. The teacher incorporates explicit vocabulary instruction and phonics or word work. Rather than completing exercises or workbook pages, students may write or draw what they have read (Pinnell & Fountas, 2008).

Some students work on very basic reading skills such as word analysis and comprehending simple texts while other students may be working on more advanced reading skills and strategies with increasingly challenging texts. All the students need instructional support so that they can expand their competence across a greater variety of increasingly challenging texts. It takes a lot of strong planning and organization from the part of the teacher in order to successfully implement Guided Reading so that it meets the needs of all the learners (Pinnell & Fountas, 2010).

Mental Modelling

Mental modelling is a teaching technique which informs students about the flexible reasoning processes undergirding strategic reading (Duffy, Roehler, & Herrmann, 1988). The teacher uses this technique to show the 'novice' learner the 'how' of reading by thinking aloud as he or she negotiates for meaning through the text (Pani, 2004). By mental modelling, the learner is able to get a glimpse into the mind and make the reading process explicit. Pictorial mental models include visual representations like diagrams, maps, charts, etc. Movement mental models include gestures. Story mental models include stories, cartoons, etc. Analogy mental models include analogies like comparison of parts of a tree to elements of character development in literature (Payne, 2002).

According to Pani (2004), students' attitude to mental modelling is positive. The students are able to perform better at their tasks, and mental modelling strengthens the belief that they could be helped with reading problems through this technique. Mental modelling has the potential for strategy training, trainees' enjoyment and appreciation of working in groups, etc. (Pani, 2004).

3. Research Questions

1. Which strategy in mental modelling is used frequently in guided and paired reading?
2. Does mental modelling improve the reading skills of the students who practise guided and paired reading in the classroom?

4. Location of the Study

VV College of Engineering is situated in a village called Arasoor near Tisaiyanvilai. It is in the Tuticorin District of Tamilnadu, India. The college has five departments: Mechanical, Civil, Electronics and Communication, Electrical and Electronics, and Computer Science Engineering. It has more than 800 students from rural and sub-urban areas. It has an excellent language lab, digital library, classrooms with projectors, etc.

5. Samples of the Study

96 students who study ECE (Electronics and Communication Engineering) in VV College of Engineering were taken as samples. They were in two sections ECE (A) and ECE (B). Guided reading was done in ECE (A) while paired reading was done in ECE (B). 2 teachers were involved in forming the groups or pairs, supervising the reading activities, conducting tests, collecting feedback, consolidating data, etc.

6. Procedure

In ECE (A) and ECE (B), a pretest was conducted to evaluate the students' reading and comprehending skills. Then the students were briefed about the process of mental modelling and the strategies which can be used to create mental models while reading. Pictures, gestures, analogies, semantic organisers or graphic organisers like KWL charts, mind maps, concept maps, venn diagrams, story webs, fishbone maps, flowcharts, etc. were explained in detail with examples and illustrations.

In ECE (A), the students were divided into small groups (4 – 6 students) with a proficient student as the team leader of each group. The team leader guided his or her team members to read effectively by creating mental models. In ECE (B), the students were divided into pairs. The proficient student helped the beginner in each pair to create mental models while reading. The students were made to record their mental models in the form of pictures, gestures, analogies, semantic organisers or graphic organisers like KWL charts, mind maps, concept maps, venn diagrams, story webs, fishbone maps, flowcharts, etc. At the end of the reading course, a post-test was conducted to find the improvement in the students' reading and comprehending skills.

7. Data Analysis and Interpretation

Table 7.1 Mental Modelling Strategies Used Frequently by the Students who Practise *Guided Reading* and *Paired Reading*:

Student Groups	Pictures %	Mind Maps %	Analogies %
Guided Reading	43	45	12
Paired Reading	42	44	14

Graph 7.1 Mental Modelling Strategies Used Frequently by the Students who Practise *Guided Reading* **and** *Paired Reading***:**
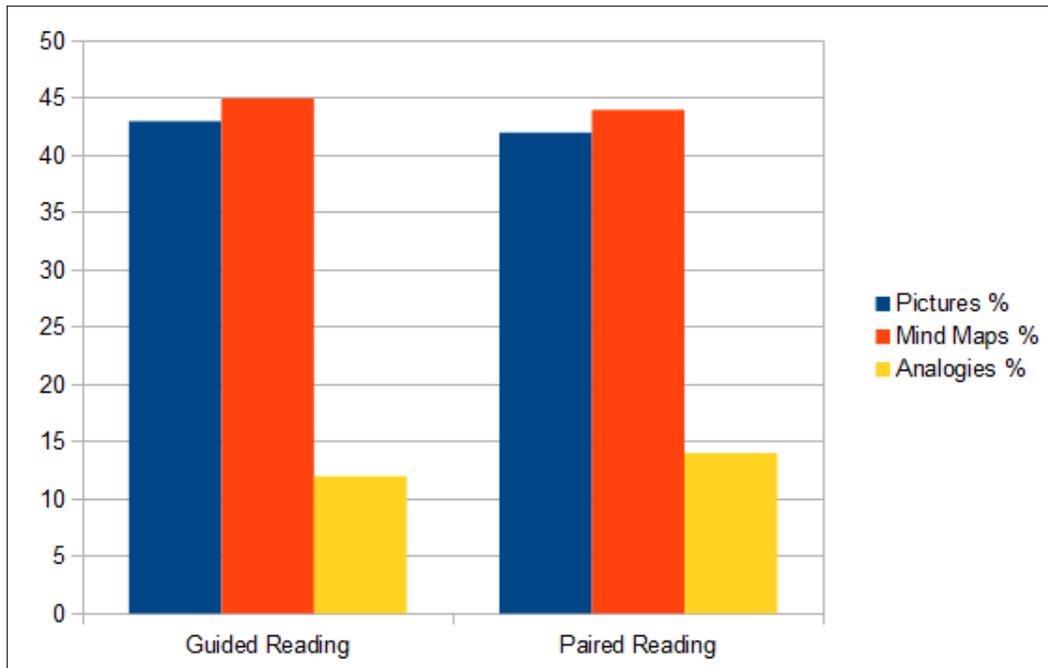

Table 7.2 Average Pre-test & Post-test Scores of the Students who Practise *Guided Reading* **and** *Paired Reading***:**

Student Groups	Average Scores	
	Pretest %	Post-Test %
Guided Reading	45	64
Paired Reading	47	65

Graph 7.2 Average Pre-test & Post-test Scores of the Students who Practise *Guided Reading* **and** *Paired Reading***:**
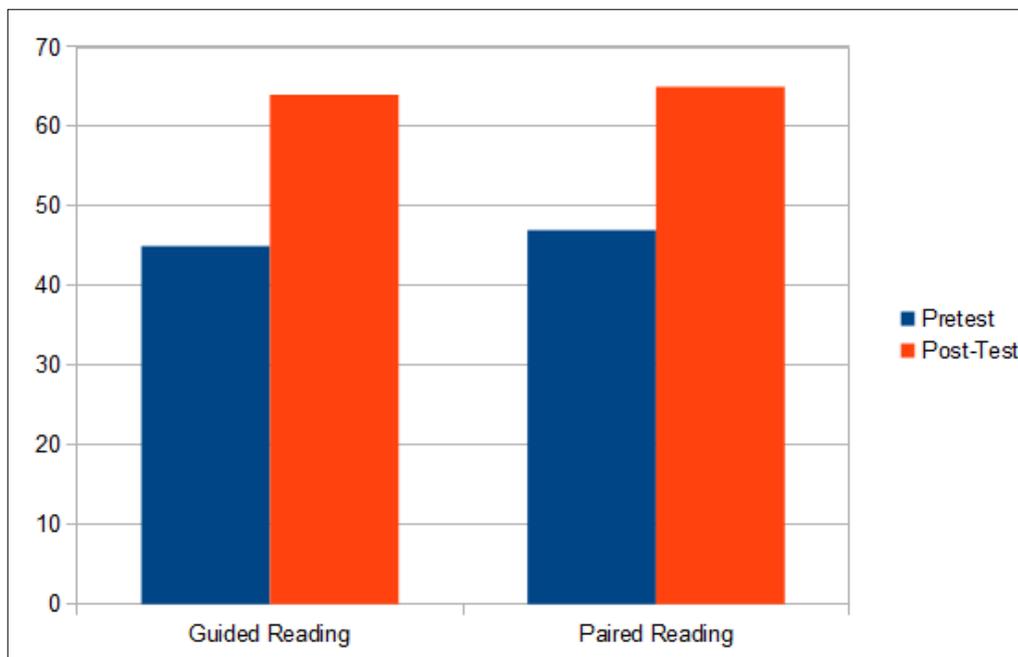
8. Quantitative Findings

- 43% of ECE (A) students who practised guided reading use pictures, 45% of them used mind maps, and 12% of them used analogies to develop mental modelling.

- 42% of ECE (B) students who practised paired reading used pictures, 44% of them used mind maps, and 14% of them used analogies to develop mental modelling.

- The average pretest and post-test scores of ECE (A) students who practised guided reading to develop mental modelling were 45% and 64% respectively.

- The average pretest and post-test scores of ECE (B) students who practised paired reading to develop mental modelling were 47% and 65% respectively.

- The post-test scores have increased for both ECE (A) and ECE (B) students. There was no significant difference between the scores of the two groups which used guided and paired reading to develop mental modelling.

9. Qualitative Findings

- Both ECE (A) and ECE (B) students prefer pictures and mind maps to gestures and analogies for developing mental models.

- Both ECE (A) and ECE (B) students want the support and guidance of the teacher while practising guided and paired reading.
- ECE (A) students who practise guided reading find it effective when the group leader is helpful and caring. If the group leader is not efficient enough, the teacher has to interfere and render necessary help.
- ECE (B) students who practise paired reading find it useful when one person is proficient enough to guide / help the other person in the team. If both the students are unable to help each other, the teacher has to support and provide enough help.

10. Recommendations
- ⚔ Mental modelling can be developed by guided and paired reading.
- ⚔ Pictures, illustrations, analogies, gestures, etc. can be used to develop mental models.
- ⚔ Semantic organisers or graphic organisers like KWL charts, mind maps, concept maps, venn diagrams, story webs, fishbone maps, flowcharts can also be used to develop mental models.

11. Scope for Further Research
- ⚔ Surveys can be conducted to find whether self-reading helps in developing mental models.
- ⚔ Longitudinal researches can be done to find out whether the students use mental modelling to read or study languages or technical subjects outside the classroom.

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Parent-Child Relationship in the New Millennium: A Study of Anita Desai's *Fasting, Feasting*

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Courtesy: http://www.outlookindia.com/article.aspx?236335

Binary Opposition – Tradition versus Modern

Anita Desai's novel, *Fasting, Feasting*, seems to be based, as the very title suggests, on the binary opposition, fasting and feasting, which dominate the life of the modern men and women in all sections, groups and societies world over. This dichotomy works in the lives of the proletariat and capitalist, servant and master, poor and rich, and above all woman and man. The title itself is ironical, putting the oppressed one before the oppressor. But Desai has invested something very new and peculiar in this novel; that is, how this dichotomy works between parent-child relationships. Parenthood, however, has been glorified and celebrated since times immemorial.

All our ancient scriptures and religious documents including *Puranas*, *Ramayana* and *Mahabharata*, are replete with the sacrificing stories of fathers and mothers. Their role and duty has remained unquestioned and uncompromising in Indian society and culture. In Hinduism, parents have acquired a position of dignity similar to god and goddess. Since

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childhood, children are conditioned to have an unflinching devotion and reverence towards their parents.

But in the new millennium, the 'workinghood' of parents seems to have replaced their parenthood. Their commitment to materialistic values has become more important than their responsibility to their children. Such negation of parenthood usually causes various mental disorders and adversely affects child's psychology. Children, neglected by their parents frequently develop a sense of unwantedness and inferiority complex. Their psychological growth can be marred resulting in an undeveloped self and they are left to live a fragile existence bereft of parental care and love. Such indifference on the part of parents either makes the child diffident and submissive or develops a protesting and repulsive attitude in the child. Delineating such dangers to child psychology in the wake of parental alienation, Anita Desai's novel *Fasting, Feasting* has been scrutinized to arrive at certain more insightful observations and generalizations in the context of parent-child ties.

Recounting Human Relationships
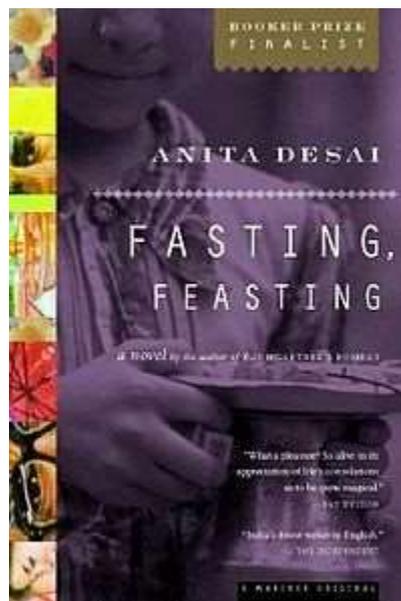
Moreover, Anita Desai's present novel "recounts human relationships in the language not only of fasting and feasting but of greed, craving, taboo, denial and disgust" (Dasgupta viii). Delineating the human hungers, as its title suggests, the novel is about the starving children and prospering parents who are no more concerned with their traditional duties. The

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parents here retain something of their own, a niche for their individual being, divorced from the duties of a traditional father and mother. In addition to this, "the novel gives an excruciating account of how society can seize control of individuals – especially women – through such practices as eating, and remove them from everything they intended to be" (Dasgupta viii).

Contrasts

It shows that Desai's vision is quite different from other contemporary writers. Here the parents adapt the traditions and values of patriarchy for creating a haven for themselves. They do not bother, in the way of traditional parents, for children and family, turning their face from their responsibility of caring and nurturing. By leaving their children devoid of parental care and love, they keep on enjoying their life in their own terms. But the question arises if parents, in the wake of Postmodern movement, abandon their domestic sphere completely, what would become of their children? How can freedom be earned at the cost of negating parenthood? Thus it seems as if in the light of the new millennium, the caring eye of the parent has lost its eyesight, leaving the children in the eternal darkness of abandonment where insanity awaits them. Individual freedom won at the cost of assassinating one's own children's emotions is worthless.

There must be a kind of harmony, some sort of balance between a person's two distinct roles- of a parent and of an individual. Otherwise what being sown are mere dry bones of neglect, rejection and hatred; it can be imagined what would sprout from them. Desai's present text, in this context, is found to be arresting enough, unravelling certain complex dimensions of parent-child relationships with a remarkable dexterity. The objective of the paper is not to subvert the reverentially held position of parents but to question the emergent phenomenon of modern parenthood, discussing simultaneously its drastic consequences on the child's psychology.

Fasting, Feasting

The novel, *Fasting, Feasting*, has been divided into two segments, dealing with two diverse cultures – Indian and American. The first part tells Uma's story in relation to her parents with the backdrop of her relationship with her sister, Aruna, and brother, Arun. Much

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like Jane Austen, Anita Desai primarily deals with two or three families as forming the plot of her present novel. Uma's family consists of her parents, a son and two daughters, one being Uma herself. The parents have merged into each other so intensely that now it appears quite difficult to conceive them as separate beings. "MamandPapa. MamaPapa. PapaMama. It was hard to believe they had ever had separate existences, that they had been separate entities and not MamaPapa in one breath" (Desai 5).

The novelist has not felt the need to give them separate names; instead, they are addressed as MamaPapa in the same breath. In his review of the novel, Andrew Robinson comments, "In Papa and Mama, the Indian parents, she [Anita Desai] creates two monsters of almost Gothic proportions, locked into inseparable marital disharmony, determined to inflict on their two daughters and only son every ounce of the prejudices and disappointments of their own lives, as a respectable barrister and his wife in an undistinguished town" (39).

Uma's father had studied under the streetlight and seems to be infatuated with education. He burdens his son, Arun, with his own unfulfilled aspirations and thus becomes excessively concerned about his son's education. Whereas Uma's mother is a housewife who has absorbed patriarchal values to such an extent that she cannot even like to think beyond patriarchal horizon. Herself a victim of gender discrimination, she remembers, "In my day, girls in the family were not given sweets, nuts, good things to eat. If something special had been bought in the market, like sweets or nuts, it was given to the boys in the family" (Desai 5). Thus conditioned by the gender biased attitude of the parents, Uma's mother tends to inflict the same fate on her children.

Special Bond between Mother and Girls

At the initial stage "there is seen a special bond between the mother and the two girls, all of them being the victims of Papa" (Choubey, Mothers 111). But later the mother becomes one with her husband and serving him remains the sole aim of her life. The mother is completely overtaken by patriarchy that the father represents. It is because:

. . . his thoughts were one with hers. Their opinion differed so rarely that if Mama refused to let Aruna wear a pearl necklace to the matinee at the Regal cinema or Papa

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decided Uma could not take music lessons after school, there was no point in appealing to the other parent for a different verdict: none was expected, or given. (Desai 14)

Therefore, the daughters of the family, both Uma and Aruna, receive only rejection from their parents. The mother either remains busy with her husband on the swing in the veranda or in going for kitty parties and playing cards with her female friends. The daughters are treated as a nuisance by their mother. "She swatted at her daughters as if they were a pair of troublesome flies . . . her daughters trailing after her, and by the time she arrived at the varanda, her manner had become the familiar one of guarded, restraint, censure and a tired decorum" (Desai 7). In doing her duty to serve her husband, Uma's mother does not pay any heed to her daughters and they are left neglected, bereft of any care and affection.

Gender-based Attitude

Such a gender-based attitude on the part of parents seems somehow unnatural but what Amar Nath Prasad remarks is quite relevant, "Most probably, the reason of their frustration and step-motherly treatment can be sought in the psychology of the parents- such parents who are more interested in a boy child than in a girl child" (40). However like Virmati in *Difficult Daughters*, Uma too is burdened with the responsibility of her kid brother even before she can enjoy her own childhood. The eldest sister is made to act as a surrogate mother to her younger brother. The author candidly states, "When Mama came home, weak, exhausted and short-tempered, she tried to teach Uma the correct way of folding nappies, of preparing watered milk, of rocking the screaming infant to sleep when he was covered with prickly heat as with a burn" (Desai 18).

Uma's Failure

Thus, Uma's mother begins to shape her daughter in the traditions of patriarchal society where a girl is moulded in the role of a housewife and a domestic servant. Moreover herself not much educated, Uma's mother pays no attention to her daughter's education. Like Kasturi, Virmati's mother in *Difficult Daughters*, she does not value her daughter's academic career. Once she snaps, "We are not sending you back to school, Uma. You are staying at home to help with Arun" (Desai 18).

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Uma wants to be educated but bereft of the parental support, she fails miserably. She is made to remain engaged in household chores which consume most of her valuable time. No tuition classes are arranged by her parents. As a result, Uma fails in her exams. The novelist states, ". . . in spite of her raging enthusiasm, she was an abject scholar. . . . There was not a thing Uma put her hand to that did not turn to failure" (Desai 21). The issue of education has usually remained a battleground for both parents and children to fight. The influence of education generally results in developing questioning attitude in the child. But the parents never like to be questioned by the creature of their own blood.

Uma seems to be a mere shadow of her parents, not an individual self. "Reduced thus to a baby-sitter at her earlier days and an unpaid servant for her self-centered parents for the rest of her life, Uma finds no escape from her entrapment" (Ravichandran 83). However the school is a kind of escape for Uma from her parents' dominance and where she can feel more safe, secure and a mistress of her own. Even weekends are difficult for her to pass at home. The novelist remarks:

> There were the wretched weekends when she was plucked back into the trivialities of her home, which seemed a denial, a negation of life as it ought to be, somber and splendid, and then the endless summer vacation when the heat reduced even that pointless existence to further vacuity. (Desai 21)

Choosing the Path of Rebellion

Once Uma takes to the path of rebellion and escapes in the afternoon from the house to school to meet Mother Agnes, so that she can be admitted again in the school. But this attempt of Uma too results in failure. Uma's mother becomes infuriated at such an independent step of her daughter. She retorts, "See what these nuns do . . . What ideas they fill in the girls' heads! I always said don't send them to a convent school. Keep them at home, I said- but who listened? And now- !" (Desai 29). Such a reaction of her mother renders Uma submissive and docile. However, the plight of Uma raises a significant question in the reader's mind, that is, in patriarchy the same miserable fate awaits the daughter, no matter she is rebellious or submissive.

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Uma's school education is curtailed and she is further trained in the duties of a housewife. Uma's mother wants her daughter to accept marriage as her career instead of education. She asks:

'What is the use of going back to school if you keep failing, Uma? . . . You will be happier at home. You won't need to do any lessons. You are a big girl now. We are trying to arrange a marriage for you. Not now,' she added, seeing the panic on Uma's face. 'But soon. Till then, you can help me look after Arun. And learn to run the house.' (Desai 22)

She has to serve her father bananas, oranges, apples and lemonade at the right time and with appropriate gestures on her mother's behalf. She is, thus, made to feel proud at trivialities. Her mother comments, "Girls have to learn these things too, you know . . . she showed Uma how to pour a little oil on her fingertips and then massage it into the baby's limbs" (Desai 28-29). Consequently, Uma loses interest in the world around her. This state of Uma reminds us of Laura, the daughter in Tennessee Williams' play *The Glass Menagerie*. Like Uma, Laura leads a fragile existence. So she cannot face the world of harsh reality and finds escape in her collection of glass animals as Uma usually finds escape in her Christmas cards and bangle collection.

Education versus Marriage in Patriarchy

In patriarchy, instead of education, it is the marriage which is offered to girls as a career. Since their childhood, girls are conditioned to consider marriage as their ultimate destiny. When nothing works for Uma, she is made to plunge into marriage. "It was as if their mothers had been tending them, in their flowerpots, for just this moment when their cheeks would fill out and their lips take on a glisten and all the giggles and whispers would arrive at that one decision – *marriage*" (Desai 67). Now Papa is so desperate that he himself sends letters to all their relatives asking for marriage proposals for Uma. He writes, "Uma is still young but may be considered of marriageable age and we see no reason to continue her studies beyond class eight" (Desai 75).

Proposals for Marriage

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Although Uma was withdrawn from school before she could reach class eight, proposals arrive and Uma is shown the snaps of eligible bachelors as a sign of family's progressive outlook. Three desperate attempts are made to get Uma married but unfortunately all of them end in fiasco. The first suitor likes Aruna rather than the elder daughter of the family. Second suitor's family refuses to perform marriage after acquiring a pre-marital dowry from Uma's family. In a conversation with Uma's mother, Mrs. Joshi, their neighbour, comments:

> 'Yes, that is why the Goyals are able to do such things, because of parents being in too much of a hurry. If parents will not take the time to make proper enquiries, what terrible fates their daughters may have! Be grateful that Uma was not married into a family that could have burnt her to death in order to procure another dowry!' (Desai 84)

Even after such warnings, no serious inquiries are made about the third suitor and a hasty marriage is offered. "Since it was clear Uma was not going to receive any other offer no matter what a good job the photographer had done with his unpromising material, Mama and Papa decided to proceed with the negotiations" (Desai 89). It seems as if Uma is a burden for her parents to be released as soon as possible. And finally when Uma gets married, her husband is found to be already married, having a wife and four children. She is brought back to her parental home where nobody is concerned about her humiliation and her ruin. Her parents merely curse the moment of marriage and moan over the dowry and the wedding expenses. After that Uma remains an outcast from the world of marriage, the world that matters above all in patriarchy. "Having cost her parents two dowries, without a marriage to show in return, Uma was considered ill-fated by all and no more attempts were made to marry her off" (Desai 98).

Lack of Perfection in Physical Beauty Blamed

Uma's mother thinks that it was her daughter's bad looks and uneducated status that never enabled her to find a suitable husband. Uma recollects, "How Mama had always envied Lila Aunty for having a daughter like Anamika, a model of perfection like Anamika. No, that was not for her, she sighed" (Desai 77). Uma's feelings about Anamika have a very strong influence on her relationship with her mother. Uma sometimes tries to justify her mother's

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rudeness towards herself by observing the beauty and intelligence of Anamika that she herself unfortunately lacks. Uma thinks that Anamika deserves Lila aunty's love and care because she is a very intelligent and laborious student. But this is not true in a patriarchal society where every girl, educated or uneducated, is expected to be a good housewife and an obedient domestic servant.

Uma's cousin Anamika presents a sharp contrast to Uma in that she is more pretty and educated than her. "She was simply lovely as a flower is lovely, soft, petal-skinned, bumblebee-eyed, pink-lipped, always on the verge of bubbling dove-like laughter, loving smiles, and with a good nature like a radiance about her. Wherever she was, there was peace, contentment, well-being" (Desai 68). She wins a scholarship to Oxford. "To Oxford, where only the most favoured and privileged sons could ever hope to go! Naturally her parents would not countenance her actually going abroad to study – just when she was of an age to marry . . ." (Desai 69). They look upon the letter of acceptance as a trump card which is used to search a husband for her. Anamika has never objected or questions her parents' decision. She is married to a man much older than her and who is more conscious of his superiority. "Anamika had been beaten, Anamika was beaten regularly by her mother-in-law while her husband stood by and approved – or, at least, did not object" (Desai 71). She has a miscarriage as a result of regular thrashing. And then one day news comes that Anamika has committed suicide.

Aruna, the Younger Sister

Since childhood Aruna, Uma's younger sister, presents a contrast to Uma both in matters of looks and education. Though conditioned by the same mother, Uma and Aruna have formed different personalities. One becomes the victim of that conditioning and can never prosper; and other takes that conditioning as a challenge and carves out a space for herself. Alladi Uma points out, "Even while a daughter may seem to be neglected by the mother, even while she questions the relationship, she cannot totally negate her mother or her influence" (74).

If Uma has learnt her mother's docility and submission, Aruna has opted freedom and zest for life from her mother. Aruna uses her attractiveness as a survival device. While Mama

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searches energetically for a husband for Uma, families are already making inquiries about Aruna. Moreover, when after marriage Aruna comes back to her mother's home with her children, she exactly imitates her mother's behaviour. Most of the time Aruna remains out of the home busy in visiting her old friends and their families as her mother remained in kitty parties and card game. She is as careless and indifferent as her mother in regard to her children. However, Uma's relationship with her sister, Aruna, does no good but intensifies the tensions between Uma and her parents.

Same Patriarchal Norms, Different Results

Now the question arises why these three daughters – Uma, Aruna and Anamika – have different fates despite being conditioned in the same patriarchal norms and values by their parents. It is because these daughters respond to their parents' conditioning differently and consequently develop diverse attitudes and individualities. Uma adopts submissiveness at an early stage to derive some solace from the hazard of her neglected existence. The path of submission and docility appears to her as the only valid way out from the nudging and tirades of her parents. For Aruna her mother's strictness is a kind of challenge which she accepts and counters in her own way. She develops a predilection for her femininity and makes the family notice her adroitness in by far adopting feminine traits. As far as Anamika is concerned, her distinctiveness lies in her intelligence and astuteness. She takes to education for creating a separate space for herself in her parents' patriarchal home. She performs well in studies and earns a scholarship to Oxford.

Thus, these girls have espoused three different modes of survival as a result of their distinct individualities. Apart from this fact, it is the role of the parents that has contributed in creating distinction in the life of the daughters. Uma is offered a typical arranged marriage by her parents in which she does not have any say. The parents solely take it as their right to decide for her and ultimately, Uma has to pay severely for her submissiveness.

Although in Anamika's case it is different. Her education is used as a trap by her parents to ensnare their daughter in a mismatched marriage. It is Anamika's subservient nature and conformity to her image of the ideal daughter that renders her meek even in her marital home. Consequently, she suffers silently and meets her terrible end.

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However, Aruna is offered an arranged cum love marriage. "As was to be expected, she took her time, showed a reluctance to decide, played choosy, but soon enough made the wisest, most expedient choice – the handsomest, the richest, the most exciting of the suitors who presented themselves" (Desai 102). Aruna is given the chance to decide for herself by the parents and this results in a successful marriage. Thus, parents' unnecessary intervention in the daughter's life is not a healthy affair in that a single wrong decision of the parents can convert the daughter's life into a hell. Parental role in a child's life is the crucial deciding factor of what kind of life he/she would lead.

Alva Mrydal and Viola Klein point out:

Although deficient understanding of the children's need at each age level may itself cause emotional and social and perhaps also intellectual underdevelopment, and although a feeling of 'rejection' occurs now and then for reasons which have to do with a mother's personality . . . the risk exists that ambitious mothers may more often cause their children to feel willfully neglected. (130)

Son – Victim of Overprotected Attitude

However, MamaPapa's only son, Arun, becomes a victim of his parents' overprotected attitude. They never attempt to understand Arun's needs and aspirations. Consequently, he develops a reserved attitude and suffers from depression. The novelist candidly states: "Now his own son, his one son, displayed this completely baffling desire to return to the ways of his forefathers, meek and puny men who had got nowhere in life" (Desai 33).

The same happens with Uma who, a victim of her parents' indifference, can never develop a social self for herself. No understanding ever exists between Uma and her parents. Even the presence of her mother makes her feel a culprit. For her own comfort, Mama burdens Uma with the responsibility of Arun's upbringing. Uma never receives any encouragement from her father to study and make a career for herself. Even she is made to quit her school by her mother. Education is required not merely to be eligible for a job or career, but it also contributes to the mental development of the individual. As a consequence, Uma lacks independence and confidence even after being a grown up.

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Meenakshi Raman and Sushila Rathore observe, "Their apathetic and rude behaviour has never allowed her to become a mature person. They are responsible in making her a diffident child having no inclination towards creating a separate existence of her own and whenever she has tried to do it they have tried their best to evade it" (137). When a job is offered by Dr Dutt to Uma, the very idea of it enrages the parents. It is her mother who raises an objection on behalf of Uma's father. "Our daughter does not need to go out to work, Dr Dutt," she said, "As long as we are here to provide for her, she will never need to go to work" (Desai 146).

Her parents never allow Uma to be independent. She is turned into a mere loyal servant to them who they do not want to lose. Even a few moments of private life are not allowed to her. She can neither visit her neighbours nor can sit alone in the home. "The biased and rigid attitude of parents, papa always scowling and mama scolding leave no room for Uma to fulfil any of her desires and dreams. Even a few moments of peace and tranquility in her room are denied to her" (Rani 177). Every time her parents keep her busy in one domestic task or another. She is not even permitted to make phone calls. Once she secretly makes a call to Dr Dutt but forgets to lock the phone after use and is caught. Her father retorts, "'Costs money! Costs money!' he kept shouting long after. 'Never earned anything in her life, made me spend and spend, on the dowry and her wedding. Oh, yes, spend till I'm ruined, till I am a pauper – '" (Desai 149).

This shows the hypocrisy of parents. On the one hand, they do not allow Uma to do a job outside the home, and on the other curse her for not earning anything. Her parents never support Uma to look for a career even after splitting off her marriage. They never pay any heed to the fact what would become of Uma when they would no longer be in this world. Thus, such behaviour of her parents leaves Uma a baffled child, devoid of any emotional support.

This indifference at the hands of her parents makes Uma feel insignificant and she starts losing confidence. "Parental strictness is often experienced as rejection by children. From these deprivations result many neurotic personalities, insecure, restless, dissatisfied people, both young and old" (Mrydal and Klein 130). Uma's humiliation and disgust with herself has affected her inner world to such an extent that she begins to have fainting fits. She

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does not have anybody to unburden her heart to. Such a pathetically isolated self, Uma has no source from where she can gain love and attention. In this context, Meenakshi Raman and Sushila Rathore point out, "All her quests and her frustrations are restricted to her thoughts without any outlet" (136). Thus these accumulated frustrations find an outlet through fits. The reader is left with a lump in his throat after viewing Uma's condition. What type of parents these are who are so unkind even to their own daughter?

Patton's Family

The second part of the novel deals with Mr. and Mrs. Patton's family and their relationship with their daughter, Melanie, and son, Rod. The connecting link between these two families is Arun, brother of Uma, who is sent to study further in America. "The two grave psychological risks which young children normally run are those of 'rejection' and 'over-protection'" (Mrydal and Klein 130). This observation seems quite appropriate in this context. If Uma in India and Melanie in America are victims of their parents' rejection, Arun is the victim of his parents' over-protective attitude. Melanie has lost appetite to eat anything else than nuts and candy:

> She sits in the gloom of the unlit staircase, munching the nuts with a mulish obstinacy, regarding him with eyes that are slits of pink-rimmed green. Has she been crying? She looks sullen rather than tearful. It is her habitual expression. Arun reflects that he has not once seen it change. (Desai 168)

But her mother never bothers about her daughter's losing appetite. Later in the company of Arun, Mrs. Patton has become obsessed with shopping. She is not least concerned about her daughter's health and never cares what Melanie and Rod eat and why. Arun does not see in her a real mother but just a plastic copy of the original. He states, "She smiles a bright plastic copy of a mother-smile that Arun remembers from another world and another time, the smile that is tight at the corners with pressure, the pressure to perform a role, to make him eat, make him grow, make him worth all the trouble and effort and expense" (Desai 198).

Much like Uma's mother, Mrs. Patton has a very detached outlook towards her children. She is concerned only to fill the freezer with food items. "She is not involved in the lives of her own children. She is not aware of the fact that her teenage daughter, Melanie is

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practically starving and has developed a habit of vomiting after consuming her favourite peanuts and candies" (A. Goswami and B. J. Goswami 202-03). She is never shown to be talking with either of her offspring personally and in an intimate relationship. Melanie is left all by herself to manage. Once Melanie reveals her frustrations to her mother, "'I hate scrambled eggs! Why don't you ask me what I want? Why can't you make me what I *want*? What do you think we all are – garbage bags you keep stuffing and stuffing?'" (Desai 209-10).

Modern Version of Parenthood

Melanie's parents represent a modern version of parenthood where it is the husband who cooks and mother enjoys sunbathing without caring for anything else. Neglected by her parents, Melanie becomes a patient of depression. She eats only candies and keeps on vomiting all day. Desai aptly describes:

Then Arun does see a resemblance to something he knows: a resemblance to the contorted face of an enraged sister who, failing to express her outrage against neglect, against misunderstanding, against in attention to her unique and singular being and its hungers, merely spits and froths in ineffectual protest. How strange to encounter it here, Arun thinks, where so much is given, where there is both licence and plenty. (217)

Thus children neglected by their parents often become hysterical. Like Uma, Melanie does not have any outlet to relieve her frustrations. Same is the case with Arun too. Such isolated children have nothing in store but only bulimia, anorexia, depression, withdrawal, compulsive behaviour and hysteria.

Anita Desai, through her present novel, tends to show that excessive concerns of parents in case of Arun and complete disinterestedness in case of Uma and Melanie leave the children completely shattered. *Fasting, Feasting* is both a plea and warning to those parents who venture into their own individual worlds by rejecting their children's right to be loved and cared. Such negation of parenthood would render the future generations crippled.

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Teaching writing: An Analysis of the Writing Tasks Used at East West University in Bangladesh

Zohur Ahmed, M.Phil. (TESL)
Dr. T. Karunakaran

Abstract

This paper presents an analysis of the writing tasks used at East West University in Bangladesh. At the outset, what is presented here is a general introduction to what writing means, components of writing, and the different stages that writing involves. Pointing out to the needs of teaching academic writing to university graduates, the common writing tasks required at university level are listed. After a thorough analysis of the writing tasks used at East West University, techniques devised by Raimes are suggested (1983) for task modification. Finally, a conclusion is drawn emphasizing teacher's role and task appropriation in writing instruction.

What is Writing?

Writing, broadly put, is a cultural invention which has at least two dimensions: at one level, writing is simply a system of storing knowledge information for future references and retrieval. On the second dimension, writing appears to be a thinking process or a tool for thinking. If one focuses on the first dimension, then writing is a technology, a human invention that enables us to record our thoughts setting us apart from other animals. It is a technology using which an individual or a group of humans pass on knowledge to another individual or a group living at different realms of time and space. Simply put, at one level, writing is a powerful technology of storing, sharing, and retrieving knowledge information codified in linguistic codes.

On the other hand, if one considers the second dimension, then writing is a thought processes during which words are put together to convey one's ideas and emotions. Thoughts unless uttered or written down, do not have a physical and real existence and thus do not make a coherent and holistic sense even to the thinker himself. In order to appeal to one's understanding, thoughts need to make their impression on our senses by creating an image of the real world through the use of graphics and letters. Once shapeless thoughts are extracted from our mind, these can be observed and reacted upon, that is, either the thoughts are accepted as they are or they may be taken to be built upon, to be pondered ponder over, or to be judged for their effects in achieving a communicational goal.

Again writing is done not merely by putting graphic symbols onto paper. The symbols have to be put together using accepted conventions of a linguistic community. According to Byrne (1979) "writing is clearly much more than production of graphical symbols" (Byrne,

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1979, p.1). When arranged according to certain conventions, these graphical symbols form words which in turn make sentences (following grammar rules). Byrne adds that "writing involves encoding of message of some kind through which the writer translates his/her thoughts into language" (*ibid*: p.1). It is this strong connection between writing and thinking that makes writing a very important component of language learning programs.

Components of Writing

Written expression draws upon a number of underlying components. These building blocks of written languages are often interrelated. Raimes (1983) shows an array of these components that a writer must deal with in order to produce a good piece of writing:

Producing a Piece of Writing

SNYTAX
sentence structure,
sentence boundaries,
stylistic choices, *etc.*

CONTENT
relevance, clarity,
originality,
logic, *etc.*

GRAMMAR
rules for verbs,
agreement, articles,
pronouns, *etc.*

THE WRITER'S
PROCESS
getting ideas,
getting started,
writing drafts,
revising

Clear, fluent, and
effective communication
of ideas

MECHANICS
handwriting,
spelling,
punctuation, *etc.*

AUDIENCE
the reader/s

ORGANIZATION
paragraphs,
topic and support,
cohesion and unity

WORD CHOICE
vocabulary,
idiom, tone

PURPOSE
the reason for writing

Fig 1. Producing a piece of writing (Raimes 1983, p. 6)

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Similarly, White (1995) views writing as an activity "involving a number of thinking processes which are drawn upon in varied and complex ways as an individual composes, transcribes, evaluates, and revises." (White, 1995: p. v)

Writing is very much a thought process in itself as it is a medium of communicating our thoughts to ourselves and to others. It is a mode in which inner thoughts are developed. We write to explore what is lying in our mind and in this way it is not simply directly putting down ready - made thoughts on paper rather it is developing a stream of thoughts on paper or screen. Most writers do not end up with the exact amount of thoughts initially conceived. Chances are, it is just a germ, a spark of thought springing up in mind and later getting nourishment on paper or on computer screen which leads to its blossoming. Therefore, in my opinion, writing is the act of conceiving ideas, developing it, modifying it, altering it till one is finally satisfied with the final product.

The invention of writing influences the ways we learn and has impacted our cognitive world immensely. Pennington (2000) observes:

> Writing has evolved as a system for recording language in its externalized form, as speech, and in its internalized form, as ideas. In the later capacity, it has no doubt helped to promote the (at least partly independent) development of the cognitive side of the language-and indeed, our cognitive abilities more generally-by making possible complex instructions of ideas built on a mountain or chain of "captured" thoughts, which, when written down, can be increasingly probed and built upon…. Writing became a means of capturing our thoughts, and the thoughts of others, of storing them and holding them constant for later reflection, contemplation and development. In this way, writing made it possible to greatly expand our ability to process our own thoughts and the thoughts of others. That is, writing expanded our cognitive worlds and our ability to create new cognitive worlds. (Quoted in Pennington, 2004, p 69)

 Irmscher's (1979) description of writing can be summed up as a special kind of mental process, and a mode of learning in itself. However, the process of writing goes beyond mere production of words, sentences and paragraph and it necessarily involves various processes like thinking, planning, writing, reading, rewriting, revising and editing. In fact, "it is a complex process with a number of operations going on simultaneously" (Hedge, 1988, p. 19). In other words, the complexity of writing lies in the fact that these activities do not always happen in a series; instead they take place recursively and randomly.

Meaning is another central element common to the definition of writing. For example, Murray (1978) defines writing as "the process of writing language to discover meaning in experience and to communicate it." Zamel (1983) describes the composing process as a "non-linear, exploratory and generative process whereby writers discover and reformulate their ideas when they attempt to approximate meaning." (Cited in Hyland, 2003: 11)

Stages/Processes of Writing

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The process of writing comprises a number of stages which Hedge (1988) represents in the following way:
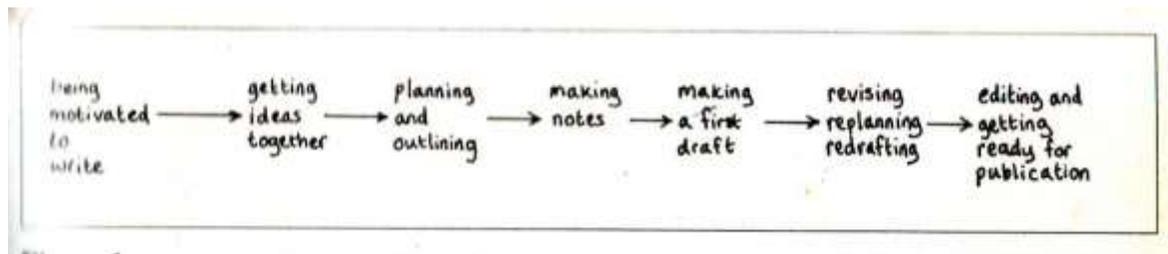
Fig 2. The process of writing (Hedge 1988 p. 21)

The process of writing is extremely messy at the beginning which eventually results in clarity. The following illustration by Smith (in Hedge 1988, p. 21) shows the different messy stages of the production of a composition:
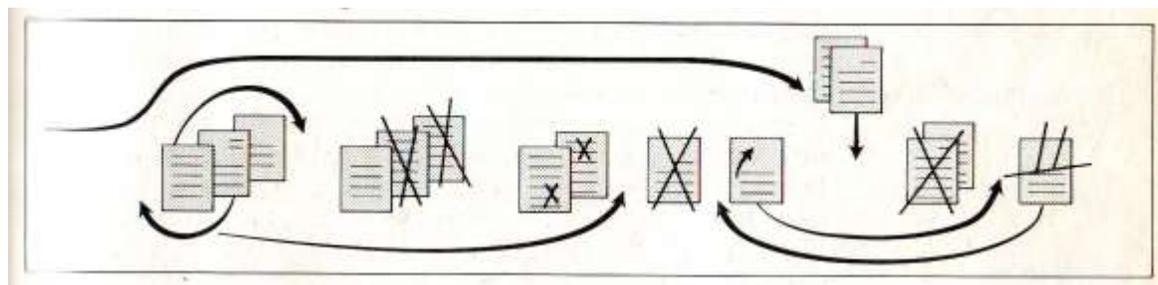

Fig 3. Messy stages of writing (from Hedge 1988 p. 21)

Typically, this messy process of writing has been characterized by three main stages: pre-writing or planning, writing and re-writing/revisioning and editing (Hedge 1988, Peacock 1986). Peacock (1986) uses the terms composing, transcribing, and revising for these three inter-dependent stages of writing. All these three stages combine together and form the writing process that leads to communication of ideas. In the composing stages, writers execute their planning and take up the content of the message to be communicated. They decide on the appropriate grammatical structures and words to communicate those ideas. The transcribing stage is the production stage in which graphic symbols are put together following the orthographic conventions. The editing and improving the clarity of the messages to be expressed is done in the revising stage. Hedge (1988) explains these stages in more details:

Pre-writing or planning:

The purpose of writing and the audience for a piece of writing are very crucial at the planning stage as purpose and target audience influence one's choice of language to be used, that is, the purpose and audience for writing guide the writer "to select what to say and how to present it in the most appropriate style-formal, friendly, serious, or tentative" (p. 22). The

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amount of pre-writing or planning varies according to the task at hand e.g. an email to a very close friend is very spontaneous whereas an academic paper is highly planned.

Writing and re-writing/revisioning:

For an efficient writer, this stage typically involves writing down the ideas first without focusing too much on spelling, grammar, and punctuation, that is, the main focus at this stage is on the content or the subject matter of the intended piece of writing. In between planning and writing is the intervening stage, the rewriting/revisioning stage. Revisioning happens at the level of vocabulary, rearranging sentences and patterns, clarifying thoughts and links between them, omitting repeated ideas, filling gaps between ides expressed and so on. Writing, also known as drafting, focuses on *what* to say whereas re-writing or redrafting focuses on *how* to say it effectively.

Editing:

Editing is a process of final readjustment of the text and correction of the linguistic flaws in the text to ensure maximum accessibility to the reader. Poor writers edit their writing from the very beginning of the composition and they solely concentrate on grammar, punctuation, spelling- the lower order accuracy at the cost of the overall organizational quality. They are not aware of the fact that leaving their writing for later re-thinking and reorganizing is essential to producing quality writing.

Writing is generally considered a difficult activity since it involves a great deal of thinking, planning, drafting and revising before producing a finished text. This apparent complexity of writing makes it interesting to investigate its unique nature among the other language skills. In the following section we will look at the nature of writing and compare it with speech.

Common Writing tasks at the University

The Educational Testing Service conducted the most comprehensive study of academic writing tasks (Hate et. al., 1996, cited in Hinkel 2004) across the Universities in the United States of America and found that the typical academic essays at universities are of 5 to 10 or more than 10 pages length. Assignments of this length are more common in humanities than in science and engineering and involve library research and information from a variety of sources. Essays of medium length (1 to 5 pages) are common in almost all departments except for physics, mathematics s and engineering. These assignments include library research reports, laboratory or experiment reports and book reviews. Short writing tasks (0.5 to 1.5 pages) include lab reports, case studies, annotations of literature etc. summaries and free writing tasks, journal entries, notes on personal thoughts and experiences are found to be exclusively used in English composition tasks courses.

Basing on Hate et. al. (1996) survey, Hinkel (2004) lists the most common types of rhetorical formats found in-class and out-of-class writing assignments at undergraduate level:

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- **Exposition** (short tasks required largely in introductions and explanations of material or content to follow, and thus it is a component of all assignment types)
- **Cause-effect interpretation** (by far the most prevalent writing task, found in over half of all writing assignments)
- **Classification** of events, facts, and developments according to a generalized theoretical or factual scheme
- **Comparison/contrast** of entities, theories, methods, analyses, and approaches (in short assignments)
- **Analysis** of information/facts (in medium -length assignments)
- **Argumentation** based on facts/research/published literature (in medium length assignments)

Types of writing assignments (in declining order of frequency) (from Hinkel 2004, p. 27)

Relatively less common rhetorical formats found are expanded definition, process analysis, and fact based exemplification. Narration and description were not found in any assignment.

Hinkel also found that the most crucial sub skill of writing to be successful in the academy is discourse and information organization , the next important ones being the command of standard written English (grammar, phrasing, and sentence structure), and vocabulary. Apart from these textual demands in writing, almost all writing assignments at university level appear to be challenging to ESL learners as it is often found that these assignments demand a number of different writing tasks.

> … particularly all writing assignments necessitate more than one writing task, such as exposition in the introduction, followed by cause/effect or comparison/contrast rhetorical structures, and possibly back to exposition in the conclusion. For instance, most types of writing assignments can include summaries of published works or synthesis of multiple sources of information or data. In this case, the writing task would include synthesis (or analysis) of information, paraphrasing, and restatement skills. (p. 18)

Techniques of Teaching Academic Writing in EFL/ESL Context

Jordan (1997) points out an array of approaches to teaching academic writing. For example, he cites a number of books on genre approach to teaching academic writing: Neissberg and Buker (1990), Dudeley –Evans (1985), Clanchy and Ballard(1992). These books contain common language functions in academic writing such as description, narration, instruction, explanation, definition, classification, exemplification, comparison and contrast, cause and effect, discussion and argumentation etc.

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Jordan argues that these books follow product oriented approaches to teaching writing which during 1980s, were criticized on the ground that the use of model text and parallel writing prescribed in this approach put limitations on learners' ability to write freely. On the other end of the continuum is process approach which is concerned with the mental processes involved in writing. A process approach 'puts meaning to the fore rather than form' (p 167) and is learner centered. According to White and Arndt (1991, cited in Jordan 1997), a process-focused approach to writing is an enabling approach… the goal of this approach is to nurture the skills with which writers work out their own solution to the problem they set themselves, with which they shape their raw material into a coherent message, and with which they work towards an acceptable and appropriate form for expressing it.

Writing instructions in books following the process approach are arranged according to the sequences and stages of writing: preliminary ideas, prewriting activities, the outline, getting started, the first paragraph, the first draft, revising, editing, proofreading, further draft etc. Jordan cites White and McGovern (1994) as an example of such books. Typical writing tasks in this book have the following stages:

Discussion
Brainstorming
Self-evaluation
Planning
Peer evaluation
Writing the first draft
Self-evaluation
Peer evaluation
Revision/rewriting
Writing the second draft
Teacher evaluation and marking

Problems with Teaching Writing in Bangladesh

It will probably not be an overstatement to say that teaching of writing is non-existent in most Bangladeshi schools: both in case of Bangla and English. Almost all teachers at school level lack minimum proficiency in English and do not have personal experience in composing in English or even in Bangla. English knowledge for most teachers is knowledge of constructing grammatically correct isolated single sentences and translating fixed expressions from Bangla to English or From English to Bangla.

Teaching of writing in the USA and in the UK has long back shifted its attention from dealing with finished product of writing to the processes of writing (Tyson, 1998). Unfortunately, in Bangladesh the shift hasn't happened yet even at the university writing courses. At university level, teaching reading and writing is mainly done in lecture mode that is without enough engagement with the text being read and written. Traditional view of teaching has left very less space for manipulating text knowledge and producing a text.

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Most learners studying in private universities come from a sound socio-economic background. Though we do not have empirical studies to substantiate our claim, we assume from personal experience and from informal talks with learners that almost all of them took tuitions for English. Yet, they lack the minimum proficiency in writing. When, English foundation courses in private universities want students not only to acquire the language but also to be efficient in performing the academic functions in that language, majority of the learners can reproduce only memorized chunks and place them according to the demands and topics of a writing task. As mentioned previously the amount of 'writing' that actually takes place in schools is very rare. Memorizing selective paragraphs, essays, précis, application, and letters is very common in schools and intermediate colleges in Bangladeshi rural and suburban districts. When at school learners independent thinking has never been nurtured or encouraged, university values critical thinking and creativity in the writing of the undergraduate students.

Students entering universities use English for all academic and administrative purposes. English is required to listen to lectures, to ask questions in the classroom, to discuss during counseling in English, and to make formal presentations in English. These contexts of academic activities are mainly spoken. It is often seen that enthusiastic students discussing their problems and personal interests with the teachers. However, students hardly come for discussing their writing.

Analyzing the Writing Tasks at East West University

East West University was established by a non-profit, non-political, charitable organization called Progoti Foundation for Education and Development in 1996 under The Private University Act (Act 34) of 1992 of Bangladesh Government. In 1996, the university started with 6 faculty members and 20 students and today the university has approximately 187 faculty members and 5000 students enrolled in various undergraduate and post graduate courses offered by the university such as Business Studies, Pharmacy, Engineering, Economics, and English. The university is one of the best performing universities in Bangladesh and is administered by its Board of Directors. The mission statement of the university claims

1. to provide, at a reasonable cost, tertiary education characterized by academic excellence in a range of subjects that are particularly relevant to current and anticipated societal needs.
2. to provide students with opportunities, resources and expertise to achieve academic, personal and career goals within a stimulating and supportive environment.
3. to maintain high quality in both instruction and research as well as to render community service through dissemination of information, organization of training programs and other activities.
4. to provide a humane, responsive and invigorating atmosphere for productive learning and innovative thinking.

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The university offers three service courses compulsory for every undergraduate student across disciplines. In addition to these courses a remedial course is offered to students with poor English proficiency. Student placement in a remedial course is determined by their performance in the admission test. Following is a brief description of these service courses taken from the course outline:

1. **Remedial course (Eng 099)**

   The objective of the course is to help students attain a basic proficiency in four language skills: listening, speaking, reading, and writing.

2. **Spoken English (Eng 100)**

   This course is meant to provide extensive practice in oral expression to meet students' needs for oral communication in practical life. The course will focus on both accuracy and fluency and provides practice in functional and situational English. It will train students for seminar presentations, extempore speeches, debates, and facing and taking interviews along with a number of strategies of oral communication skills.

3. **Basic English (Eng 101)**

   The course seeks to provide training in the four basic skills of English: listening, speaking, reading and writing. It also includes contextual grammar with a learner focus. The grammatical components will be covered in an integrative and holistic way and addressed basically through reading, writing, and speaking, with meaning-focused activities.

   Course Objective:

   This course is primarily designed to provide the opportunity for understanding and improving communications skills especially reading and writing. Students are expected:

   1. To become informed readers and critics of any text in English.
   2. To gain an understanding of the underlying principles of effective writing styles.
   3. To develop strategies for writing paragraphs. These strategies will include generating ideas, organizing thoughts in a paragraph, rewriting and proofreading.
   4. To demonstrate an ability to prepare and deliver effective spoken responses.
   5. To improve skills in critical listening and thinking.
                (as stated in the course outline).

4. **Composition and communication skills (Eng 102)**

   The course stresses on developing writing skills. The components of the course are writing reports, essays of different types (mainly expository, argumentative, narrative, and descriptive) formal letters (letters in academic settings, job applications, CVs), summary writing, and writing assignments, term/research papers with bibliography, footnotes and index. It also stresses on correction of spelling, grammar and usage.

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Course Objective:

This course is designed to give students scope to practice English and communication skills vital for people who need to use the language in their professional lives. In doing so, the course will enable students:

1. To become an informed consumer and critic of any text written in English.
2. To gain an understanding of the underlying principles of effective writing styles.
3. To gain an understanding of the importance of the organization techniques of writing adapting to a variety of audiences and occasions.
4. To demonstrate an ability to prepare and deliver effective written responses.
5. To improve skills in critical reading and thinking.
   (as stated in the course outline)

An analysis of all the components dealing with writing in two midterm exams and the semester final exam shows the following tasks that required controlled and free writing:

a. Fill in the blanks for testing vocabulary and discrete grammar item such as tense, article, voice etc. (Eng 099, Eng 101)

b. Correcting errors at paragraph level (Eng 099, Eng 101, and Eng 102)

c. Completing incomplete sentences (Eng 099)

d. Joining sentences (in Eng 099, Eng 101)

e. Making sentences with words provided (Eng 099, Eng 101)

f. Short questions based on reading comprehension passage (in Eng 099, Eng 101)

g. Summary writing(in Eng 101)

h. Paragraph writing(in Eng 099, Eng 101)

i. Essay writing (Eng 102)

j. Research paper (in Eng 102)

We will analyze these tasks against the evaluation criteria Hedge has proposed and finally take examples from published materials on writing tasks that are potentially effective in promoting learning.

The writing tasks listed above fall into three broad categories: controlled, text based guided writing and free writing.

Controlled Composition:

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In a controlled composition exercise students are usually provided a text to work with so that they do not have to deal with content and ideas, organization and sentence structure. Most controlled writing exercises focuses on a single item at a time and requires minimal changes in the text at the level of grammar and syntax level. These changes may include number, tenses, reported/reporting speech, active/passive voice, relative clause and post nominal clause and so on. Students are not asked to add any new idea or content element of their own. Controlled writing tasks are thought to have several advantages:

> Controlled composition focuses the students' attention on specific features of the written language. It is a good method of reinforcing grammar, vocabulary and syntax in context. In addition as the students write the passages, they are using the conventions of written English, such as indentation, punctuation, connecting words, and spelling. (Raimes 1983, p. 97)

It seems that the English foundation courses at EWU are overwhelmingly enthusiastic about the advantages of controlled writing tasks as perceived by Raimes. However, an analysis of the writing tasks in the subsequent section shows a number of demerits of the purely controlled writing tasks.

Following are some of the controlled writing tasks used in Eng 099 and Eng 101 courses:

Task type 1: Fill in the blanks:

Fill in the blanks using appropriate words provided in the box. (You may need to change the form of the words): (0.5X10=5)

Chopped	*Between*	*quick*	*late*	*that*
Call	*Large*	*make*	*bring*	*part*

In the German immigrants to the United States (2) ------ the custom of eating (3) ------ meat steak. By the early (4) ------ of this century, Americans were eating hamburger steaks (5) ------ slices of bread and were (6) ------ the sandwich a 'hamburger'. The sandwich (7) ------ spread throughout the United States in the 1930s and after, many small American restaurants advertised 'the best hamburger in town', but it was (8) ------ companies such as White Castle, McDonalds, Burger King, and Wendy's in the United States and Wimpy's in England (9) ------ made the hamburger a standard kind of fast food all over the United States and, recently, the world. Hamburgers (10) ------ by US companies are now sold in Venezuela, China, Japan, and Moscow.

(1) ------ nineteenth century,

Insert articles where necessary. Put a cross (X) in the blank if no article is needed: (.5X5=2.5)
I am (1) ---- foreigner teaching Arts to 'O' and 'A' level students in (2) ------ English medium school in (3) ------- Uttara. I like (4) --- ---- magnificent school building and I like my students too. They are not very good in (5) --- ---- English but very enthusiastic about learning it.

Put the verbs in bracket in their correct tense: (.5X5=2.5)

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An Arab prince had (1) (hear) that in a certain town there was a judge who (2) (be) very clever in discovering the truth. The prince (3) (wish) to test the ability of the judge personally, and so he (4) (disguise) himself as a merchant and (5) (set) out for the town on his horse.

Task type 2: Correcting errors at paragraph level:

Find out the verbs that are not in agreement with their subjects and correct them. Underline your corrections: (2.5)

All around the world, there is international students at institutions of higher learning. The definition of an international student is "a postsecondary student from another country." The meaning of post secondary is "after high school." Another phrase for international student are "foreign students." The word foreign mean "of a different country or culture." Even so, some people doesn't like the word foreign, so they uses the phrase "international students."

Task type 3: Completing incomplete sentences:

Complete the following sentences meaningfully: (.5x5=2.5)
(a) He loved it.............................
(b) …………………..to get a good grade?
(c) The prince wished to.......................
(d) Have you ever..........................
(e) He always…………………….

Task type 4: Joining sentences:

Join the following sentences/ combine each group of sentences to make a meaningful sentence:

   a. *Hippies were young people. They were mainly from the well-to-do middle classes. They rebelled against society in the sixties and early seventies.*

   b. *Winston Churchill was the famous leader of England during the Second World War. He worked late at night. He also often took naps during the day.*

   c. *Networking is a process of expanding communication all over the world. It is a process of expanding interaction all over the world. This process is done by connecting many computers.*

   d. *Last summer he went to his village. He went there to spend his holidays. He stayed there with his uncle. His uncle is a doctor.*

   e. *He made a brilliant result. He heard the news. He was delighted.*

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However, these tasks apparently involve minimal student engagement; writing tasks such as change the verbs which are not in agreement with their subject or use the appropriate tense/ article are very mechanical in nature and therefore does not engage learners creative muscle. The tasks are purely product oriented and no particular form or function of writing is aimed in these exercises. Task motivation is totally absent as learners can hardly link these to their experience. There has not been enough support given to the learners either in the form of a model or an example of a solved question. No particular context is provided in which the task is likely to appear. The teacher is the only audience and classroom interaction is kept to bare minimum. Though grammar teaching, the aim of these exercises, might be useful, contextualizing the tasks will be more fruitful to ESL learners than these discrete point grammar tasks.

Conclusion

Integrating texts and information from various sources is a highly complex process that involves sub processes like reading, understanding, critiquing, linking ideas and information from other sources and so on. There are learning steps involved in composing academic text-summarizing ideas, expanding them, imitating the academic style and the final synthesis of the ideas and information from background reading. I strongly believe that incorporating these sub skills into academic writing develops over time. So initially, university students need to learn summarizing a single text. EFL learners' reading ability seriously affects the quality of summaries as found in the students' summary writing. They simply locate the topic sentences from different paragraphs of a text and put them together without caring for coherence. This is particularly true when students work with expository text. Summarizing expository text is difficult at this level and I think, summarizing narratives and stories will be more encouraging and will produce more confidence in students. Composition instruction for academic writing in EFL situation must realize that the quality of summarizing, paraphrasing, original explanation improve with enhanced language proficiency and repeated practice.

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Using Multi Media for Training in Soft Skills Training

Dr. Melissa Helen

Importance of Soft Skills Training in a Number of Professional Colleges

The new millennium ushered in an accelerated pace of development in the realm of technology. The repercussions of the rapid changes are witnessed in the liberalization of trade and economy. Liberalisation in turn has led to privitisation and globalization and the subsequent rise of multinational companies -- the ripples of which are seen in the entry of the Multinational companies and outsourcing industry in India.

Liberalisation and privitisation have allowed the Government of India and its regulatory bodies such as AICTE and the University Grants Commission to permit a number of private colleges where technical and professional education is imparted. This has led to the importance of soft skills training in a number of professional colleges. Besides preparing them for placements, the faculty of English is also responsible of grooming students.

The original concept of education and the *Idea of a University* propounded by Cardinal Newman and others was different than what it happens to be in this age. In the contemporary world, education is closely interlinked with employment. Therefore, students require subjects such as value education and moral science from their school onwards.

Soft Skills and Personality Development Needed in Professional Colleges

At the professional colleges, where the emphasis is on imparting technical knowledge and skills, there is a need for a program in either soft skills or personality development. A soft skills course or a course in personality development cannot be taught in the traditional. In fact when there is emphasis on using ICT enabled methodologies in science and technology, a course that imparts training in personality development cannot ignore the usage of technology. The traditional lecture mode would make the teachers obsolete, the sessions boring, and also impractical in view of the time constraints.

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Modes of Learning

The facilitator for any learning program should bear it in mind that human beings learn through a variety of modes. Foremost among them are: Auditory, Visual and Kinesthetic experience .A number of researches have demonstrated the effectiveness of audio-visual training aids in many kinds of learning. It has also been established that visual aids stimulate the cognitive process and reinforce the verbal message to a significant degree.

Function of English Language Teachers

The English language teachers who act as facilitators for not only language learning but also for the soft skills/ personality development programs need to bear in mind that creating and using effective support material has a threefold advantage: in sustaining the learner interest, aids in the learners' ability to retain and recall the information, and, apply it to their experience. However, while using the audio visual forms, caution should be taken to avoid possible distractions that will destroy the intended learning. Using simple aids that will act as supplements to the primary message is the best approach.

Faclilators can use either the training materials commercially available in the market, or use the multimedia to design/create their own modules/materials, or even adapt some as the situation/topic requires.

Teaching-Learning Process in Colleges of Technology – Five Stages

The integration of technology into personality development program marks a strategic development in the teaching-learning process. Rozalind G. Muir-Herzig in his paper *Technology and its impact in the classroom,* refers to David Dwyer's five stages of integrating technology into the classroom.

The first stage of entry, is characterized by teachers having doubts about technology as their classrooms begin to change.

The second stage the adoption of technology to support traditional methods.

The third stage is likely to show improvement in the levels of motivation and interest of the students.

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A thorough integration of technology is seen in its fourth stage of adaptation in which students are more actively engaged in learning and their productivity levels increase.

The fifth and the final stage is the stage of invention which is pictured by teachers being prepared to develop all new learning environments utilizing technology as a flexible tool and where teachers view learning as an active, creative, and socially interactive process, and, knowledge is something students constructed rather than something that can be transferred (Herzig, 124-125).

A Lesson from Computer Introduction

The situation of using technology integrated personality development programs where soft skills are taught is analogous to the situation when computers were initially introduced in the schools in the West.

According to David Dwyer, the project, Apple Classrooms of Tomorrow™ (ACOT) was launched at a time when excitement about the potential of technology to enhance learning abounded. Many promised that technology in schools would some day be as common as paper and pencils, and many educators believed that technology would revolutionize America's ailing education system. Citing Baker, Herman et. Al.,report, Dwyer writes that:

> Teachers successfully translated traditional text-based, lecture-recitation-seatwork instructional approaches to the new electronic medium, and for a time, whole-group instruction predominated in the classrooms. Student deportment and attendance improved across all sites, and student attitude toward self and learning showed progress. (Test scores indicated that, at the very least, students were doing as well as they might without all of the technology, and some were clearly performing better. (5)

Situation in Andhra Pradesh and Other States – Proliferation and Dilution

In the context of India and particularly the Sate of Andhra Pradesh, the proliferation of engineering colleges has led to its dilution of professional education (with a few exceptions). The language teachers are given the responsibility of being the trainers for the personality development sessions. It is their paramount responsibility to bring a drastic change in the demeanor of the students (through the personality development sessions).

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Hence there is a shift in the focus of their teaching -- from teachers of language to being facilitators, now they are called upon to be effective trainers.

Further, they face the daunting task of vying for their interest, and motivating them to attend a non-credit course amidst their technical courses. In most instances the engineering colleges are generally located in the suburbs of the city, therefore, issues such as the location of the campus, the distance travelled by the students and transportation woes need to be factored in.

A Report from Personal Research and Experience

The following paragraphs enumerate the writer's experience in integrating technology for one such personality development program. The constitution of technology and multimedia is large and varied, similarly, the components of soft skills is equally varied. Therefore the paper attempts to discuss the integration of technology in relation to a few topics related to personality development.

Motivational Videos and Songs

Challenging and motivating videos and PPTs

Increasing their levels of motivation to attend the sessions is always a big challenge. A number of motivational videos are available on the website which are free to download. *The True Story of a Carpenter, Who moved My Cheese, Priorities of life* etc. which can be used for various topics. One of the most challenging video is on an astonishing person is Nicholas James Vujicic (VOY-chic) born in 1982. He is a Serbian Australian evangelist and motivational speaker born with tetra-Amelia syndrome, a rare disorder characterized by the absence of all four limbs.

He is limbless, missing both arms at shoulder level, as well as legs. On his legs he is toeless except for two toes on one foot. He is bullied and attempted suicide and finally overcomes depression to embrace his disability and moves on to start his organization "Life without Limbs".

The writer allowed the students to watch an amazing and highly challenging video of Nick where he masters the daily tasks of life. He writes using the two toes on his left foot with a special grip that slid onto his big toe. He uses a computer and types using the "heel and

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toe" method. He throws tennis balls, plays drum pedals, get a glass of water, combs his hair, brushes his teeth, answers the phone, shave and even swim.

After the session the students are asked to give their responses and resolutions. While some students were visibly moved and almost all were challenged by Nick's life, one student appeared to be totally apathetic towards the videos. Later, upon inquiry, it was revealed that the student had some family problems and the opportunity was taken to give further counseling.

Inspirational Songs

Students often require to be inspired to dream. As APJ Abdul Kalam says: you have to dream before your dreams come true.

An exposure to erstwhile pop albums such as ABBA the numbers was provided. The students were allowed to listen to numbers such as Eagle and I Have a Dream on their computers through LAN. The mellifluous songs of the old favorites offered a stark contrast to the contemporary film songs that the current generation is exposed to. After the listening session, they were asked to spend time about their dreams for their future. It was then followed by a power point presentation on goal setting, time management, prioritizing and values followed by task sheets for self analysis.

Popular numbers like Waka Waka and others songs from the movies also may be used.

Computers and Awareness of One's Personality

After lectures on the theories and types of personality, the students are made to go through the assessments tests that are available on line as well as in the Globarena software, particularly the Aptitude Lab client. The students are also exposed to videos on Body Language both from the internet and also K-Van software that is followed by a test for interpreting body language. The students get to read their scores and also assess their own body language. While the students give the presentations, feedback and tips are given on improving their body language, etc.

Movies and Soft Skills

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The monotony of interacting with the computers is broken by allowing the students to discuss their favorite movies/books and the lessons from them. A power point presentation on *The Three Idiots* is followed by a session of watching *Lage Raho Munna Bhai*. The entire class participated in the lessons on the importance of interpersonal skills. The session is followed by forming students into groups and allowing them to discuss various aspects of soft skills such as leadership in *Eega*, team spirit in *Chuck De India*, *Taare Zameen Par* etc.

Kinesthetic Experience

While the four stages that Dwyer refers to provide scope for auditory and visual learning, the final stage can involve a project in which students form into groups and create/produce a small video/documentary on various topics that interest them. This will form their kinesthetic experience.

The experiential learning process of the project will require the students to practice, learn and assess their own team spirit, leadership skills. It would require them to manage time, people and resources, and calls forth their negotiation skills. They would also learn how to resolve conflicts.

Though the final stage is time consuming and challenging in the backdrop of the time constraints, it would be the consummation of the personality development course and also provide the students with a sense of challenge. The successful accomplishment of the task will satisfy them and also empower them with confidence. The experiential learning becomes a training in itself for both the trainer and the students.

Conclusion

Ever since industrialization, there has been an emphasis on the need for training for various needs and in all spheres. Research has proven the importance of training for development.Training the personnel of a firm for development of the organization is different from training students in soft skills and personality development. One common factor, however, is that training consists largely of "well organized opportunities for participants to acquire understanding and competencies they realize they need "(Lynton,7).

However, it is a known fact the demands in tests and examinations create an assessment. The shortage of time collaborative work or planning, or even professional

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development in ICT poses a number of problems. Therefore there should be focus on training the teachers.

In the contemporary scenario of professional education, most of the institutes realize the need for training the students. But, sadly, they do not send the trainer to be trained in these areas. They often enlist the faculty from the department of English to be the trainers. Most managements do not relieve their staff for refresher courses or other trainng programs for a number of reasons. The trainers may not be bringing in " an adequate standard of competence in the field for training" in training methodologies (Lynton,201). This implies that the teacher-turned-trainer stumbles his/her way through the various stages of planning, designing, and implementation of the training sessions.

In India, awareness about the pre-service and in-service training is limited, and possibilities of attending them are equally sparse. While most institutions would like to impart soft skills training to their students, they ignore the importance of training the trainer. Lynton and Pareek emphasize on the importance of improving the professional competence of trainers through many day-to-day activities and by learning from each other's session (280).

There is a dire need for not only training the students in soft skills but also enabling the trainees to be professionally trained. This will ensure the effectiveness and success of any training programs. The management as well as the trainers and trainees would benefit if the organization send the trainers for training which is imperative for teachers in their mid-career, whose services are required to handle such courses in soft skills/personality development.

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An Investigation into Some of the Learning Problems in English Language Writing among Lambada Community Learners in Andhra Pradesh

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AN INVESTIGATION INTO SOME OF THE LEARNING PROBLEMS IN ENGLISH LANGUAGE WRITING AMONG LAMBADA COMMUNITY LEARNERS IN ANDHRA PRADESH

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Dedicated to…

My Beloved Parents

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The writing of a dissertation is a lonely and isolating experience, yet it is obviously not possible without the personal and practical support of numerous people. I owe my gratitude to all those people who have made this dissertation possible and because of whom my research experience has been one that I will cherish forever.

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Dedicated to…

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ABSTRACT

The thesis entitled, "AN INVESTIGATION INTO SOME OF THE LEARNING PROBLEMS IN ENGLISH LANGUAGE WRITING AMONG LAMBADA COMMUNITY LEARNERS IN ANDHRA PRADESH", attempts to teach basic grammar words to the Lambada community learners. It proposes to teach writing through content and structural words, and use strategies that are suitable to the level of the learners. It also tries to motivate and provide a context to improve writing. The purpose of this study is to investigate, analyse and understand the issues involved in the teaching of writing at the high school level. Class VIII class learners of the Lambada community in the Government School of Gokafaslawad of Mahaboob Nagar District were chosen as the subjects of the study. Teaching writing is the focus of the study as it is the most essential skill for academic purposes.

The study hypothesizes that teaching writing through charts, blackboard, handouts of content and structural words would serve as a successful strategy to enhance the writing skills of Lambada community learners in Government schools in rural areas.

The study is carried out in three phases. Phase one identifies the problems that the first generation learners encounter while performing writing tasks. This is done through classroom observation, questionnaire, pre-test, analysis of the classroom tasks, analysis of the answer scripts, and interviews with teachers, learners, parents and administrators.

After analysing the problems, the second phase concentrates on the teaching of writing to the learners over a period of time by providing handouts and giving practice in using classroom tasks, activities, and providing meanings of words, asking questions, giving explanation and conducting discussions. Some of the tools used for the purpose of teaching writing are-

reading cards, story books, handouts, blackboard and so on. Phase three consists of assessment of learners' achievement in terms of the word level which they have gained over a period of twenty five instructional sessions. This is done through an end test, which tests the learners improved proficiency in writing.

The first chapter presents the rationale of the study. It discusses the ELT situation in India focussing on first generation learners of ZPHS, Mahaboob Nagar District and also discusses the history of ELT in India. This chapter also explains the importance of English for Lambada learners, the purpose of teaching writing and the scope of the study.

The second chapter explains the importance of writing and writing as a discourse. It also presents the various kinds of approaches and methods to writing, different kinds of writing and the nature of writing. This chapter discusses the review of various related researches carried out in the area of teaching writing. The chapter concludes with a discussion of Munby's (1978) 'taxonomy of language skills'. Further an attempt is made to bid the study on a suitable theoretical framework followed by a discussion about its implications and significance for Lambada community learners in the teaching/learning of English.

Chapter three deals with the research design of the study. It describes the research instruments used for data collection, the procedures followed and the type of data collected from the instruments of the study.

The fourth chapter deals with the presentation and interpretation of data. It furnishes the information gathered by administering a questionnaire and by analysing the responses of the teachers and learners recorded in formal and informal interviews. The analysis of the pre-test, improvement tasks and the end test are also presented.

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Chapter five presents the findings of the study and discusses their implications for teachers, learners, parents, and administrators. It also puts forth the some recommendations for teachers, policy makers and materials producers. Suggestions for further research in the area are also indicated.

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Chapter 1

Introduction

CHAPTER - I

1.0 Introduction

Formally English has a position as an Associate/Official Language, but in fact it is the most important language of India. After Hindi, it is the most commonly spoken language across India. Indians who know English will always try to demonstrate and be acquainted with English. English for Indians symbolizes- better education, better culture and higher intellect. Indians who know English and who frequently come together to converse in Indian languages with their fellow Indians get accustomed to use many English words in the middle of their conversations. English also serves as the prime communicator among Indians who speak various different languages. English is also very important in some of the major institutions in India– legal, financial, educational, business and so on. Until the beginning of 1990s, English movies screened in India were not translated or dubbed into Indian languages, and were meant for the English speakers only. The reason is Indians give such importance to English is related to the fact that it is a Global Language.

This chapter talks about the brief history of English language in India, and the status of English language teaching in India. It also describes the problems in the writing skills of a community of learners called Lambada in Andhra Pradesh. It also discusses the underlying principles and the goals of present the study, the purposes of teaching English as a second language and finally details the scope of the present research. The organization of the study is outlined in the final section of this chapter.

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1.1 History of English Language in India

In the Indian subcontinent, English became the overriding language of communication amongst the sophisticated classes after the famous 'Minute' of Lord Macaulay in 1833. When the British started ruling India, they searched for Indian mediators who could help them to administer India. The British turned to high caste Indians to work for them. Many high-caste Indians, especially the Brahmins worked for them. The British policy was to create an Indian class who should think like the British, or as it was said then in Britain, "Indians in blood and colour but English in taste, in opinions, morals and intellect". The British also established Universities in India based on British models with emphasis on English in India. So Indians also got their education in British Universities. The English Christian missionaries came to India from 1813 and they also built schools at the primary level for Indians where the language of instruction was the local language. Later, the missionaries built high schools with English as the language of instruction, and this move benefitted Indians who wanted to study and have a good knowledge of English. From then onwards, English became the first language in Indian education. The 'modern' leaders of that era in India also supported English language, and claimed it to be the main key towards success. Indians who knew good English were seen as the new elite of India. Many new schools were established in which the language of instruction was English. Even after India's Independence, English remained as the main language of India. Officially it was given a status of an Associate language and it still remains as the important language of India. Even today schools in India that emphasize on English as the medium of instruction are considered as better schools and the same is the case at the University level also. Therefore, English in India plays a vital role.

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1.2 ELT in India

Even as the goals of English teaching and learning are being constantly redefined. Many countries like India, Pakistan, Nepal, Bangladesh and several African nations have teachers' for the teaching of English who are their own nationals, where as a few countries like Japan and China open their doors to a large number of native speakers of English to teach English.

When English was introduced in India in the curriculum of Indian schools as a language to be learned in addition to the national language it was inevitable that Governments and institutions looked forward to train their own nationals to meet the demands.

Every educational institute including the private Christian missionaries in the past provided training to nationals in the art of teaching English as a second Language, the inadequate skills in pronunciation and usage of English.

For several years in our Nation's history, the use of English continues since it serves a major purpose as a National Link-Language, an International Link-Language and also as the language for library references. In 1950 the Indian Government adopted Hindi as its Official Language and English as the Associate Official Language. However this was strongly opposed, and as a result, the Official Language Act (1963) recommended for the continued use of English for further indefinite period. The Indian Education Commission (1964-1966) also recommended for the continuation of English in the interest of national integration and higher academic work.

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Thus English has come to play a vital role in India in its sociological, political, economical and academic contexts. English is the vehicle of knowledge for information of internal and international communication. It also has provided appropriate register for effective functioning in different contexts.

Regarding as a 'neutral' language for wider communication and the language of technology, modernity and development, English is also a social status symbol. However, the paradox is that, even though English enjoys a high status in the wake of globalization, its teaching and learning in the educational institutes is rather inadequate and unproductive. Current methods of teaching and learning of English in the classroom are not oriented towards using language for communicative purposes. Children need to be given the opportunity to acquire English through interesting activities that replicate real life situations.

1.3 English for Lambada Learners

Lambada is a community in India spread in Maharashtra, Andhra Pradesh, Karnataka and TamilNadu. They are also spread in other States of India. Locally they are known by different names such as Banjara, Lambadi, Sugali, Ghor etc. They live in settlements called Tandas. They have a unique culture and Dance form. The Lambada women wear colourful and beautiful costumes and have tattoos on their hands. They are classified as Scheduled Tribes in Andhra Pradesh. They speak the Lambadi Language, for which there is no script. Their traditional occupation is agriculture.

The traditional food of Lambadas is 'Bati' which is Roti. Their customs, language and dress indicate that they originated from Rajasthan. The trail of the Lambadi/Banjara can be

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verified from their language since Lambadi borrows many words from Rajasthani, Gujarathi, Marathi and the local language of the area they belong to.

The Lambada tribe is the largest in Andhra Pradesh and is politically neglected and economically challenged. Female infanticide is prevalent in the community and the issues that have caused this practice are responsible for the low status of women in society, poverty, lack of education/training and lack of facilities. The Women and girls of the tribe are deprived from social, economic and educational rights.

In Andhra Pradesh, English has long been taught as a second language and it is also the most widely accepted language for communication. For Lambadas, English learning is the biggest problem because it is a third language for them in Andhra Pradesh after their home language and the language of the society they live in. English for them is only a classroom language and therefore they cannot use English in their everyday communication.

The present-day Lambada learners are the first generation learners in using English. Owing to the lack of exposure and lack of resources, the learners in the Tribal Welfare Schools have problems in learning English. Here "learning" of English includes learning to read, write and speak English in everyday life.

The present study thus attempts to identify the causes for the low achievement in the English of Lambada learners, investigate their present level of language use and finally find a solution to bridge the gaps and discrepancies. This study may enable them to be on par with their counterparts in the urban areas. The Lambada learners have problems with English because they neglect the English language and give importance to their own tradition and culture.

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"India is a multilingual country with different castes, language families, and cultural patterns. There is a caste system in India which is taking a very important role, and at the same time it is creating problems in the field of education to Lambada community learners," observes Lawton (1975; 30), and states that, "It is the most rigid form of stratification, i.e mobility from one level in society to another is extremely difficult. It not theoretically impossible; individual are borne into a position in the hierarchy, roles are ascribed rather than achieved, and caste is frequently justified on religious beliefs".

1.4 Problems of the Lambada Learners

Lambada learners have problems with learning the English language in general, but they are very poor in their writing skills in particular because they are very backward socio-economically, psychologically, linguistically and culturally. When compared to other learners, the Lambada learners can be said to have special and specific problems. Lambada is a community which does not have a social status in the society, and they are culturally backward because they are away from the society, especially they live near forests. The Lambada learner's economical position is not good and so they go for hunting the animals, collect the forest food and besides these, agriculture happens to be their main profession. The Lambada learners have psychological problems, and as a result they are unable to move freely with their friends. They also have several linguistic problems which have a significant effect on their second language acquisition.

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1.4.1. Cognitive Problems

Second language writing is believed to be cognitively complex. The term "cognitive" refers to the process of information. Cognition denotes more than simply reasonable thought-like processes. It also refers to the various mental processes used in thinking, remembering, perceiving, recognizing, classifying, etc. Indeed, writing is a product of the complex interaction of the linguistic environment and the learner's internal mechanisms. Writing in a second language is divided into three stages: construction, in which the writer plans what he/she is going to write by brainstorming, using a mind-map or outline; transformation, in the form of the message when the writer is composing or revising; and execution, which corresponds to the physical process of producing text. The first two stages have been described as "setting goals and searching memory for information. Then using production systems to generate language in phases or constituents" (O' Malley and Chamot, 1990, p.42).

In structuring information, the writer uses various types of knowledge including discourse knowledge, understanding of audience, and sociolinguistic rules (O' Malley and Chamot, 1990). Organization at both the sentence and the text level is also important for effective communication of meaning, and ultimately, for the quality of written product (Scardamalia and Bereiter, 1987). As writing finishes, revision is a cognitively demanding task for L2 learners because it not only involves evaluation and modification of text written (Grabe Kaplan, 1996). From this it can be understood that writing is cognitively challenging task, which is very difficult for the Lambada learners.

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1.4.2 Psychological Problems

The process of writing in an academic environment is problematic for Lambada learners. Many of the problems in L2 writing are psychological in nature. Writing is a solitary activity and if students are required to write on their own, without the possibility of interaction or the benefit of feedback, it makes the act of writing difficult. Feedback is of utmost important to the writing process. With individual attention and sufficient feedback on errors, improvement will not take place. Most of the time, psychological problems manifest themselves in the first stage of writing i.e. in the pre-writing stage, when many students are unable to produce and generate ideas for writing a sentence. Psychological problems include lack of motivation, attitude, and negative attitude to learning and so on. Academic writing requires conscious effort and practice in composing, developing, and analyzing ideas. Once learners lose confidence in themselves they fall prey to a chain of psychological reactions. In order to overcome these problems, teachers who teach writing at any level of education must employ suitable strategies of the different stages of writing, encourage and supply the necessary input to their students.

1.4.3. Linguistic Problems

First language learners have linguistic problems in their second language writing. The first language linguistic knowledge may help to motivate, facilitate L2 writing. On the other hand, the process of writing in L1 is not equal in the process of writing in second language. But L1 helps in understanding the particular meaning of a words, sentence of L2. The Lambada learners have major linguistic problems in second language writing. The linguistic

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complexity is more for the Lambda learners as their does not help them to immediately understand English. Therefore Lambada learners have more problems than other learners.

1.5 The Rationale of the Study

The research undertaken so far has largely concentrated in finding out the educational status of the Lambada learners, the quality of schooling and their academic progress. The main aspect of this study is the researcher's personal involvement as a teacher in a High School in Mahaboob Nagar District. It was found that the teaching of writing skills was not implemented in the real classroom situations as a result of which the learners are very poor in writing, they are not able to write correct sentences. It is also observed that the teachers, especially the second language teachers, do not make use of the learners' available knowledge in teaching writing skills.

1.6 The Objectives of the Study

The main purpose of this study is to examine the following aspects connecting the teaching of writing practice of the Lambada students in a real classroom situation: a) the advantages of teaching writing skills to students. b) the problems in writing skills in English among the Lambada learners c) an investigation into the teachers as well as the students to find out their problems, and d) surveying what Lambada learners need, how they are facing these problems and what suggestions help the teachers of Lambada community to help the learners overcome their problems in English Language writing skills.

More specifically, the study aims at examining the following issues:

Finding out the problems of the Lambada learners in English language writing skills.

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- Finding out the background of the learners- socio-economic, cultural, and educational.

- To enable the Lambada learners to understand English when it is taught.

- Make them to read and write English language in their daily life.

- To find out the academic performance of the Lambada learners with specific focus on their writing.

- To find out the problems of the Lambada learners in learning English at various levels of education.

- What language policy should be adopted for tribal children in non-tribal schools?

- What should be the suitable teaching methodologies and materials to use for Lambada learners?

- How to train teachers? If they are transferred whether the new teachers have to go through training prior to the posting in tribal schools?

- Whether only tribal teachers should be posted in the tribal schools?

Through classroom observation and pre-test, the researcher will find the problems of Lambada learners in their writing. Based on the pre test, in a period of time, content and structural words will be taught with particular focus on the Lambada learners problems in second language. Twenty five sessions (one hour each) of class teaching with various strategic techniques will be done to help the Lambada learners. The words will be taught through Grammar Translation Method and Bilingual Methods. First content and structural words will be taught then make them construct small sentences.

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1.7 The Purpose of Teaching Writing Skills for Lambada Learners

The main purpose of this study is to identify the overall patterns of interaction prevailing in English for the Lambada learners at the high school level and examine the nature of learning of the Lambada learners, teacher interaction in the classroom and the behaviour of Lambada learners in these classes which, would provide an insight into the reasons responsible for the poor proficiency of Lambada learners in English.

The purposes of teaching writing skills at the high school level are as follows:

➢ To make them improve their other three language skills.

➢ make them to find out what problems they have and provide good materials,

➢ Give ideas, and motivate them to improve their writing skills.

➢ Make them to read texts and do guided written activities in order to improve their skills.

➢ Give the suggestions to the teachers' and students to record the progress made during the course.

Learning to write well is a difficult and long process which requires more effort in terms of language and thoughts. Good writing skills are essential for academic success and written work serves to provide learners with some support to prove themselves as academically sound. It also helps to become more effective learners through better thinking and better learning leading to effective writing.

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1.8 Scope of the Study

In the view of the constraints of time and resources, the researcher limited the scope of the study to the academic achievements of Lambadi community learners proficiency in English and specifically to writing skills. The researcher has sought to study class VIII Lambada learners writing skills. The main focus of the study is to help Lambada learners overcome writing problems in English language.

The researcher has undertaken into consideration the performance of learners during the researcher's training time. The researcher also limited the scope of the study by selecting only one tribal school in Mahaboob Nagar district to understand the level of Lambada learners.

1.9 Organization of the Thesis

This thesis is divided into five chapters. The first chapter is introduction, the history of English language teaching in India, the problems of Lambada learners in writing skills, their need to learn writing skills at the high school level are discussed. Then the status of English language teaching, the importance of writing skills for Lambada learners, and the purpose of teaching writing skills are detailed. Finally the objectives of the study, rationale, significance of the study are explained.

The second chapter is review of the related literature in the area of writing skills. It defines writing skills, types of writing skills and methods of teaching writing skill at the high school level. This chapter describes a few related reviews, the Lambdas and the process of writing. The third chapter deals with research design, the research questions and the tools used for data collection. It also discusses the procedure followed for data collection. Fourth

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chapter interprets the collected data. The analysis of pre-test and post-test scripts is presented. Finally the fifth chapter gives the concluding remarks and the major findings of the study. It points out the implications to the study and gives recommendations to the teachers, parents, materials producers and administrators. It also gives suggestions for further research.

1.10 Conclusion

In this chapter, the introduction of English language teaching in India, the history of English, and the status of English in India are discussed. It also discussed the purpose of English language teaching to Lambada community learners, the problems of Lambada learners in writing and the objective of the study. It presented the rationale of the study, scope of the study and the organization of the thesis.

In the following chapter the types of writing, the importance of writing and the nature of the writing are described. It deals with different approaches and methods to teach writing to Lambada community learners. It will give the review of related research and a theoretical framework for writing. It will conclude with writing as a cognitive process.

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Chapter 2

Review of related Literature

CHAPTER - II

2. 0 Introduction

The chapter discusses about the review of related literature in the area of writing skills among the Lambada community learners. The chapter begins with some definitions on writing skills, and then gives a clear idea about the importance of writing skills, how writing skills help the learners to improve their proficiency at the high school level. It also explains the various approaches to writing, methods of teaching writing, the importance of discourse, cohesion, and coherence. The types of writing the sub-skills of writing are also presented.

2. 1 Definitions of Writing

Writing is a formal interpretation which is based upon a concise, logical pattern that includes as such as information within a minimum amount of space. The definitions of writing skills given below give a clear idea of writing and the importance of the writing skills in language learning today.

➢ Writing, the visible recording of language peculiar to the human species. Writing enables the transmission of ideas over vast distances of time and space and is a prerequisite of complex civilization. (By Columbia Encyclopaedia).

➢ Writing is the representation of language in a textual medium through the use of a set of signs or symbols. It is distinguished from illustration, such as cave drawing and painting and the recording of language via a contextual medium such as magnetic tape, audio. (Wikipedia).

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- Widdowson (1979) describes writing as the use of the visual medium to manifest the graphological and grammatical system of the language.

- According to Irmscher (1989) writing is important for personal development because it requires concentration, focus and discipline to represent our thought in a graphic form.

- Writing is a tool used to enable to us to expresses what is in our mind and some people. It is almost as important as speech" (Bell).

- Byrne, D. (1979:1) defines Writing as the production of a sequence of sentence arrangements' in a particular order and linked together in certain ways to form a coherent whole; that is, a text, according to him writing starts with the use of "graphic symbols" or "letters" to form words, which are then arranged in a particular order and linked together to form sentence.

- According to Murray, D.M, (1976) Writing is a creative activity steeped in discovery, that is when a writer moves his pen across a page, he create discovers and shapes meaning. Murray (1976) definition of writing emphasizes that fact that the writing is a process of discovering meaning.

Steven Roger Fischer argues that no one definition of writing can cover all the writing systems that exist and have ever existed. Instead he states that a "complete writing" system should fulfil all the following criteria:

1. It must have its purpose to communication;
2. It must consist of artificial graphic marks on a durable or electronic surface;

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3. It must use marks that relate conventionally to articulate speech (the systematic arrangement of significant vocal sounds) or electronic programming in such a way that communication is achieved.

➢ The writing activity as a private activity is broadly seen as comprising four main stages; they are planning, drafting, revising and editing. In fact as researcher has suggested, "many good writers employ a recursive, on-line approach-writing of a draft may be interrupted by more planning and revision may lead to reformulation, with a great deal of recycling to earlier stages"(Krashen,1984, p. 17).

2. 2   The importance of Writing Skills at the High School level

Writing is important for language and it is used for many different purposes. Writing performs many vital functions in a person's real life situation like communication purpose- to understand what the person said and to express your feelings, share your thoughts and it is useful to understand the social situation. In the field of education it is very helpful to the learners in the classroom to take notes and make a draft. Student writers need to be aware that writing is a tool for survival in the real world situation, because English is the medium of communication today. Writing is also important for occupational or academic purposes.

ESL learner need to write in order or communicate in English in our social, educational and professional areas. In real life situations, we may have to apply for leave, write minutes of a meeting, plan a programme, report a happening, give a press release etc. Writing occupies an important position in the curriculum of schools and colleges. In view of its need and importance, teaching writing is necessary for a teacher of English to teach both theoretical knowledge of the process of writing and the practical procedures involved in writing the ability to write effectively allows individuals from different cultures and

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backgrounds to communicate. Writing not only plays a vital role in conveying information but also in transforming knowledge to create new knowledge. Writing is central to the student in academic needs. Because of the importance of writing, the role of the teaching writing is very important in the area of literacy. Writing also facilitates the reinforcement of other language skills like reading, vocabulary, grammar, and spelling. Raimes (1983) marks that writing not only helps the learners to develop all these skills and reinforces grammatical structures, vocabulary; it also encourages the students to be adventurous with the language they have just learnt and experiment with it.

Writing as a skill helps the learners to know more about the ways of writing, it can gradually give ideas and sharpens thinking. A good piece of writing is precise, accurate and interesting, because it is necessary to put thought and organization together. Writing is a primitive art form that dates back to our earliest ancestors. So writing skills is essential for achieving career and business goals. Writing is an important medium of communication, but this skill was neglected in the earlier days. It is evident that the teaching of writing is a complex process involving many activities such as initial probing into a meaningful sequence, and finally expression in language.

2. 3   Writing as a Discourse

Discourse is a term for enlarged language that is longer than sentence. Discourse is used for all forms of oral and written communication. There is an important difference between oral and written discourse. According to Corbett (1971) and Bain (1976) Ruskin and Weiser (1987:40) all discourse falls into one of five modes: description, narration, exposition, and argumentation, or poetry....these have long served as the standard classification of

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discourse types... Each form is assumed to have its own function, its own subject matter, its own organisational patterns, and its own language.

2.3.1 Cohesion

Cohesion refers to the syntactic and semantic signals which link sentence within a text. The word text refers to "a spoken or written passage of any length which forms a united whole" (Witt and Faigley, 1981; Lindsay 1984, Scarcella, 1984., Halliday and Hassan 1976:1). The Lambadi learners at the high school often lack the ability to produce the sort of texts that are necessary for them. Sometime the learners fail to see the need to construct links between ideas and arguments. Even if the links are represented in the text itself learners unable to bridge the gap between sentences.

Widdowson on cohesion

Widdowson's approach to cohesion is in terms of propositional development (1983; 26). A text is said to be cohesive if it is possible to recognize propositional development between sentence and parts of sentences. The proposition expressed in a sentence should fit into the propositional development of the discourse as a whole. So, that there is continuous proposition development. Written paragraph is one in which words, phrases, and sentences within the text cohere or hang together. So that it can be read more smoothly and with greater comprehension. This is achieved by the use of cohesive devices like conjunction, pronoun and other grammatical elements.

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2.3.2 Coherence

It is overall unity of a piece of writing? This unity is marked by qualities such as orderly presentation of ideas, planned movement from one idea to another. Coherence is the quality that makes all the sentences in a text appear to "hang together", it is the "gluing of a text at the level of ideas. Coherence in its up-to-date sense is the capacity of a text to be consistent and interprettable. The text is apparently dependent on its coherency to such an extent that it seems to be the most influential factor contributing to the comprehension of the text..

Coherence has been defined in different ways

Coherence is a pre-theoretical notion, understood by the lay-person unlike a theoretical term which is precisely defined. Brown and Yule (1983; 224)

Danes notion of coherence is dealt with in terms of convexity and involves the concept of thematic programs which is defined as follows; the choice and ordering of utterance theme, their mutual concatenation and hierarchy, as well as their relationship to the hyper themes of the superior text units (such as paragraph, chapterization) to the whole text and to the situation. Thematic progression might be viewed as the Skelton of the plot (Danes, 1974; 114).

According to Halliday and Hasan's explanation of the concept of text (1976; 18; 28), coherence is dependent on the cohesion within the text and the context of situation. Cohesion within the text concerns the interest nitride relationships in the language. Like the coherence of a text for a reader, depends on the perception of situational and linguistic cues chosen by

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Wirter. Halliday and Hasan (1976; 18; 28) point out that a writer can construct a passage which is coherent in a reader, but lacks inter sentence cohesion.

2. 4   Kinds of Writing

There are different kinds of writing skills: they are as follows:

i.   Descriptive writing; how a language is actually used, without giving rules for how it should be used.

ii.   Narrative writing; a description of some events, especially in the novel

iii.   Imaginative writing; showing new and exciting ideas.

iv.   Expository writing; expository writing one of the best ways to explain a topic, event, or idea because to define is to set the limit of or to locate the subject within a larger structure of explanation.

v.   Argumentative writing; a person who arguments are used to support a theory, an action or an idea.

2.5 The Sub –skills of writing

i.   **Brain storming:** It is an activity, where one ideas leads to another through free association and quick follow-up of related words, thoughts and opinions. Brain storming allows the learner to share their ideas with one another and produce new ideas on their own.

ii.   **Note-taking:** is a practice of writing a piece of information, in an informal manner. It is practiced in writing in shorthand, which can give a large amount of information

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about the topic. It is a very important activity to the learners to improve their writing skill at the school level. In this stage they can forms different sentence structures and make it easier to understand. Note taking takes place in the classroom, when the teacher teaches the lesson and the learners take the important points.

iii. **Note-making:** is one of the writing processes that help the learners to organize their ideas and keep the learners to be focused on their writing. This process helps the learners to make important points. It gives a correct idea of writing. With the help of this, the learners can analyze the information of the lesson. It also makes the learners to be active when they study the text.

iv. **Planning:** is an activity of the classroom that encourages the learners to write. And helps the learners to start. It moves students away from having to face a blank page toward generatively tentative ideas and gathering information for writing.

v. **Drafting:** is the stage where students write their own ideas down on the paper, using some of the notes, language, and structure generated during the writing time. Second language learners especially need to be aware of their first draft that does not have to be perfect and that is the purpose of the draft.

vi. **Revising:** Second Language Learners need assistance during the revising stage, from the teachers and learners. Changes in writing will need to address word usage and clarification of ideas, as well as grammatical accuracy, punctuation, spelling and capitalization. It is difficult for second language learners to revise all these things and

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remembering is also difficult for them. A self-assessment process may help them to monitor their own writing.

vii.   **Editing:** is one of the activities which help the learners to evaluate their writing. In this stage teacher has to help learners to edit the grammar, spelling, punctuation, sentence structure and capitalization. A simple checklist might be used to students to alert them to some rectify of the common errors in their writing.

The above sub-skills of writing (brain-storming, note making, planning, drafting, revising and editing) are absolutely missing in the classroom with regard to teaching writing skills in the rural areas. And the learners from the Lambada community, especially from Tandas (hamlets/villages) have no idea what writing skill is and sub-skills of writing. Even the teachers are not much aware of these skills. Always these skills are undervalued and neglected in the classrooms. In second language learning and teaching, these skills of writing are highly essential which help the learners to equally compete with learners from English medium. Writing skill is regarded as one of the sophisticated skills in the academic profile. Therefore, the above stated sub-skills are very important including the rules and methods in teaching at high school level for Lambada learners. Certainly, the writing skills will be improved if all the rules and methods are followed by the teachers of English in the classroom.

2. 6   Approaches in Teaching Writing Skills to the Second Language Learners:

Approaches deal with different theories about the nature of language and how languages are learnt. There are a few approaches to teaching writing they are discussed below.

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2.6.1 The Controlled Approach

The controlled writing is a useful tool in teaching composition writing at the beginning stage for the learners. This approach gives a chance to think about their word choice in their writing process. It makes the learners to practice in getting words down on paper and in concentrating on one or two problems at a time; they are thus spared from tackling the full range of complexity in writing. But controlled writing is easier to mark and much less time-consuming so more can be assigned. When the students write a controlled composition exercise they are given a passage to work with; they do not, therefore, have to concern themselves with content, organization, finding ideas and forming sentence.

A controlled writing can be produced by asking questions and giving answers, so the teacher has to prepare the subject matter before hand in the form of a sense or picture story along with a descriptive in language, though known to the students. The teacher has to first help them assimilate orally the description or narrative by asking relevant questions and modifying the answers.

2.6.2 Guided Approach:-

The next approach in teaching writing is guided approach, in this approach the students are provided material for each composition, but all are allowed an increasing degree of freedom in the use of language as they would have gained some command of English by practicing. The main purpose is to make them practice the mechanical skills of writing. The purpose of guided writing is being increasingly to develop proficiency in various expressive skills which they may need for writing in their real life. At this stage guided writing considers a few important factors like the topic, reader and the purpose of writing. Before going to chose the topic it must be ensured that the students would get practice in all kinds of writing;

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narrative, expository, descriptive, explanation of ideas, and arguments etc. In guided writing the teacher will select a topic which is familiar and interesting to the learners. The teacher will motivate the learners for oral discussion working in pairs or groups. The students resolve the theme and arrive at a topic structure.

2.6.3 Communicative Approach:-

Many linguists like Wilkins, Widdowson, Candlin, Christopher, Brumfil, Keith Johnson-developed a communicative or functional approach to language teaching. Communicative competence is found by Canale and Swain (1980) in which four dimensions of communicative competence are identified; grammatical, socio-linguistic, discourse and strategic. Grammatical competence is the domain of grammatical and lexical capacity. Socio-linguistic competence refers to the social context in which communication takes place. Discourse competence refers to the interpretation of how the meaning of individual message is represented in the entire discourse and strategies that the communicators employ to initiate, terminate, maintain, repair and redirect communication. The primary goal of communicative approach is to facilitate the integration of grammatical competence, socio-linguistic competence, discourse competence and strategic competence.

The communicative approach to language teaching starts from a theory of language as communication. The aim of this approach is to develop language teaching. Hymes (1972), a socio-linguistic referred "communicative competence". Hymes coined the term in order to contrast a communicative view of language and Chomsky's theory of 'competence'. The term 'communicative competence' is based on the characteristics of a communicative view of language.

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i. Language is a system for expression of the meaning.

ii. The structure of a language reflects its functional and communicative uses.

iii. The primary units of language are categories of functional and communicative meaning as compiled in discourse but not its grammatical and structural features.

iv. A communicative approach must be based on and respond to the learner's communicational needs and interests.

v. In this approach the learners must have an opportunity to take part in meaningful communicative interaction.

vi. In a communicative approach, an optimal use must be made of the communication skills of learners' native language that is common to communicative approach and provide the learners with the information, practice and experience needed to meet their communication.

2.6.4 Process Approach:-

The "process" approach to composition studies has came to replace the older traditional "product rhetoric that focused on correctness, the teaching of writing has incorporated invention techniques.

Jordan (1997) acknowledges that process writing involves a reaction to product approach, in that it met needs to match the writing process inherent in writing in one's mother tongue, and consequently allow learners to express themselves better as individuals. This is not to say that product approach no longer exists or that it has no practical application. Indeed, the process approach can still contain elements of product-based writing.

Nunan (1999) reaffirms this by stating that there is no reason why a writing program should not contain elements of both approaches.

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2.6.5 Product Approach:-

Nunan, (1999). States that product approach is a form of the traditional and production oriented approach. The product approach focuses on writing tasks in which the learner imitates copies and transforms teacher supplied models. The process approach focuses on the steps involved in creating a piece of work. The primary goal of product approach is an error-free coherent text. Process writing allows for the fact that no text can be perfect, but that a writer will get closer to perfection by producing, reflecting on, discussing and reworking successive drafts of a text. The teaching of writing to learners has to focus on the product writing or process writing. Learners when focusing on product, aim one the end. Product in this approach the learners are mainly expected to make good use of the exercises which are given by the teacher. In this Product Approach, writing is seen as marks on a page. Coherent arrangement of words, clauses and sentence, and done structural according to a system of rules. Product Approach encourages focusing on formal text units or grammatical features of texts. So in this view learning to write involves linguistic knowledge and vocabulary choices, syntactic pattern and cohesive devices that comprise the essential building block texts. This approach emerged from the combination of structural linguistic and behaviourist learning theories that were dominant in the 1960. Writing is seen as a product constructed from the writer's command of grammatical and lexical knowledge, and writing development is considered to be the result of imitating and manipulating models provided by the teacher.

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2.7   Teaching Writing in a Second Language

When we learn a second language, we learn to communicate with other people, to understand them and read the text what they have written. The difficulties lie not only in generating ideas or organizing ideas but also in translating ideas. The skills involved in writing are highly complex. Second language learners have to pay attention to higher level of planning and organizing as well as lower level skills of spelling, punctuation, word choice. The planning and teaching of a course in writing is a daunting task. The teaching of English as a second language will help us to understand the problems faced by second language learners.

Writing is an individual effort. Involving thoughts and using the conventions to be followed in the language. The development of writing even in native English speaking children is conscious and is thus non-spontaneous. As our written language differs from oral language in structure and mode of functioning.

"Writing is more an individual effort than speaking, while at the same time more rule-bound and therefore more of error-prone. The speaker does not have to pronounce each word exactly according to one standard of pronunciation or one model of structure, while the writer is expected to produce according to one model of spelling, and usually a reduced range of structures, with 100 percent accuracy" (Bowen et al. 1985:252). Everyone will agree with Bowen et al (1985:253) when they declare that "writing is more rule-bound than speaking. Considering the control of the orthographic system, the careful organization, and the linguistic conservatism required, writing is the most demanding of the language skills."

Writing can be viewed and taught as a developmental process just as reading. And we can view writing from four perspectives: Mechanics, emphasized in the low beginner stages

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(beginning); Extended Use of Language, emphasized in the high beginner and low intermediate stages (elementary); Writing with Purpose, emphasized in the high intermediate and low advanced stages (intermediate); and Full Expository Prose, emphasized in the terminal stage (advanced) (Bowen 1985). Thus, teaching writing to second language learners is a complex and challenging task for ESL teachers.

2.8   Writing as a Composite Skill

Munby's taxonomy has two hundred and sixty skills and it is subcategorized in fifty four groups. These skills are very helpful to recognize the sub skills of language. Basically language skills are divided into two types. One is receptive skills (listening and reading) and second productive skills (speaking and writing). This taxonomy helps the learners to distinguish between receptive and productive skills. It is focused on identifying the writing skills. Writing is an aggregate of many skills. Munby's taxonomy of language skills selection can be divided into four broad groups;

i.   Groups 1 to 16: focus on' production' speech.

ii.   Groups 17 to 34: focused on "receptive interpretive reading"

iii.   Groups 35 to 49: focus on "interaction" discourse, and

iv.   Groups 50 to 54: focused on information transfer, transcoding, information, recording information and relaying information.(1978;123;13).the present study of sub skills of groups 30 - 54 shows the ideas of writing skills.

Munby's taxonomy has 260 micro-skills in that 54 sub-groups are divided to help to identify "language skills".

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Group 30: understanding the relation between parts of a text through lexical cohesion device of

        30.6 lexical set/collocation

Group 32: understanding relations between parts of a text through grammatical cohesion device of

        32.1 reference(anaphoric and cataphoric)

        32.3 substitution

        32.4 ellipsis

Group 35: recognizing indicators in discourse for

        35.1 introducing an idea

        35.2 developing an idea (example adding points,reinforcing arguments)

        35.3 transition to another idea

        35.6 concluding an idea

Group 36: using indicators in discourse for

        36.5 emphasizing a point

        36.6 explanation or clarification of point already made

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Group 38: indicating the main point or important information in a piece of discourse, through

38.4 topic sentence, in paragraph of

38.4.1 Inductive organization

38.4.2 Deductive organization

Group 39: distinguishing the main idea from supporting details, by differentiating

39.1 primaries from secondary significance

39.2 The whole from its parts

39.3 A process from its stages

39.4 categories from exponent

39.6 facts from opinion.

39.7 a proposition from its arguments.

Group40: extricating salient points to summaries

40.1 The whole text

40.2 specific idea/topic in the text

40.3 The underling idea or point of the text

Group48: maintaining the discourse

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48.1 How to respond (acknowledges, reply, loop, agree, disagree, cte.)

48.2 How to continue (adds, exemplifies, justifies, evaluates, etc.)

48.3 How to adapt, as result of feedback, esp. in mid-utterance (amplify, omit, reformulate, cte.)

48.4 how to tern-take (interrupt, challenge, inquire, dove-tail, etc.)

Group50: planning and organizing information in expository language (esp. presentation of reports, expounding an argument, evaluation of evidence), using rhetorical function, especially

50.1 definitions

50.2 classification

50.3 description of properties

50.4 description of process

50.5 description of change of state.

Group51: transcoding information presented in diagrammatic display, involving

51.1 straight conversion of diagram/table graph in to speech/writing

51.2 interpretation or comparison of diagrams/table/graph in speech/writing.

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Group52: transcoding information in speech/writing to diagrammatic display, through

52.1completing a diagram/table/graph

Constructing one or more diagrams/table/gragh

Group53: recording information (expressing/understanding equivalence of meaning)

53.1   Within the same style (e.g. paraphrasing to avoid repetition)

53.2across different style (e.g from technical to lay)

Group54: relaying information

54.1 Directly (commentary/description with action)

54.2 Indirectly (reporting)

The present study focused on Munby's taxonomy and writing skills, how it is helpful in identifying sets of writing skills, sub-skills and functions that Lambadi learners should learn to acquire. This taxonomy could help in the recognition, arrangement, and analysis of specific features of teaching writing and sub-skills.

2.9 Review of related Literature

The section below gives a brief note of the review of related literature available in the form of unpublished dissertations. These reviews help us to understand the related literature that strengthen and gives a place for the present study.

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A) Developing writing skills through process approach at the tertiary level- an empirical study-by Innyasamma Gade (M.phil; 2005)

The study focuses on writing as an independent skill, helps to identify the specific problems faced by the learners and to identify the specific needs of the learners and find out the problems faced by the learners to achieve their goals in their academic life.

The study focuses on the teaching methodologies of writing skills in the second language classroom:

    i.   To investigate the problems in students writing at tertiary level by collecting samples of writing of second language learners at various levels and analyse them.

    ii.   To get an idea of the opportunities given to the learners in terms of writing.

    iii.   To study current methodology used for teaching writing, where, the assumption is that the current teaching practice could be one of the main reason for the problems students have in writing.

    iv.   To suggest a methodology which is more learner friendly, a methodology that will take into account the process that most successful writers do while producing a piece of writing.

The data is collected from teachers of Andhra Loyola College and the students and teachers of Maris Stella College, Vijayawada, in A.P.

The research tools used to carry out the study and collect data are in the form of questionnaire, interviews samples of writing before and after carrying out a course in "writing skills".

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The study comprises two stages

1. Preliminary study

2. Main study

The preliminary study is conducted by collecting the samples of writing and analyzing them in order to get a general idea of the teaching/learning conditions of writing and identifying the problems faced by the students and teachers .

The main study, a course in "writing skills" was conducted introducing the learners to the "process methodology" which took them through the process of writing systematically.

After analysis it was understood that the students were not aware of the writing process. In the writing skills, class, the students generally imitated the model given by the teacher without understanding the meaning or the process involved in it. And the teachers' usual response to the student's mistakes was to correct them and dictate the right form.

There was no constructive feedback. Thus the teaching writing at the tertiary level turns out to be very much product-oriented.

_at the end, the students questionnaire and their samples of writing revealed that it was an awareness-rising course, which helped them to be conscious of their abilities in acquiring language skills especially in writing.

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B)   **Exploring issues in the teaching of expository writing at the**

undergraduate level at Addis Ababa University Ethiopia. Assefa Zeru Tedla (PhD 2007).

The purpose of the study is to investigate, analyze and understand the issues involved in the teaching of expository writing at the undergraduate, first year level in the department of English language education, college of education, Addis Ababa University, Ethiopia.

The preliminary investigations were done into the nature of learning and teaching activities for writing which revealed that expository writing does not figure prominently in the test of priorities. A detailed investigation was carried out into what happens in the teaching/learning of expository writing using CLT (communicative language teaching) at the undergraduate first year to teacher trainees. It examines the teaching/learning of writing at the freshman level in order to suggest ways to tackling and the improving the situation. The starting point of the study was the observation that writing instructors at the undergraduate level have not been able to make their classes as communicative as they should be. The study purposes to explore the issues involved in the teaching of expository writing. A process – product approach to writing would lead to improved and purposeful learning, and

The main objective of the study is to examine the factors involved in the development of the necessary writing skills. In specific terms, the research focuses attention on the adequacy of the syllabus, the nature of the teaching materials in use, the effectiveness of the writing tasks and the nature of problems encountered in implementing CLT methodology in the writing course "inter mediate writing skills". It also explores students-and –teacher related factors that have a bearing on the teaching/learning of expository writing with a view

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to suggest ways and means by which the trainees and instructors would become more receptive to CLT techniques.

Specific objectives:

The specific objectives of this research are to:

- Examine the adequacy of the syllabus and materials for the writing course- "intermediate writing skills" in the teaching of expository writing through CLT.
- Investigate problems encountered in implementing CLT methodology in Ethiopian universities.
- Student –and –teachers –related factors that hinder the teaching/learning of expository writing.
- Suggest effective strategies to develop the ability to write expository texts.

C. Teaching Writing using Picture Stories as Tools at the High School level: the movement from Other Regulation to Self Regulation. Y Nirmala (M.phil2007).

The study attempts to improve the writing skills of the ESL learners. It purpose to teach writing through picture stories as pictures would stimulate, motivate and provide a context for learners to write. The present research argues that writing is an important and essential skill, and acquiring proficiency in this skill would help learners to perform well in examinations for educational advancement, career choices and employment opportunities.

The study hypothesizes that teaching writing through picture stories would serve as a successful strategy to enhance the writing skill or ESL learners. It further assumes that providing "other regulation" in the process of teaching writing would improve the writing skill of the learners.

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This study is carried out in three phases. Phase one involves identifying the problems that ESL learners encounter while performing writing tasks. The second phase concentrates on the teaching of writing to the learners over a period of time by providing object regulation and other regulation in a number of ways like storytelling, story writing, asking questions, providing meanings of words explanations and discussions. In addition, picture stories, picture cards, reading cards and story books have been used. Phase three consists of self regulation where learner's improvement in writing which they gain over a period of twenty five instructional sessions is assessed.

Significance of the study:

The significance of this study is to help ESL learners at the high school level in regional medium school, to improve their writing skill in English through strategic use of picture stories. Also, this discusses about picture stories as a tool which is a deliberate choice because there has been sufficient argument that ESL teachers of writing can find a valuable resource in pictures to improve the learners writing skills.

2. 10 Theoretical Framework

Writing as a Cognitive Process:

Writing is a cognitively complex process because acquiring writing expertise involves development in (a) knowledge of how text is formed, from the letter level upto conventions for structuring full text, (b) metacognitive strategies for managing writing processes and

(c) effective use of working memory resources. These areas of expertise are closely interrelated. Most of the learners are taught writing as a three-step process (pre-writing, writing and re-writing) to be followed chronologically. New research has shown that this

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"model" of writing is inadequate and antiquated. There new and interesting ways of teaching are the need of the ESL classroom today.

Issues in cognitive processing

Below we discuss some of the key issues involved in writing as a cognitive process.

Thinking:

According to Flower and Hayes (1981), the composing process is also named as the cognitive process model. Based on a protocol analysis, Flower and Hayes (1981), Raimes (1987), Sommers (1989), Zamel (1976) and Horowitz (1986) claims that thinking and composing are inseparable. These researchers emphasize that the composing process does not occur in well-defined stages. The pre-writing (planning), drafting (composing), re- writing (revising, editing stages) has a hierarchical structure. However, each of these mental acts, stages and processes may recur at any time in the composing process. Therefore thinking (thoughts) and writing are interrelated.

Learning:

Learning is dependent on cognitive processing according to Jacoby, Craik and Begg, Hyde and Jenkins, 1973. The way of information is processed, determines the quality of learning and relation. So the relation between cognitive processing and learning have been established and it has been proved experimentally that deeper processing, using cognitive operations such as rehearsal, review, compare and contrast, result in better understanding of the material and hence better recall(Howe,1984:31-46).

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Planning:

Since writing is a step by step process a lot of planning is required at every stage. Even to present with a topic for a paper, or to choose a topic, planning is necessary. Most skilled writers do not lock themselves into a single path or goal but allow themselves the freedom to discover new ideas during the writing process.

Drafting:

Once you are comfortable with what you want to say and have some basic ideas down you can begin drafting the actual paper. In reality what you'll be doing is translating the information that you have stored in your long-term memory and the notes you have compiled through research into a cohesive text. So drafting too involves cognitive processing.

Evaluating:

Take frequent breaks to review what you've written. By being aware of each we word write, we can shape the rest of the paper to help ensure that the final product is a coherent and cohesive representation of your ideas. Therefore evaluation of one's own writing is crucial.

Revising:

Make revisions as you are evaluating, to polish what is written is essential. Revision includes reworking on sentences that seem awkward, break up mammoth paragraphs, change words here and there adding and punctuation. .

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2.11 Writing at word level:

Writing is a sequence of selections. We start working we have to choose the words to express deals and decide how to arrange those words into sentences and paragraphs. Finding words that capture meaning and convey that meaning to readers is challenging.

Sometimes, problems with clarity *are* a matter of word choice. So vocabulary plays a great role in writing.

2.11.1 Vocabulary:

It is the set of words in a language. It serves as a useful and fundamental tool for communication and acquiring knowledge. Since this study aims at teaching content and structural words to Lambada learners in order to help them improve their basic writing skills, a few definitions and types of content and structural words are discussed with examples below.

2.11.2 Noun:

Any member of a class of words that is formally distinguished in English, and that can function as the main elements of subjects or objects, as *cat, belief, writing, Ohio, darkness.* Nouns are often thought of as referring to persons, places, things, states, or qualities.

2.11.3 Verb:

Verbs are an essential element of all sentences. Verbs have two important functions: Some verbs put static objects into motion while other verbs help to clarify the objects in meaningful ways. Look at the examples below:

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My grumpy old English teacher *smiled* at the plate of cold meatloaf.

Francisco's comic book collection = static object; *is* = verb.

The important thing to remember is that every subject in a sentence must have a verb.

2.11.4 An Adjective:

It describes nouns by answering one of these three questions: *What kind is it? How many are there? Which one is it?* An adjective can be a single word, a phrase, or a clause. Check out these examples:

Dan decided that the *fuzzy green* bread would make an *unappetizing* sandwich.

How many are there?

Seven hungry space aliens slithered into the diner and ordered two dozen vanilla milkshakes.

2.11.5 Adverb:

It is a modifying part of speech, targeting anything other than a noun. English uses adverbs them widely. Many adverbs in English end with the *-ly* suffix, usually with an adjective as the root word, as in *quickly* or *obtrusively*. Adverbs are also often formed by taking a noun and adding the *-ways* or *-wise* suffix to it, as in the adverbs *sideways* and *contrariwise*.

2.11.6 The *preposition:*

Prepositions are the words that indicate location. Usually, prepositions show this location in the physical world. Check out the three examples below:

The puppy is *on* the floor

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The puppy is *in* the trashcan.

The puppy is *beside* the phone.

2.11.7 Conjunction:

A conjunction is a joiner; a word that connects (conjoins) parts of a sentence.

2.11.8 Interjection:

An Interjection is a part of speech that usually has no grammatical connection with the rest of the sentence and simply expresses emotion on the part f the speaker.

2.11.9 Spelling

Spelling is the writing of a word or words with the necessary letters and diacritics present in an accepted standard order. It is one of the elements of orthography and a prescriptive element of language. Most spellings attempt to approximate a transcribing of the sounds of the language into alphabetic letters;

2.12 Significance of the present study and its implications for Lambada learners

The significance of the present study is that to identify the importance of writing skills in the academic writing of Lambada learners at the high school level. The problem is that Lambada learners are very poor in writing skills. Because they are came from regional medium schools up to 8th class. Some of these learners have had Telugu as a medium of instruction till eighth class level, with English as taught a subject. The Lambada learners have little knowledge about English books and they are hesitating to come forward.

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Therefore the study examines the problems of teaching writing at the high school level in order to suggest them to the importance of writing and how to handle the problems in writing. Writing in the English language teaching classroom has two purposes one is learners may want, or need, to learn to write letters, reports and so on. Second, is it a means of consolidating other learning. There are certain skills which are important for writing. Learners need to spell with reasonable accuracy. They need to construct sentences in a way which allows them to be readily understand, and link sentences together. They may need to use devices that indicate attitude (surprisingly, to be honest) and those that act as "signposts" to other parts of the text (in addition to, finally).

Learners also need to become familiar with the different types of language associated with different types of text. There are huge differences between an academic essay and an email to a friend in terms of vocabulary and grammar choices, layout, conventions and so on Learners need to become familiar with the expectations associated with the types of text. With regard to writing as a means of consolidating other learning, teachers have to provide some written practice of new language. In addition, they need to help learners by giving them time to copy new vocabulary and grammar from the board, and checking that they are making effective and accurate notes during a lesson. Here are some of the essential reasons why learners may need to learn how to write.

i.   As we have seen, writing is an important means of communication, and therefore an important skill to master.

ii.   Writing can consolidate other language learning. Learners need to take time to think and may therefore be able to use recently learnt vocabulary and grammar. Also, it is easy to remember things better after writing them down.

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iii. Writing is a relatively straightforward way of practicing and using language outside the classroom because learners can do it without other people being available.

iv. A writing phase in a lesson can provide a change of pace, and can sometimes help when teaching a class which is difficult to control.

v. Learning to write may fulfil professional needs. Learners may have to write business letters, emails or reports in English.

Since, writing is an essentially important, complex cognitive skills, it has to be taught with a lot of care and attention. Particularly, for Lambada learners an awareness raising course about the importance of writing and the various issues involved in it like (spelling, vocabulary, grammar, handwriting, punctuation marks, paragraph writing) and so on is the need of the hour. An intensive course in writing is a must requirement for the Lambada learners.

2.13 Conclusion

This chapter discusses about the broader importance of writing skills in one's life. And gradually it comes to describing the importance of writing among English language learners' at high school level. It also deals with the types of writing skills in English language and it gives brief information on teaching writing approaches, Methods of teaching writing skills at high school level and the nature of writing skills. Finally the significance of the study and its implications for Lambada learners is presented. The next chapter is followed by the Research Design.

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Chapter 3

Research Design
and
Data Collection

CHAPTER-III

3.0. Introduction

The second chapter explains about the importance of writing skills and kinds of approaches to teaching writing and also discusses Munby's taxonomy. It talks about the sub-skills of writing and the review of related research in the area of teaching writing.

This chapter discuss about the objective of the study and the procedure which is followed for the data collection. It discusses the actual procedure of the study, place and level of the Lambadi learners, population of the learners, activities, feedback, evaluation and the nature of data collection. It also discusses the research tools like, classroom observation, students' questionnaires, and teachers' questionnaires.

3.1. Research design and Objectives of the Study

The study is designed to help Lambada learners to improve their writing skills with the help of content and structural words. It is hypothesised that content and structural words would stimulate learners to write small sentences. They would help them to think, visualize, give the content and reduce their cognitive burden thereby giving more time to concentrate on language use. The learners were involved in writing activity of twenty sessions, during a period of twenty-five days, where they are provided with the necessary vocabulary, grammar, mechanic and sentence structures. Discussion and asking questions were part of the teaching process. The discussions on the meanings of words were carried out in the classroom in a

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relaxed manner through the question-answer mode to encourage the learners to participate in the classroom discussion.

Recalling the objectives of the study:

The main purpose of this study is to examine the following aspects connecting the teaching of writing practice of the Lambada students in a real classroom situation:

a) The advantages of teaching writing skills to students.

 b) The problems in writing skills in English among the Lambada learners

c) An investigation into investigating the teachers and as well as the students to find out their problems, and

 d) Surveying what Lambada learners need, the problems faced by them and what are the suggestions for the teachers of Lambada community to help the learners overcome their problems in English Language writing skills.

More specifically, the study aims at examining the following issues:

1. Finding out the problems of the Lambada learners in English language writing skills.

2. Finding out the background of the learners -socio-economic, cultural, and educational.

3. To enable the Lambada learners to understand English when it is taught.

4. Make them to read and write English language in their daily life.

5. To find out the academic performance of the Lambada learners with specific focus on their writing.

6. To find out the problems of the Lambada learners in learning English at various levels of education.

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7. What language policy should be adopted for tribal children in non-tribal schools?

8. What should be the suitable teaching methodologies and materials to use for Lambada learners?

9. How to train teachers? If they are transferred whether the new teachers have to go through training prior to the posting in tribal schools?

10. Whether only tribal teachers should be posted in the tribal schools?

Through classroom observation and pre-test the researchers understood the problems of Lambada learners in their writing. Based on the pre test, in a period of time, content and structural words will be taught with particular focus on the Lambada learners problems in third language. Twenty five sessions (one hour each) of class teaching various strategic techniques was to help the Lambada learners improve. The words were taught through Grammar Translation Method and Bilingual Method. First content and structural words were taught and then asked them to construct small sentences.

3.2. The Procedure Adopted for the Study

The study is a qualitative in nature. The data was gathered from classroom observation, student's questionnaires, teacher's questionnaire, and parent's questionnaires. The study is used pre-test, formal and informal interviews with learners and teachers. The study was conducted for a period of twenty five days.

The study is divided into three phases.

In the first phase, the researcher will recognize the problems of the Lambada learners. During this phase, the researcher, using her own knowledge as a first

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generation learner attempts to understand the problems that the learners face in the process of writing, when in examination, classroom tests or in doing writing activities. In order to have an idea of the Lambada learners' present writing, a pre-test consisting of content and structural words was administered. A questionnaire was administered to learners to know their socio-economic background, their experience in English and the context in which the L2 teaching and learning behaviour occurs. Formal and informal interviews with teachers and learners were conducted along with the analysis of classroom teaching activities; the learners answer scripts were observed to have an idea of the learners' level of proficiency in L2 writing. Content and structural word activities were used to improve their writing.

After analysis of pre-test in a period of three sessions, content words will be discussed, with particular focus on the learners' problems in L2. In addition, the researcher has selected vocabulary and grammar items to be taught to the learners. It was difficult to choose because all basic things in L2 were found appropriate to the level of the learners preferred for the study. The researcher will play a most important role during this phase by teaching, discussing vocabulary and their meaning etc with the learners. In order to give confidence and encourage learners to use L2, hand outs, charts, black board activities were used to create an interest in the learners.

In the third phase the learners writing will be assessed in terms of content and structural words, vocabulary, spelling and construction of the sentences. At the end, after the post test of the teaching writing session, a feedback session was conducted to elicit learners' responses. According this post-test the researcher was able to

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understand the actual knowledge and the present knowledge of the learners in the study.

3.3. Description of the actual Procedure followed for the Study

The total population of the Government ZPHS is more than thousand. But the total population of the eighth class is eighty one. Among the eighty one, students, male are fifty-six in number and female learners are twenty five. But the main focus of the researcher is on Lambada community learners. There is no separate school for Lambada learners. Learners from different communities and cultures school like Hindu, Muslim, and Christians and also Dalits and Tribals with their respective mother tongues come to school. In that total population only twenty six students belong to Lambada community. The ZPH School is far away from their place, they have to come three kilometres from their place. There is no proper bus facility and they have come to the school either on foot or by bicycle.

The students of the main study were a set of homogenous group of twenty six students with age group between thirteen and fifteen years from class eighth. All the learners had their primary education in Telugu medium. But Lambada learners have to learn most useful language (Telugu), because for them no specific school is meant and also the Lambada language has no script. Among the total population of the Lambada learners, the majority of the students are male. Especially in the Lambada community, girls are not allowed because of their age old traditions and customs. Most of the females right from the childhood are engaged in household and agriculture work by their parents. Their parents consider their children's help in their agriculture so that it would help for their family income. This is one of the most

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important factors for the less population of the girls in the school. Almost all the learners are from economically disadvantaged families.

Few of the students in the school are exposed to English either through Television or radio. They have some knowledge of English and are familiar with simple expressions like, "Hello, How are you?", "Hi, Good morning", "What is the time now?" etc...But, most of the learners are not aware of this. They are just confining to their mother tongue and Telugu. There is also no proper attention towards the Lambada learners in the classroom.

These disadvantaged learners are irregular to the school and sometimes have to help their parents in some odd jobs which s leads to an increase in the dropout rates. The availability of infrastructure and facilities to the learners are also very poor.

Table: 1 This table represents the Lambada learners population

Class complexion: section;

Student's	Numbers
Boys	18
Girls	8
Total	26
Present	26-15
Absent	10- 11
Total	26

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The subjects for the study are from class eight of Gokafaslawad ZPH School of Mahaboob Nagar district Andhra Pradesh. Almost all the learners are the first generation learners who are socially and economically disadvantaged. These students were particularly chosen for the study because the researcher too is a first generation Lambada learner. It was observed that the Lambada learners are poor and also their performance and achievement is very low in academics when compared to other learners. Only sixty to sixty five students are regular to class and the rest twenty students remain absent. There is not proper seating arrangement for the learners, they sit on the floor. It is found that boys and girls do not to communicate with each other. Girls students interact with girls and boys with boys. If they have any doubt then only they speak with each other. There is no free interaction among the students within or outside the class. It clearly reflects the personality of the learners, their attitude, and the traditional values they practice.

3.4. The Realistic Background of the Lambada Learners

The leaner's proficiency level is very low. The learners are studying in regional (Telugu) medium schools. The results of the pre-test showed that the learners' proficiency is very low. These learners were not showing enthusiasm to learn English language. Many students are unable to form letters into simple words. They can reproduce from memory a very limited number of isolated words, but errors exist. English is introduced in the school at sixth class level. They have three years of exposure to English. None of them were in the habit of reading test books. Few of the students are friendly to read English text books. Teacher teaches English with the help of Telugu to use.

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3.4.1. Age factors of the Learners

The age is the very important factor to the learners. In the earlier age learning is very successful than adults age. The learners' age group was between thirteen and sixteen years. Most of them were first generation learners, and all of them are socially neglected and economically challenged. The learners of class eight, Lambada community learners are very low achievers when compared to the learners of other classes. Also the classroom observation and pre test analysis showed the low ability of eight class Lambada community learners in the ZPH School of Mahaboob Nagar District.

Table II: This table represents the age group of Lambada learners

Students	Number	Age of the student
Others boys & girls	55	14
Lambada Boys	18	13
Lambada Girls	8	14
Total	81	

3.4.2. Learners' Educational Background

The learner's educational background is very low, because they are from rural background and they do not have access to any information and also are not aware of the benefits of education. The study was undertaken especially in rural area where there is no availability of minimum infrastructure and resources. They are socially, economically, and

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educationally challenged. Most of the parents' occupation is either working as daily labourers or agriculture and they do not have any awareness about education. Since these disadvantaged Lambada learners rely on teacher in the class. And the parents have no knowledge about the education and benefits of education, so they do not send their children for higher education. The learners won't go school regularly and they face problems in learning in English, particularly in writing they lag behind. Some of the students do not respond to the questions asked by the teacher in the classroom even though the questions very simple and easy to understand. Only sixty percent of learners are respond and the remaining fourty percent are just are unable to respond to the questions asked by the teacher.

3.4.3. Skills Development

It was observed that the proficiency of these learners is below average level in all the four language skills (LSRW), grammar and vocabulary. For these learners English is a subject among other content subjects rather than language. Lambada learners view English as a difficult subject of all the other content subjects, because all the other subjects are taught and learnt in Telugu. The only way of Learning English for them is by mugging up question and answers. In addition these learners are never given practice in language skills. Therefore they are not aware of skills in English resulting in poor proficiency.

The learners' comprehension and expression ability was very low. The learner's seem to understand the meaning of the words but they are unable to repeat.

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Historical Background of Lambada Learners:

The Lambada is a poor community. The government of Andhra Pradesh has taken up considerable schemes for concessions and considerations in the field of education for them. The main aspects of development and the pioneer in the initiating maximum effort to Lambada goes to Sri.Sanjiveeviah, chief minister in 1966.He thought of tribal welfare schools and brought many Lambadas into education.

Once the Lambada children started getting education the elders came to know about the facilities provided by the Government and more and more started joining the school where they felt the children received better food apart from education. The scheme of compulsory primary education also had its impact on their lives.

Table III: This table represents the Lambada learners' parents' educational background

Parents education	Numbers
Fathers educated	6
Mothers education	Nil
Uneducated	20
Total	26

With education the younger generation are accepted well in their localities. The educational qualifications helped some Lambadas to get into Government services. The old and uneducated still have the same faiths and beliefs. Education has brought about a lot of

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change in their thinking and observation of many rituals. Also started taking medicines for diseases like jaundice, chicken pox which were once they used to believed as a visitation of the wrath of their goddess.

3.4.4 The Teachers Role

Teachers influence the students tremendously with their good relationship, qualities and importing his/her subject knowledge. Most damage to students is done when the teachers teaching is merely an essential requirement and not to impart knowledge to the students. The researcher understood that learning is related to the kind of human relationship found in the classroom between students and teachers.

The teacher has to know about child's mind, body capabilities, background and handicaps to do justice to the difficult process of teaching and for the benefit of students.

- Friendliness in which no child is made to feel inferior is another important essential feacture for teachers.

- Teacher need to have a clear understanding about their student's likes and dislikes, levels of their understanding. The modern teacher's role is more as a director and guide rather than as tasks master.

b) The teacher should act as a guide where pupils are taught by a variety of selected experience towards widening their perspective towards students understanding.

c) The teacher plays a vital role in teaching and a much significant role in knowing the strengths and weakness of their students for developing their personality as each student has their own distinct potential and limitations.

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Teacher's Role in Student's Academic Achievements:

Student's academic achievement is taken as a measure of teacher's effectiveness and so teacher plays a very vital role in influencing student's academic achievement. Teachers not only influence in their studies but also in their personal lives helping them to lead a meaningful lives.

The students achievement is considered to the amount of knowledge derived from learning. The source of receiving knowledge by the child is mainly from school. There are various factors affecting the student's academic achievement. Some of the main factors are school related such as size of the class, situation of the school building, population of the school and the condition of the building. The other factors are teacher related such as teacher's personality, attitude towards teaching experience, subject knowledge, communication skill of teachers, teachers listening skills. These factors contrast with students related factors such as family sine, socioeconomic status of the learners and so on.

3.4.5 Location and Facilities available

The school is located at Sevabanda, a small thanda (village) in Mahaboob Nagar of Andhra Pradesh district. It is nearly a three kilometres walk for the learners to go to school. All the neighbouring villages and some from far off villages come to school. There is no proper infrastructure in the village like tar roads, bus facility, and not even access to newspaper. It is almost isolated from the modern day infrastructure and completely cut off from the present day communicative world. Even the distance is distancing the students to access education, but the learners from Lambada community are going to school by facing hardships. The school has no library and no lab for practicals. But one facility is available there is provision of mid-day-meals to the students. It helps the students to save time from

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going home for lunch. The school has also got computers but the lack of trained regular power failures and other factors are making the computers to be just kept in the store room.

3.5 Classroom Observation

The school is well constructed building and the classrooms are spacious. But the classroom strength is around eighty in number. There is no availability of desks to the students to keep their bags and books and they have keep on the laps or on the floor. Coming to the classroom teaching, the teacher of English uses Bilingual and Grammar Translation method in teaching. Telugu is the only language used as medium of instruction and even in the English classes. The teacher of English uses all the time Telugu to explain the lesson. When it comes to some difficult words and their meanings, teacher writes on the blackboard both in Telugu and English. There is no opportunity for the learners to develop the language skills. Emphasizing on writing skill in the learners, the teacher neglects. And for the development of speaking in the learners, there is little or no opportunity. Except dictation, students do not get/enough practice. Always, the teacher translates the English lessons into Telugu and explains the meaning.

3. 5.1 Students Questionnaire

The students questionnaire was designed to get the information on the background of the learners, the teaching and learning methodology in the class, teachers interaction with the Lambada, their learners learning style and interaction between students in the class and outside the class.

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3.5.2 Teachers Questionnaire

The teacher's questionnaire gives the information about the teacher's qualifications, the training course he/she has done before, experience, attitude towards Lambada learners and few other details with regard to teaching English. The teacher's questionnaire also gives an idea of teacher behaviour in the class, the teaching methodology used in teaching English.

3.5.3 Activities

The activities were given to the Lambada learners to develop their language skills. The activities were based on grammar, vocabulary and spelling. These kinds of activities were given to the learners to make them interact in the class, during the period of the study.

3.5.4 Evaluation

Evaluation is the systematic gathering of students work for purpose of decision making. For example, in pre-tests the learners English language writing is very poor. They are unable to write correctly. So this evaluation will help the students to know their mistakes. In language planning, evaluation frequently involves gathering information on patterns of sentence use, language ability, and attitude towards language. In the study evaluation, evaluation is related to decisions about the quality of the Lambada learners writing. The evaluation of writing skills may involve the study of curriculum, objectives, materials and tests also. In the present study along with evaluation, constructive feedback was provided to the learners to encourage them to use language correctly.

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3.6. Conclusion

This chapter has discussed the research design and the methodology adopted for the present study. The procedure followed for the study and a brief note on classroom observation, environment, population, proficiency level, and educational background of the Lambada learners is presented.

The next chapter deals with the interpretation of data. It furnishes the information about the analysis of classroom observation, students' questionnaire, teaching activities, methods and materials used for this study. This chapter also gives the details of the post test.

Chapter 4

Data Analysis

CHAPTER-IV

4.0 Introduction

The present chapter describes the data collection and the procedure followed. It explains about the process of data collection and the tools used in the process. It discusses the learner's opinion and questionnaires, analysis of classroom activities with a discussion on the course book followed by critical appreciations of the activities and tasks incorporated in it. Subsequently the chapter also describes the gap between present knowledge and actual knowledge of the Lambada learners. It also gives a brief description of the teaching methods, materials used for the data collection. The chapter describes the interviews taken in both ways, Formal and Informal interviews with the students, teachers, parents and Head Master of the School. The chapter also talks about the tests conducted by the Researcher to evaluate their knowledge in writing skills in English language and it displays the test results. The chapter visualises clearly about the process of the evaluation of the writing skills among the Lambada Learners with designed graphs. The chapter also carries out discussion and analysis of the improvement tasks and the test administered to the learners.

4.1 Procedure for Data Collection

Qualitative approach is used for the Data collection. The Language activities used to test the learners' knowledge in English are dictation, pre-test, formal, informal interviews with learners and teachers and classroom observation. Black board, English eighth class text book were used as tools to collect the data. The researcher has taken note of everyday activities and experiences of the field observation in the form of Personal notes.

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4.1.1 Classroom observation

The first and the main thing found in the process of classroom observation is that if the classroom environment is compared with the classrooms in town areas, the classrooms in the village areas are very poor in terms facilities and environment. The teachers who are working in the Gokfaslwad school are less interested in teaching. The knowledge they have in language is lesser than the teachers who are working in the other schools like towns and cities. To the question "why you have lesser knowledge in English"? the answer from the teachers because of the lack of the use of the language in daily teaching life they are not able to keep themselves on par with other teachers of English. Because of this problem they are unable to motivate the students. The classroom observation and the little talk have helped me to find out above things though they are small but interesting and important to the research. The methods found in the observation process are - the Grammar Translation Method and the other Traditional methods. In the process of teaching the language lessons the teachers give the meaning of the hard words in Telugu. At the end of the lesson the teachers conduct a test of Dictation of the meanings and hard words to assess the level in writing among the learners. The learners must write down the meanings, they are not entertained if some hard and unknown meaning is asked to the teacher. In the process of this research I found that there is no freedom to the learners and it is a teacher centered classroom. The English language teacher hardly uses the language in the classroom. The whole teaching process is done in the Telugu or which is known to both of the cases learner and the teacher. The teaching English is purely examination oriented. Hence, there is no focus on the language skills which are required for the learners academic progress.

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4.1.2 Analysis of Classroom Activities

What I found in the classroom observation is that the learners not even know the basic words in English and cannot construct a meaningful sentence. It was observed that they do not know minimum spellings, meanings, basic words, punctuation etc.

In addition to that, it was found the English lessons are taught in Telugu. The teacher in the classroom uses very little English. To the researchers question, 'why the English lesson is being taught in Telugu?' the teacher replied- 'learners cannot understand the lesson if it is taught in English'. Teachers explained and dictated in Telugu. The students never get the opportunity to guess the meaning of difficult words, nor they are encouraged and taught to access the dictionary. These are the major drawbacks to the learners of the Lambada community to get good language skills such as speaking and writing. The English language is taught for the sake of pass marks in the annual exams. Neither teacher has explained to the learners about the value of neither the English language nor the society in the villages. The learners are given guides to mug up and reproduce the needed information of the lessons in the examination. Hence, no importance is given to the teaching of English language in rural area schools and the final result, is the learners are unable to get higher education after the completion of their schooling.

4.2 Present Knowledge and Actual Knowledge of Lambada learners

The researcher went to the Zilla Parishad High- School in Sevabanda Thanda got permission from the school Head Master to examine the Lambada learner's proficiency level in writing. After conducting the pre-test and post-test, the answer scripts gave an idea that the learners have poor writing skills. In addition to that, the scripts helped the researcher to have

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clear idea to plan, design the material, teaching methods to teach grammar, spelling, content words and structural words to the students. Content words like nouns, verbs, adjective and adverbs. The sentence construction English were taught. Structural words like preposition and the role of preposition in writing skills were also taught. From the scripts the researcher found that the Lambada learners lack basic English language writing skills like grammar, spelling, vocabulary and punctuation marks. The reasons may be the lack of better teaching in the school and the less exposure to the language skills like LSRW.

Noun:

The learners have no deeper idea of the English Grammar and they are confused with noun words, because there are different kinds of nouns. Nouns are like proper nouns, collective nouns, common nouns, and abstract nouns. The learners are familiar with name of the place, persons and thing, but they do not know other noun words. So the learners face difficult to identify the nouns.

Example: Elepant, elapant (elephant), bai, bi, (boy), gire, gar (gray)

Ried, ryd, red (ride) far, par,(for),beg,bag(big) gre, gay, grei,(gray)

Cildrn, children, cheldrn, childran (children) fun, fon,bon,(bun)

years, ers, years (ears) tank, trenk, thak, thik (trank)

wak, waks, was, wall, (walks).

Verb:

Verbs are necessary components of all sentences. Verbs have different important form and function. Some verbs put static objects into motion while other verbs help to clarify the objects in meaningful ways. The learners in the study have problems with verbs, because they are unable to identify verbs. These verbs are very familiar to the learners but it is difficult for them to use verbs.

Adjective:

Adjectives describe nouns by answering one of these three questions: What kind is it? How many are there? Which one is it? An adjective can be a single word, a phrase, or a clause.

Adverb:

An adverb is a modifying part of speech, targeting anything other than a noun... Adverbs are also often formed by taking a noun and adding the -ways or -wise suffix to it.

The Preposition:

Prepositions are the words that indicate location. Usually, prepositions show the location in the physical world.

Finally when it comes to the analysis of the actual knowledge and present knowledge of the learners (after Tests); it has been examined that there is a vast gap between the real knowledge and the present knowledge of the learners, which needs to be filled in order to meet the demands of the present learners world. These Lambada learners did not have the opportunity for learning L2 at the primary level of their schooling as English is introduced

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only from class VI onwards. The methods of teaching English used tribal schools are old and outdated. The learners do not have practice in the classroom and the learner's orientation towards learning L2 is only as a requirement for writing examinations and passing, rather than being able to function well in real life situations. These are the reasons that are responsible for the gap between the expected level and present level of proficiency of these learners.

4.3 Curriculum and syllabus

It has been observed that the teaching is done by translating the whole lesson into Telugu, with the help of grammar translation methods. English is taught through traditional methods, structural method and rote learning etc. But the pupils have no oral skills. They to speak Telugu and Lambada language in their daily life. They use English only for classroom purpose. They are unable to understand the lesson if it is explained in English to English. In the government schools they have new equipment like computers, television and tape recorders, but they are kept in head master's room. Even the teachers do nor have the technical knowledge to use the provided equipment not they have the inclination to integrate it with language teaching.

4.4 The Interview Process

The interview process of this study is designed by the researcher. Both formal and informal interviews were conducted with the teachers, students and the parents.

In this interview I have observed that the Lambada learners' family background, educational background, and the interest of the learners about learning the English language. In the interview the researchers also observe the capability of the learners in writing, their

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knowledge in the English and interactive skills with the other students. The learners were also given a topic for group discussion among themselves.

4.4.1 Students Interviews

The interviews were conducted in formal and informal ways. The learners were scared very much about the interview since it is a new and first experience to them. They thought that a new teacher has come to teach them. After the self introduction of the researcher to the learners, they have shown much interest in answering to the questions in Lambada language in which the researcher can communicate since she also belongs to the same community. They feel that the English is very difficult for them. The questions were translated into their language to get answers from them. Then they told that are very poor in English language, because there are no sufficient English teachers. In the school only one teacher who has very little knowledge in English teaching English The learners are very much enthusiastic to learn the language but they are very poor in grammar, vocabulary, and spelling. The learners reported that if L1 is used in teaching L2, they can understand the English lesson properly. Some of the learners reported that they do not have enough support from the family members since they are struggling with economical problems. Their parents used to work in the fields. They also reported that they do not have facilities to learn the English language.

4.4.2 Teachers' interviews

The task of taking interviews has been successful because of the help of the principal of the school. The English teacher was very co-operative. He accepted and supported the researcher's work at their school. There was only one English teacher for the whole school. He is from the same place called Mahaboob Nagar and his mother tongue is Telugu. The

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qualification of the teacher is M.A. in economics and B. Ed in English language and MA in English through distance mode. He has sufficient knowledge in teaching English language but he is the only teacher for the whole school who has to teach classes. The teacher has a very low opinion about the Lambada community learners. It seems that he is not interested to teach the learners. It was observed that he focuses on the other learners who come from other communities.

4.4.3 Parents' Interview

The parents in the Lambada community are uneducated. They do not know anything about the English language. Though they do not know anything about the language and they are uneducated, they wish that their children should be well educated and settled well. We can understand their interests when they use to attend the meeting conducted by the school's principal. They want to know how their children are performing in the class. Even though they are poor, they are ready to sacrifice their food and clothes to provide minimum facilities like text books to their children. They have no sufficient and well built house to provide enough of space to their children to do their academic work. The children sit in an empty place and some time under the trees to complete their home work. And some of the learners' fate is very pathetic, they have to go the fields in the morning to water the crop.

4.4.4 Interview with the principal and school administrators

The interviews with the administration and the principal revealed that they do not show ahy special interest to help the Lambada learners. The Lambada learners are neglected. It is assumed that Lambada learners' proficiency is just like the other learners'proficiency by

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the administration. But, Lambada learners need extra classes tutorial sessions and care from the administration.

4.5 Pre Test Analysis

A test was administered to the students in order to distinguish their level of proficiency in writing. A group of twenty six students took the pre test, which was conducted in English. The purpose of the test was to check whether the learners are able to write simple words and sentences. The test was designed by selecting the lesson from eighth class text book (The Elephant) which was very familiar to the learners. For the test the instructions were given in Lambada language and English. The main purpose of the test was to understand the learners existing level of proficiency in L2 writing.

From this test it was understood that;

- The Lambada learners are not familiar with the most basic aspects of the English language such as content and structural words in L2.

- The learners were very poor in reading and writing.

- The learners needed help in L1 to understand L2 English

    This test helped the researcher to get an idea of learner's present level of proficiency and their test taking skills. It gave the researcher a sense of direction to plan, select, and teach a basic word which serve as building blocks.

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Table-IV : Pre-test

Content words and structural words

Words/marks	0-2	2-4	4-6	6-8	8-10	total
Noun	0	3	4	5	7	26
Verb	2	3	3	6	5	26
adjective	3	3	6	5	7	26
Adverb	0	6	7	4	5	26
preposition	2	7	6	7	6	26
conjunction	0	5	7	5	6	26
interjection	2	4	6	8	5	26

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adjective	3	3	6	5	7	26
Adverb	0	6	7	4	5	26
preposition	2	7	6	7	6	26
conjunction	0	5	7	5	6	26
interjection	2	4	6	8	5	26

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The pre test was conducted in beginning of the teaching session, in order to understand the learners level of proficiency in the English writing. For the test, 26 Lambada learners attended and took the the test. The test revealed that the learners second language writing is very poor. They are unable to identify content and structural words. Dictation was given to the learners. Some how these learners seem to be familiar with content words but they have problems with structural words and spelling, punctuation and hand writing. The above chart explains the performance of the Lambada learners in the pre-test.

4.6 Post -test Analysis

The test was conducted at the end after a period of teaching writing. After teaching of content and structural words through a variety of appropriate tasks, the a final test was given to check the learners improved level of proficiency in L2 writing(see Appendix III). This test covered all the items that have been taught to the learners during of the time span of twenty five days instructional sessions. The learners were given one day to prepare for the test.

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From the learners writing of the sentences, content and structural words in L2, it was understood that they are improved a lot (see Appendix IV).

A detailed discussion of the learner's performance and the improvement level is discussed in the given Bar charts that follow:

Table -V

Nouns

Words/marks	0-2	2-4	4-6	6-8	8-10	Total/ No.of Students
Nouns	0	3	6	7	10	26

71
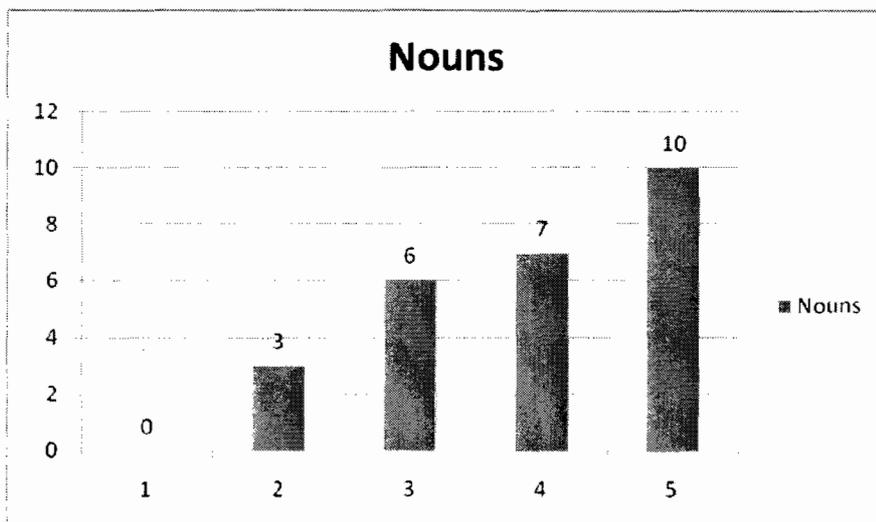
This bar chart above shows the performance of the learners in their end test. The fact is that most of the Lambada learners did very well in finding nouns, most of the learners got good marks in the nouns. The learners could use correct nous in their writing in the end test. Some of the leaner's have had problems, but compared to the pre test and other tests, the number of errors in the use of nouns is less.

Table –VI

Adjectives

Words/Marks	0-2	2-4	4-6	6-8	8-10	Total/ No.of Students
Adjective	3	3	6	5	9	26

72
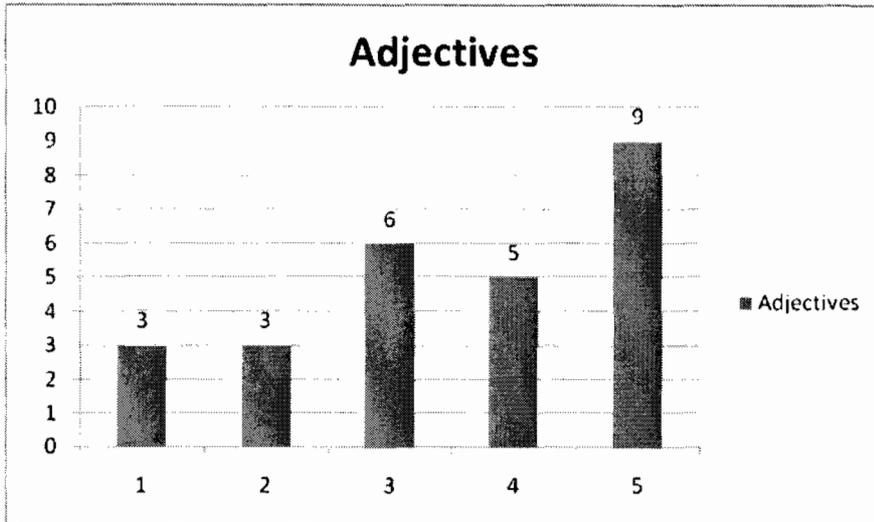
Adjectives

Most of the learners made use of the Adjective in their sentences in the end test. Some quantity of the learners had problems, but compared to the pre test and other tests, the performance of the learners was better. Therefore, the scores of the learners was good in the test. All the learners got good grades in the adjective.

Table-VII

Verbs

Words/marks	0-2	2-4	4-6	6-8	8-10	Total/No. Of Students.
Verb	2	4	3	6	11	26

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Verbs
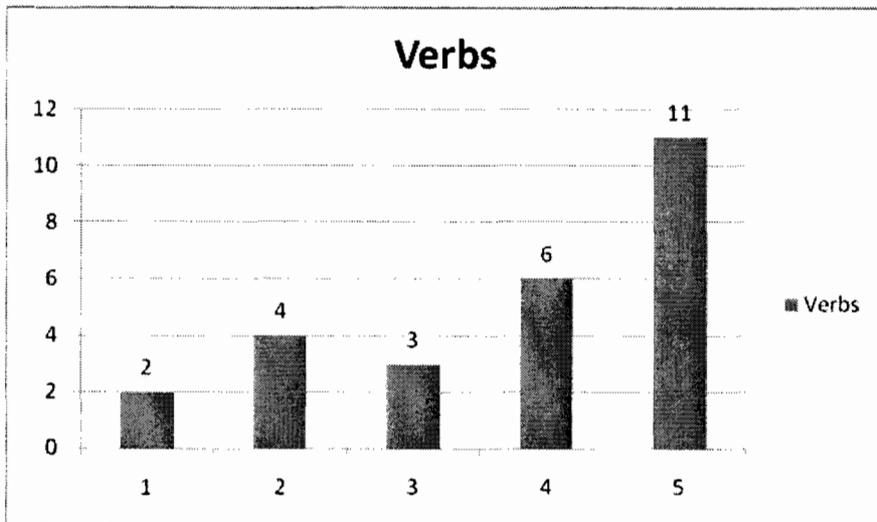
From the post test scripts it was observed that the number of sentences with correct use of preposition increased comparatively. The learners got more marks in the end test. But some awareness has to be created among these learners about the use of the verbs in L2 writing.

Table-VIII

Adverbs

Words/marks	0-2	2-4	4-6	6-8	8-10	Total/ No .of Students.
Adverb	0	6	7	8	5	26

74
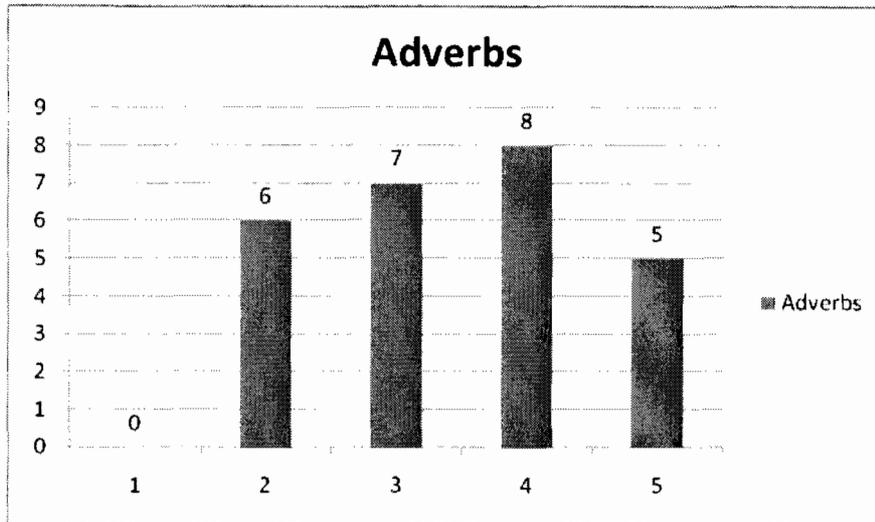
Adverbs

The end test showed the performance of the Lambada learners in the adverbs. some learners have problems with this adverbs, but when the compared to the pre test, and end test performance was good.

Table-IX

Prepositions

Words/marks	0-2	2-4	4-6	6-8	8-10	Total/ No. Of Students.
preposition	2	5	6	7	6	26

75
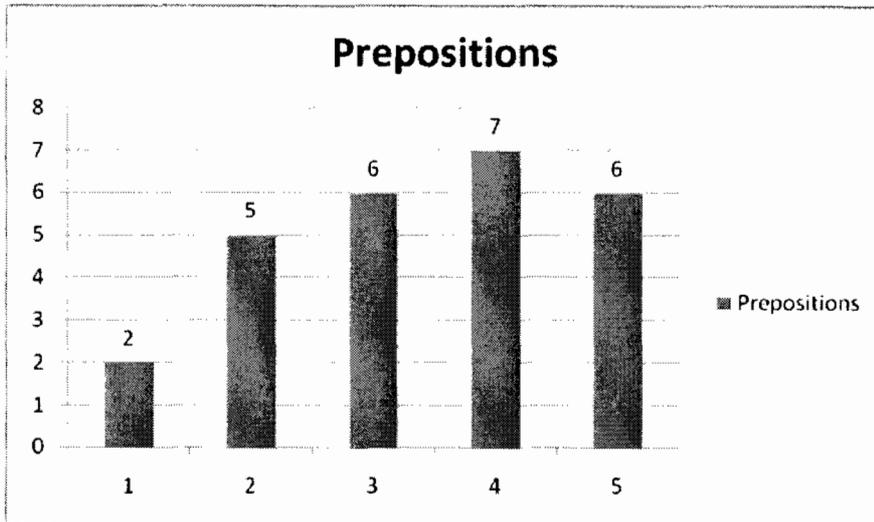
Prepositions

From the end test script it was clear that the number of sentences with the correct use of prepositions increased comparetively. But the learners had coufusion with the use of prepostions in sentences. Therefore, some awareness has to be created among these learners about the use of the prepositions in their writing.

Table-X

Conjunctions

Words/marks	0-2	2-4	4-6	6-8	8-10	Total/ No. Of Students
conjunction	3	5	7	5	6	26

76
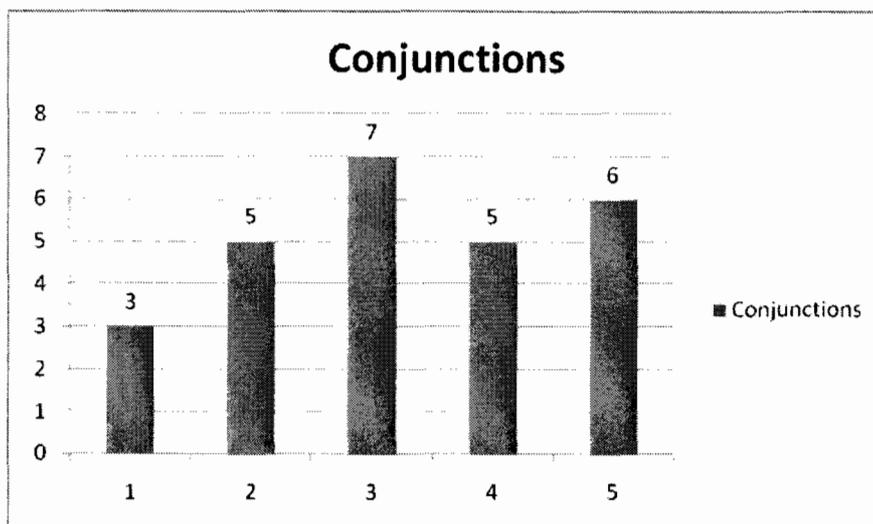
Conjunctions

The use of conjunction was very limited and the performance of Lambada learners is improved a lot. The highest mark is seven and the lowest mark in this is three in this item.

Therefore the researcher taught and created awareness about the use of conjunction in their L2.

Table-XI

Interjections

Words/marks	0-2	2-4	4-6	6-8	8-10	Total/ No. Of Students
interjection	2	4	6	8	10	26

77
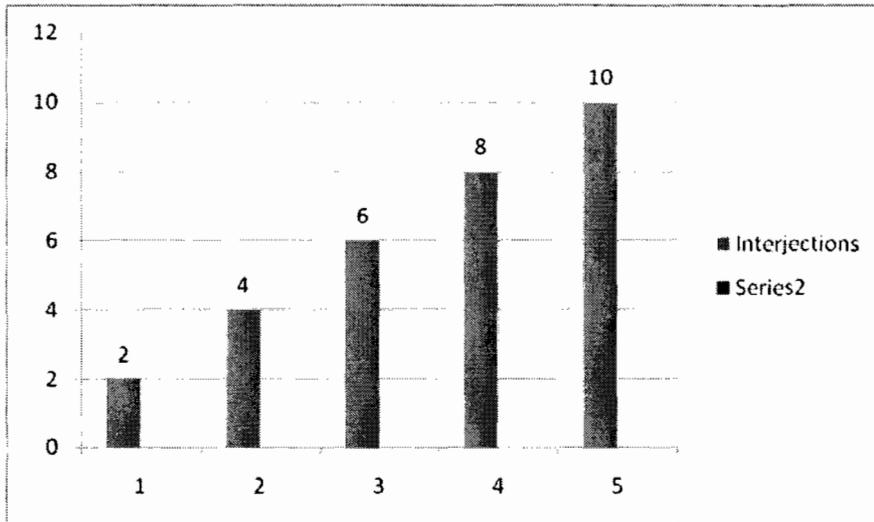
Though Lambada learners have great problems in L2 writing. The performance of these learners in the post test was is better than pre test. Some learners have problems with interjection, but these learners scored good marks in the post test.

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Table - XII

Content words and structural words

Words/Marks	0-2	2-4	4-6	6-8	8-10	Total/ No.of Students
Noun	0	3	6	7	10	26
Verb	2	4	3	6	11	26
Adjective	3	3	6	5	9	26
Adverb	0	6	7	8	5	26
Preposition	2	5	6	7	6	26
Conjunction	3	5	7	5	6	26
Interjection	2	4	6	8	10	26

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The chart shows a bar graph with y-axis from 0 to 12, x-axis labeled 1-8, with legend: Nouns, Verbs, Adjectives, Advers, Prepositions.
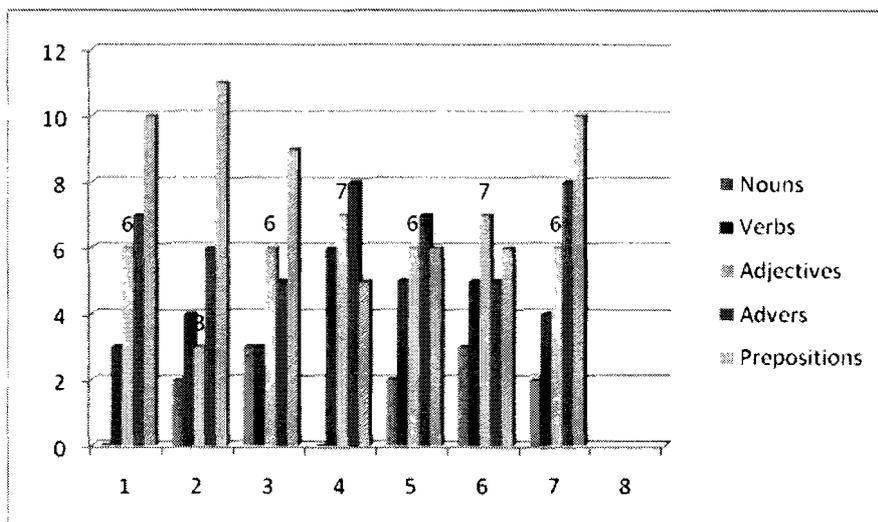
It was conducted in the end of the teaching classes, which is last session in order to understand their improved level of the proficiency in English writing. For these classes 20 Lambada learners attended all the 25 teaching sessions. The 20 Lambada learners who attended all the 25 sessions took the post test. The main purpose of the test was to check whether learners have improved after the teaching of writing, the test consisted of dictation, making small sentences Grammar - noun, verb, and vocabulary, spelling, punctuation activities which were easy for the Lambada learners to identify. In the pre test the researcher has gave different kinds of words to find out whether they are content words or the structural words. The duration of the test was one hour and it was conducted in the classroom itself.

4.6.1 Punctuation

Most of learners could employ correct punctuation in their writing in the end test. Some of the learners had problems, but compared to the pre test and other tests, the number of errors in the use of punctuation was low.

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4.6.2 Spelling

The Lambada learners made a lot of spelling mistakes in their pre test. These learners are greatly troubled by the English spelling even in their higher studies. Therefore, the researcher has taught spelling through various tasks and activities by giving to:

➢ Words dictation

➢ Incomplete words

➢ Missing words and so on.

4.7 Comparison between Pre Test and Post Test

It is perceived that there has been considerable improvement in the learners' proficiency in writing from the pre test to the post test. In the pre test stage, many learners had problems to recognize the content and structural word in simple sentences where as in the post test, they were able to write short and meaningful sentences. Everyday improvement was seen in the learners' level of confidence in using English. The same learners who rejected to converse in English in the beginning started to talk in English with the researcher even if in broken sentences towards the end.

A small amount of the learners improved a lot, because they always practiced to read and write when was given. At the end it was understood that these learners need guidance, help and motivation to improve. When encouragement was provided to the learners with interesting activities and tasks along with linguistic help, they could show little improvement.

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4.8 Discussion on the course book

The English course book for class VIII had been proposed according to the syllabus for a five- year course in English as a third language.

The objectives of the course book are as follows:

The main objective of teaching English at this level are

1. To help your pupils enjoy the learning of English.

2. To help them in listening to English spoken by their teacher and classmates and to understand.

3. To help the learners to speak English with their teachers and classmates.

4. To train them to read and understand the given reading materials.

5. To help them read, recite, understand and enjoy the simple poems in English

6. To help them write simple English in answering the questions and doing the language exercises

7. To help them learn elements of language, such as sounds, words, spellings, phrases, sentences and their structuring

4.8.1 A Discussion on the question paper

The class 8th English question paper is prepared by the government of Andhra Pradesh. The question paper is divided into two parts; they are part A for 60 marks and part B for 40 marks respectively. The whole paper is divided into two papers; paper 1 consists of questions from the reader and grammar in general. The Paper 2 consists of questions from the

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non-detailed book including reading comprehension, letter writing, paragraph writing and story writing. In first paper there are 8 questions which are from the English reader carrying sixteen marks, four marks for each question. Then few short questions will be followed for 2 marks each. The short questions will be asked from the English reader. The next section will carry a poem that is taken from the English reader. The next section carries one passage, that should be read by the students and answer the questions that follow.

The question paper is difficult for the Lambada learners. The grammar and vocabulary, comprehension passages are also tough for the learners. So the pre test pattern of the question paper is too complicated for the Lambada learners.

4.9 Conclusion

This chapter has presented, analyzed and interpreted the data. The main aim of the chapter was to provide detailed facts about the data collected during the field work. The expected outcomes of the questionnaire, the pre-test and the-post test result were described in the chapter. Detailed information has been provided on classroom observation, the needs for teaching basic words to the learners, suitable strategies to teaching writing, teaching and learning condition and the socio-economic conditions of the learners are also clearly portrayed in the chapter.

The chapter also represents formal and informal interviews conducted with parents, teachers, and the learners. It has investigated into the reasons for poor the academic achievement of the Lambada learners. Thus the chapter has provided an overall picture of the personal, academic and socio-economic conditions of the Lambada learners.

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In the following chapter, the concluding remarks, major findings of the study and their implications for teachers, parents and the recommendations to the teachers, policy makers, and material producers are explained.

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Chapter 5

Conclusion

CHAPTER-V

5.0 Introduction

This chapter is divided into three sections. The first section begins with the concluding remarks which are the important for this research. The second section discuses the major findings of the study. And the third section suggests few recommendations to the teachers, administrators, material producers and state Government for certain changes to be brought about in teaching of English to Lambada learners.

5.1 Concluding Remarks

The main remark is that the Lambada learners first have to learn Telugu language to lead their lives in society, because Telugu is the most widely spoken language in Andhra Pradesh. Then for academic purposes they have to learn English. Since the parents of most of the students are uneducated and poor, they cannot support their children to learn and get educated in towns and private schools. They are the first generation learners learning English language, and hence neither their parents can give suggestions nor do they have brothers or sisters or elders to help them. Though they are economically and socially downtrodden they are struggling to learn the language. In the school where this research has been conducted, English is being taught by the other subjects' teachers (like History and Economics teachers) one can imagine how these teachers teach English language. The researcher has tried to give a clear picture about the fate of the Lambada learners in Government schools. The teachers cannot take proper care of the students. A lot of improvement is required and some more needs of the students are to be fulfilled in getting good academic lives. The state Government

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and the educational authorities like the teacher training colleges should put their efforts into this important social responsibility immediately.

Knowledge is useful for successful education of English-language learners. The challenges in the teaching and learning of ESL then, is to extend the research to minority populations have to researched and the benefits have to be extended to them. Therefore, remedial teaching is of great importance for these learners.

5.2 Recalling the background of the study

Teaching English language as an important activity especially where learners lack the expected writing proficiency. In Andhra Pradesh, it has been observed that many Lambada community learners at high school level do not have the required writing proficiency. So it is an important question to study why the Lambada learners find it difficult to read and write in English. To a certain extent, the current teaching practice in schools seems to be responsible for this poor proficiency of Lambada learners. For instance, teachers do not elicit word meanings from the learners, rather, they tend to supply mother tongue (Telugu) equivalents to most of the difficult words. Other reasons could be lack of practice in the classroom, poor vocabulary, examination oriented writing, teacher-dictated writing, lack of an English speaking community, limited reading habits and so on.

Lambada learners are first generation learners who are disadvantaged from an educational and economic point of view. They are considered to be linguistically deficient, academically unsuccessful and socio-economically backward. Most of the Lambada learners are children of agriculture labourers, bonded labourers, and civic-sanitation workers with no educational background. These learners do not have any parental support as they are illiterates. Very often parents take their children to work in agricultural field as they can

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contribute to the family's income. So as a result these learners remain as under-achievers, school dropouts and failures in academics and remain so forever in life.

5.3 Procedure followed for the study

The study will be carried out in three phases, first phase find out the problems of the Lambada learners and understand the problems of Lambada community learners. For a period of time the researcher will try to understand the problems that the learners face in when in examination, classroom tests or doing any writing activities/tasks. With this the researcher will have an idea of the learners' actual level of writing. Then, a pre-test consisting of a content and structural word tasks will be given to write. A questionnaire will be given to the learners to understand their socio-economic background, the exposure to English, and their views and opinions about the teaching/learning of English. Formal and informal interviews with students, teachers, parents, and administrators will be conducted along with the analysis of classroom tasks; the learners answer scripts will be examined to have an idea of the learner's level of proficiency in L2 writing. Content and structural words will be given to find out the differences between them. Twenty five sessions (one hour each) of class teaching using various strategic techniques will be done to help learners improve their writing.

In the second phase teaching writing to the Lambada community learners, based on the pre-test content and structural words will be taught, with particular focus on the learners problem in L2. In addition to this, required vocabulary and grammar will be provided to the learners on blackboard. The researcher will play vital role during this phase by discussing words and their meanings, grammar and it usage etc with the learners. Story books and group discussions will also be conducted to create an interest in the learners. Further classroom writing activities will be given to the learners to improve their grammar, vocabulary,

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punctuation, and hand writing. Different kinds of content and structural words will be given to construct small sentences. Further every day writing tasks will be analysed and feedback will be given to the learners. In the third phase the learners writing will be assessed in terms of grammar, vocabulary and material from the class VIII English text book.

5.3.1 Learners

The students of the study were a set of homogenous group of twenty six students of Lambada community learners between the age group of thirteen to fifteen years from class VIII. All the learners had their primary education in Telugu. Lambada learners have to learn (Telugu), because for them there is no particular language, ie. Their language has no script to use in their schooling. Both male and female students are admitted to schools, but many classes have less female students, because the Lambada parents want their girl children to work in their field and earn money for the family. All the learners in the study are from lower middle class background.

5.3.2 School

The school is situated in Sevabanda Thanda, Gokafaslwad village in Mahaboob Nagar district, of Andhra Pradesh, where there are no minimum facilities for the Lambada learners like roads and bus facilities. The learners have to walk around three kilometres to reach school every day. There are no black boards, and well-built classroom in the school, there are no doors and windows to the rooms. The classroom arrangement is very different, like the seating arrangements, benches and other facilities for the learners, and teacher.

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5.3.3 Material

The material used for this study includes the class VIII English reader which is designed to the schools by the state Government. It was the study focused on teaching writing skills to develop the students' proficiency at their academic level. At the primary level, teachers use Bilingual method and Grammar Translation Method to teach English. English language is introduced from the 6th class level. Up to 6th class the learners do not even know a single alphabet of the English language. The learner will be able to understand the lesson when explained in Telugu. The main intention of the Teacher is every student should understand what he is teaching in the classroom. That is why the lesson or the materials used for teaching the language are being translated into the mother tongue of the students. In addition to that the teachers are not much enthusiastic to teach the language to the Lambada learners. Their main intention is to complete the syllabus as soon as possible. Because of this, the classroom becomes entirely the teacher centered, Consequently English language learning appears to be a boring and routine process for the teachers and the learners.

In rural Government schools there is no library facility. If the learners want to have any information they have to ask the teachers only. Otherwise they have to use the guides or the question banks available in the market. For some students have no chance to do that because of the poverty.

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5.4 Major findings

The following are the findings of the study. They have been classified under the following headings.

Learners' proficiency

1. They are unable to differentiate between content and structural words.

2. The learners have problems with spelling and handwriting.

3. Learners have cohesion and coherence problems in their writing.

4. The learners have much of in their mother tongue influence and they have problem with second language or third language.

5. The learners have problems with other language skill, listening, reading, and speaking.

6. The researchers' personal experience as a Lambada first generation learner has also prompted her to take up the present study.

7. Most of the classrooms in the rural areas are dominated by the teacher. All the students and their activities are guided and managed by the teacher in the class.

8. They have problems to understand sentence structure during their writing.

9. The learners did not perform well in their pre-test, because they are used to the material given by the teacher in the classroom.

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10. Lambada learners are unable to find out the parts of speech, they are unable to identify noun and verb. Some of them easily identified the noun and other parts but few of them were poor in English.

11. The learners were not aware of the rules of grammar and writing in second language.

12. They have major problems with punctuation, spelling sentence structures and other aspects of the English language.

13. They are not even able to differentiate content and structural words in English language.

14. They are economically poor and socially challenging

15. They are cognitively and linguistically very poor

16. The learners have problems with spelling

17. The learners have problems with handwriting,

18. They are used to mug up from the guides which are available in the market. Hence they are not aware of learning strategies. The main defect might be the lack of guidance and proper teaching.

19. Since they have no facilities like Newspapers in English, they do not have the habit of reading in second language. In fact they do not have Telugu newspaper to know what is happening around the world.

20. They lack of moral support from the educational institutions.

21. They do not have minimum facilities to read and write, to buy a pen or pencil they have to work in the fields.

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22. Because of the poverty some of the students are forced to be absent to the school, the reason they might be forced by their parents work in the fields.

23. Students are not habituated to the daily reading studying except at the time of the examinations.

24. It is observed that the learners are good imitators of language2. They use to imitate the phrases and sentences after their teacher.

Learning environment

1. There is no student friendly environment at school?

2. Most of the Lambada learners are below poverty line, so the learners do not have access to extra learning materials like English news papers and other important materials.

3. The learners are obliged to do small chores at home like cleaning the cattle shed, helping their fathers in the fields and other agricultural works.

4. Parents leave their children's academic successes and failures to the teachers or the educational institutions.

5. The learners belonging to the Lambda community are poor at pronunciations, and they have problems with the spelling for many words in the language.

6. They do not have interest to learn the language

7. Neither students nor the teachers interested in teaching English as second language

8. They are not explained about the value of the language how it helps in their future lives.

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9. They do not know that if they do not have English skills they cannot survive in the world.

10. The teacher has low opinion about the Lambada learners and therefore they ignore the learners coming from the community

11. The teacher does not show interest to teach the language to the Lambada learners.

12. There is discrimination between the students and the teacher.

13. Teacher expects these learners to be on par with English medium students which is beyond the reality.

14. The learner's home environment is not good to learn English language.

15. There is no regular practice or habit of writing.

16. The learners have interest to learn English but there is a lack of teacher-support or encouragement in writing tasks.

17. During training period the learners were able to recognize words individual in context.

18. During training time the learners were motivated to write and they should are readiness to express their ideas about English language.

5.5 Implications of the findings

The findings of this study have important implications for teaching writing to Lambada community learners at the High School of Mahaboob Nagar district.

This study aims to improve the teaching/learning of writing by spelling out the problems and examining ways in which the required result may be achieved. It will give a picture of the

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problems to the syllabus designers, policy makers and material producers. The finding will help course instructors to get insights into how the teaching of writing could be approached in the classroom.

1) The teachers have to focus on grammar in the writing classroom.

2) to examine the kind of teaching writing activities employed by the teacher, in relation to second language writing.

3) Which methodology is necessary to improve their writing skill to the Lambada learners to develop their cognitive and linguistic skills to operate independently in languages.

4 Lambada learners can be encouraged to put to use the linguistic and cognitive abilities which they have learnt during the acquisition of their mother tongue, in the process of learning a second or a third language.

5) Teachers have to give chance to understand the texts while writing.

6) The process of developing appropriate teaching materials was of central concern in my study.

5.6 Recommendations to teachers

It has been observed that the present system of education is unfamiliar to the Lambada learners in many ways and it is instrumental in their education. Further, the Government's measures for the upliftment of Lambadas are mainly based on concessional provisions through "protective discrimination; but they are temporary in nature, the ultimate aim being to level them up with the mainstream society. Preferential treatment and concessions can hardly produce the desired results unless these are used as means of equipping the tribal with the knowledge and skills which will enable them to compete with non-tribal's counterparts on

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equal terms. The present study therefore focuses on the education of Lambadas through their own language and culture, creating in them a love for and pride in their culture and equipping them with skills and knowledge which will put them on par with their non-tribal counter parts.

The findings of the present research gave the facts that content and structural words are the basic level to improve their writing skills at the high school level. These words are basic to learn grammar, and develop vocabulary in the learners. But the thing is that, the teacher has to choose different methods to teach grammar to Lambada learners. Additional languages are often introduced around age four, which can be a critical age for learning languages. The teachers have to show enthusiasm about teaching English language to the Lambada community learners. The school also should provide with modern equipment such as computers, tape recorder, television set, graded reading cards, story books and other learning/ teaching materials to motivate teachers and learners.\

5.7 Education through mother tongue

English language teaching through the mother tongue has not been attempted so far for Lambada Community. They are taught English as if it is a second language. An important step in their own is to first teach Telugu and then English because the Lambada language does not have a script on its own.

In ZPH Schools Telugu is taught from the beginning. Their own language pronunciation and Telugu is very different for them. English is a difficult language for the Lambada learners to begin with and difficult to learn through formal schooling. It has been generally accepted that it is advisable to develop the writing skills in their own mother tongue because it is to believe that the skills of one language can easily be transferred to another

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language. If a student who already knows how to write in one language does not have to struggle much with the problems of reading and writing. But for Lambadas their own language has to be taught first. And it is impossible to teach through the mother tongue because they don't have script to their L1

5.8 To the teachers

Through classroom observation and questionnaire of some of their English lessons, and the response of the English language teachers of ZPHS, it is clear that they have little knowledge about English language. They do not have knowledge about Lambada culture and language Lambadas. So it is necessary to give additional training for them which the existing traditional training programme does not provide. There should be co-operation between English teacher and learners of Lambada community. The teachers have to motivate and encourage the learners to learn English language through their mother tongue. Teach English through their mother tongue or followed easiest methods to teach writing skills.

5.9 To the material producers

We have observed that the existing English text books are based on urban middle class values and create cultural problems for Lambada learners. They are is also instrumental in creating in them a negative attitude to their own language and culture. So while preparing text materials for Lambadas an attempt should be made to reduce the grammatical and vocabulary complexities. While preparing material the following points can be taken in to consideration.

1) The material should have high interesting points for the second language learners.

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2) Provide different activities to teach second language.

3) Vocabulary, grammar and sentence structure should be carefully graded facilitating efficient learning.

5.10 To the state Government

The state Government with a substantial Lambada population should establish autonomous institutions to undertake research in tribal languages and publish books on Lambada culture and language.

The existing tribal welfare institutes like A P S R W and Ashram schools teachers should be provide training in teaching English. The Government which at present gives special financial help to school and colleges which have a good number of tribal students has to provide minimum facilities to the learners to read and write. They have poor background so they are unable to buy books and teaching aids.

5.11 Suggestions for further research

The present study had in mind the teaching/learning of English to Lambada learners. The study limited itself to a high school in Mahaboob Nagar District. The study could be extended to cover other school with Lambada learners. The attempts of this study could be repeated the study in other Districts of Andhra Pradesh to see the performance of Lambada learners. A study to teach writing through other basic skills such as reading, listening, and speaking can be attempted to see how well Lambada learners learn what they are taught.

The present research selected to teach writing skills to Lambada community learners at High School level in Mahaboob Nagar District. Further studies should be informative in terms of syllabus, teaching material, at the high school level. So that the transition from one to another takes place with minimal discomfort to learners.

The following are the suggestion for further research:

1) From our data it has indicated that the teachers have to modify the methods of teaching second language writing to Lambada learners. Further it might be interesting to study teachers' awareness about teaching English to teach the Lambada learners.

2) The teaching/learning situation in the other APSRW schools in Andhra Pradesh is totally different from this Government high school. So it might be useful to research in these schools also, or compare them with others Government high Schools.

3) Provide easiest methods to teach writing to Lambada learners.

4) Give more information about English to they come forward to learn.

5) Give more practice to improve their reading and writing skills in their academic purposes.

6) Vocabulary should be given importance while learning a L2 or Foreign language because of the fact that all languages are built on the use of words.

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Questionnaire

Questionnaire

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English and Foreign Language University, Hyderabad

Questionnaire

This questionnaire is to know the knowledge of Lambada Community Learners to improve their writing skill. Please give the correct answers to the questions which are given below.

1. What is your name.......................

2. In whish school your studying.....................

3. Medium......................................

4. What is your mother tongue.......................

   Lambadi (   ) Telugu (   ) Hindi (   )

5. Are interest to learn English   Yes/ No

6. Which language skills difficult for you?

   Listening (   ) Speaking (   ) Reading (   ) Writing (   )

7. What is mothers' education?

8. What is your father education?

9. Are they employee Yes/ No

10. Would you like to write? Which kind of writing?

11. Do you like your English teacher? Yes/ No

12. How he/ she teaches the English Good/ Bad

13. Are you given practice in writing in the classroom? Yes/ No

Pre-Test Scripts

M. PANDU Naik   no: 49   8th CLASS

Date 9/7/3/20

1) the claipth
2) the claipthegrpo
3) the claipth vass
4) FROMEL ec he
5) etcls DGKL
6) the Jahapmk Bake.
8) cion wTIPM
8) ven and cawi
9) FaRA kafxti
10) the eaulelhaml
11) t)eisе
12) t)igs eaceax
13) FE APto Dd
14) t)ig kat
15) His kagiत<14
16) ROg ZOO

- ఎలుక వాపు, సంఖ్య: 8ఔ8 ఏనుగురూ

Z.P.H.S. ఎంఔ

The 1ehamt
2) The 1ehamt Big
3) The 1ehamt aing
4) The 1ehamt was
5) ~~For~~ The mais each olay
6) ~~Is talk ball~~
He's tawmk ig sonl
7) comel colaota fon
8) wham & pars
9) evelam's cowl FOMHK [kOG Ben
0) The 1ehamt
He is eaee are ais big
pis band IS bwoon
of adk to brihed
HRs is ksmdhgtoo
He corenen chadlom. zco.

name: N. Raju najk class: 8th class Roll No: 56

School: 2.p.H.S High school. Date: 7-02-09

Test

Pro-ject

The elephant

@ The elephant's big

The elephant's gray

The elephant work work.

for malis each day

His is tauke long

and o what a fun.

when it come so out

o for a caka or bun

the elephant big

is ears or waside

His back is brown.

for all to ratt

His camele too

Kindly

His is crees the chedvan.

Round in the zoo

Pandu Naik

1 *T:* Why do we go to the post office ?

P: we go to the post office?
to buystos cse tre me youce!

2. *T:* Why do you go to the cinema ?

P: wegoue the tone dole Postmonoan you
tgaw m ohg tola

3. *T:* Why do we go to the bank ?

P: _____

CASH COUNTER

4. T : Why do you go to the Railway Station ?

P : you go to the
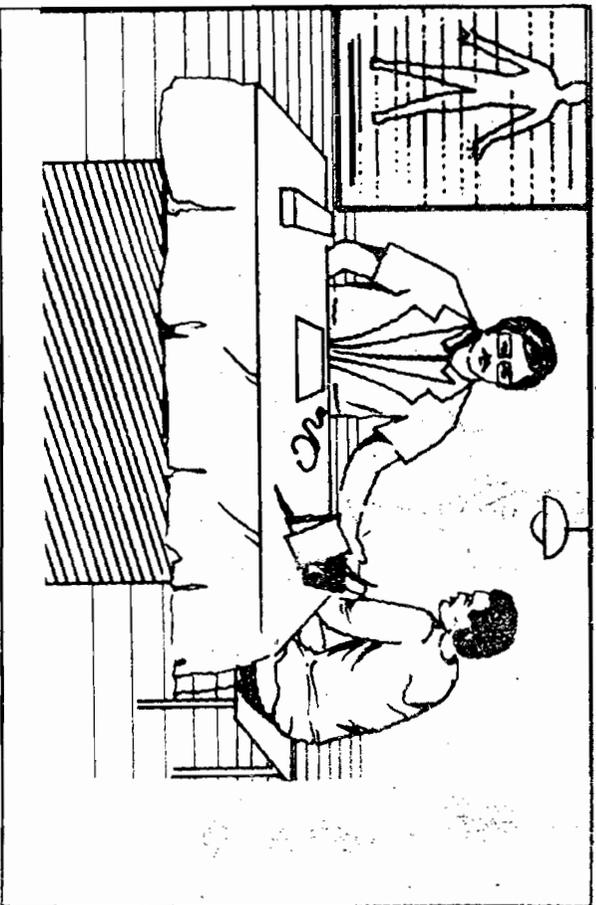
5. T : Why do we go to the hospital ?

P : _____

Rajendan Naik

1 T: Why do we go to the post office ?

P: we go to the post office?
to buys tos cse tia m q yodel

2. T: Why do you go to the cinema ?

P: wegous the tone dor posmonoan you
tqaw on ohg tola

3. T: Why do we go to the bank ?

P: _____

12
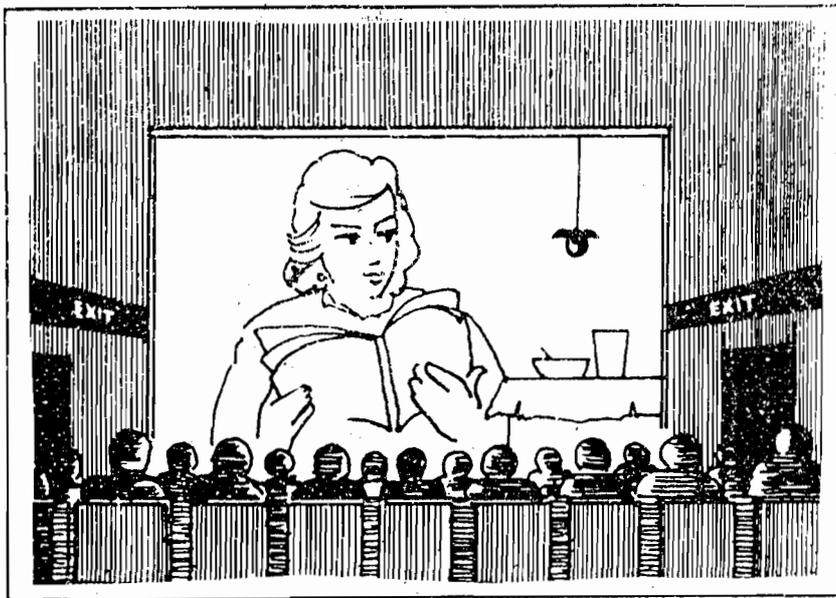
4. *T*: Why do you go to the Railway Station?

P: _____

5. *T*: Why do we go to the hospital?

P: we go to the hospital to take m

Raju Naik

1 *T :* Why do we go to the post office ?

P : we gohe fosoff icooba Iuyals tose hdmuyen ogdoo
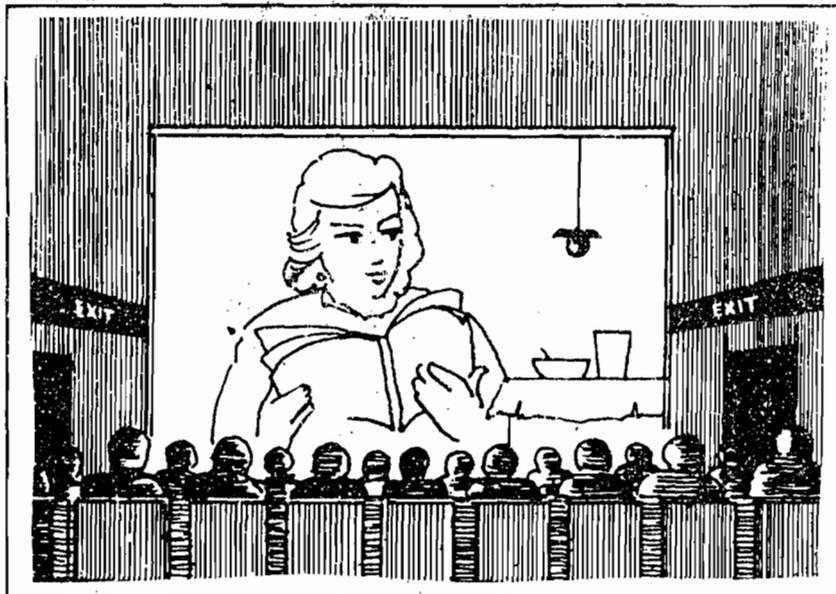
2. *T :* Why do you go to the cinema ?

P : wegoto thebme tode posim mdn you tgow mohy toka somee htfome.

3. *T :* Why do we go to the bank ?

P : wego tothe bokom topt mouy Hdooroof. tom alomy

CASH COUNTER

12

4. *T :* Why do you go to the Railway Station ?

   P : I goto to Railway station to boy a ticket.
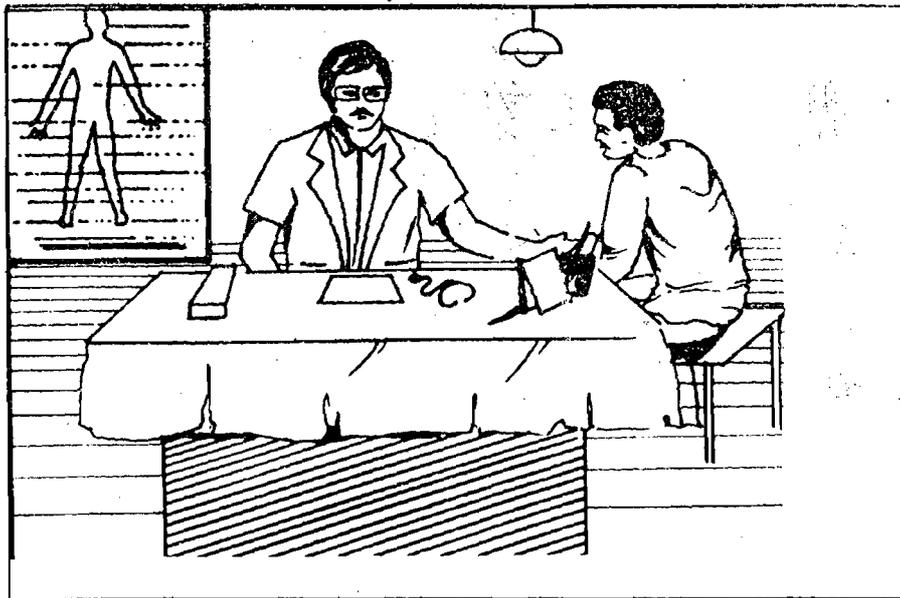
5. *T :* Why do we go to the hospital ?

   P : we goto hosphitol telled mon is cut consoid the of doctos at30 to

Post-Test Scripts

Pick out the Nouns in the following:

1. The <u>book</u> is on the <u>desk.</u>
   P

2. The <u>bench</u> is near to the <u>wall.</u>

3. The <u>boys</u> are sitting on the <u>floor.</u>

4. The <u>bird</u> has two <u>wings.</u>

5. The <u>man</u> has a <u>cap</u> on his <u>head.</u>

6. The <u>child</u> has two <u>hands.</u>

7. The <u>lamb</u> is eating <u>grass.</u>

8. <u>Asoka</u> is a <u>kind</u> <u>man.</u>

9. The <u>duster</u> is on the <u>table.</u>

10. <u>Ravi</u> is witching <u>movie.</u>

NAME : N. Rajendran Naik, రాజేంద్ర నాయక్

CLASS : 8th

ROLL NO: 81

Pick out the Nouns in the following:

1. The book is on the desk.
   P

2. The bench is near to the wall.

3. The boys are sitting on the floor.

4. The bird has two wings.

5. The man has a cap on his head.

6. The child has two hands.

7. The lamb is eating grass.

8. Asoka is a kind man.

9. The duster is on the table.

10. Ravi is witching movie.

NAME : N. Rajy najk

CLASS : 8ᵗʰ class

ROLL NO: 56

Pick out the Nouns in the following:

1. The book is on the desk.

2. The bench is near to the wall.

3. The boys are sitting on the floor.

4. The bird has two wings.

5. The man has a cap on his head.

6. The child has two hands.

7. The lamb is eating grass.

8. Asoka is a kind man.

9. The duster is on the table.

10. Ravi is witching movie.

NAME : M. Pandu naduk.

ROLL NO: 50

CLASS : 6 class.

Pick out the verbs in the following:

$\frac{4}{10}$

1. I <u>see</u> a ball.
   v

2. The <u>boy</u> runs.
   v

3. The <u>sky</u> is blue.
   v

4. Ravi <u>goes</u> to the school.

5. Padma is <u>writing her</u> notes.

6. The boys <u>come.</u>
   v

7. She <u>has</u> a pen.
   v

8. Where <u>are your</u> books?
   v

9. Why girl <u>shuts</u> the door.
   v

10. The <u>dogs</u> bark.
    v

NAME : N. Rajc onx. Naik.

ROLL NO: 81

CLASS : 8Th

Pick out the verbs in the following:

1. I <u>see</u> a ball.

2. The boy <u>runs</u>.

3. The <u>sky</u> <u>is</u> blue.

4. Ravi <u>goes</u> to the school.

5. Padma <u>is</u> <u>writing</u> her notes.

6. The <u>boys</u> come.

7. She <u>has</u> a pen.

8. Where <u>are</u> your books?

9. Why girl <u>shuts</u> the door.

10. The <u>dogs</u> bark.

NAME : N. Raju najk S/. Neeliya najk

ROLL NO: 856

CLASS : 8th class

Pick out the verbs in the following:

1. I <u>see</u> a ball.

2. The boy <u>runs</u>.

3. The <u>sky is</u> blue.

4. Ravi <u>goes</u> to the school.

5. Padma <u>is writing</u> her notes.
   A.V.   MV

6. The boys <u>come</u>.

7. She <u>has</u> a pen.

8. Where <u>are</u> your books?

9. Why girl <u>shuts</u> the door.

10. The <u>dogs bark</u>.

NAME : N. Raju najk s/ Neeliya najk

ROLL NO: 8 56

CLASS : 8ᵗʰ class

Pick out the verbs in the following:

1. I <u>see</u> a ball.

2. The boy <u>runs</u>.

3. The <u>sky</u> <u>is</u> blue.

4. Ravi <u>goes</u> to the school.

5. Padma <u>is</u> <u>writing</u> her notes.
   A.V.   M.V

6. The boys <u>come</u>.

7. She <u>has</u> a pen.

8. Where <u>are</u> your books?

9. Why girl <u>shuts</u> the door.

10. The <u>dogs</u> <u>bark</u>.

NAME : N. Raje sonar. Naik.

ROLL NO: 81

CLASS : 8Th

Pick out the verbs in the following:

1. I see a ball.

2. The boy runs.

3. The sky is blue.

4. Ravi goes to the school.

5. Padma is writing her notes.

6. The boys come.

7. She has a pen.

8. Where are your books?

9. Why girl shuts the door.

10. The dogs bark.

NAME : M. PANDU Naik

ROLL NO: 49

CLASS : 8 th

Pick out the Adjectives in the following:

1. Rama has a nice pen.

2. The boy wears a dark coat. ✗

3. The mangoes are big costly, ripe

4. The elephant is a big animal.

5. His cap is black.

6. She has two hands.

7. The night is winter ✗

8. It is a costly house.

Answers: 1.costly 2.winter 3.ripe 4.black 5.nice 6.two 7.dark 8.big.

NAME : N. Rajendar rai Naik.

ROLL NO: 81

CLASS : 8th

Pick out the **Adjectives** in the following:

1. Rama has a ~~nice~~ pen.

2. The boy wears a ~~costly~~ back vk.

3. The mangoes are ~~big costly~~ ripe.

4. The elephant is a big animal.

5. His cap is black.

6. She has two hands.

7. The night is ~~nice~~ winter.

8. It is a costly house.

Answers: 1.costly 2.winter 3.ripe 4.black 5.nice 6.two 7.dark 8.big.

NAME : N. Raju NAIK S/. Neeliya najic

ROLL NO: ౭ 51

CLASS : 8ₜₕ class

Pick out the Adjectives in the following:

1. Rama has a ~~nice~~ pen.

2. The boy wears a ~~dark~~ coat.

3. The mangoes are ~~costly~~ . ripe

4. The elephant is a ~~big~~ animal.

5. His cap is ~~black~~

6. She has ~~two~~ hands.

7. The night is ~~nice~~ winter.

8. It is a ~~costly~~ house.

Answers: 1.costly 2.winter 3.ripe 4.black 5.nice 6.two 7.dark 8.big.

Name: M. PANDU Naik

Class: 8th

Roll No: 49

Find out adverbs in the given below

1. He sat down quickly. ✓

2. You sat there. ✓

3. He is sleeping now. ✗

4. The horse runs fast. ✓

5. The girl sings sweetly. ✓

6. The boy writes well. ✗

7. He is coming here today. ✗

8. Raja writes quickly. ✗

9. Sony always tells lie. ✗

10. Hari went away to his house ✗

Name: M. PANDU Naik

Class: 8th

Roll No: 49

Find out adverbs in the given below

1. He sat down quickly. ✓

2. You sat there. ✓

3. He is sleeping now. ✗

4. The horse runs fast. ✓

5. The girl sings sweetly ✓

6. The boy writes well. ✗

7. He is coming here today. ✗

8. Raja writes quickly. ✗

9. Sony always tells lie. ✗

10. Hari went away to his house ✓

NAME : N. Raju NAIK S/. Neeliya rajic

ROLL NO: 51

CLASS : 8TJ class

Pick out the Adjectives in the following:

1. Rama has a ~~nice~~ pen.

2. The boy wears a ~~dark~~ coat.

3. The mangoes are ~~costly~~, ripe

4. The elephant is a ~~big~~ animal.

5. His cap is ~~black~~

6. She has ~~two~~ hands.

7. The night is ~~nice winter~~

8. It is a ~~costly~~ house.

Answers: 1.costly 2.winter 3.ripe 4.black 5.nice 6.two 7.dark 8.big.

Name: N. Rajeswar. Naik.

Class: 7th

Roll No: 81

Find out adverbs in the given below

1. He sat down <u>quickly</u>. ✓

2. You sat <u>there</u>. ✓

3. He is <u>sleeping</u> now. ✗

4. The horse runs <u>fast</u>. ✓

5. The girl sings <u>sweetly</u>. ✓

6. The boy <u>writes</u> well. ✗

7. He is coming <u>here</u> today. ✗

8. Raja <u>writes quickly</u>. ✗

9. Sony <u>always tells</u> lie. ✗

10. Hari went <u>away</u> to his house ✓

Name: N. Raja rajk

Class: 8th class

Roll No: 37

Find out adverbs in the given below

1. He sat down <u>quickly</u>.

2. You sat <u>there</u>.

3. He is <u>sleeping now</u>. ✗

4. The horse runs <u>fast</u>.

5. The girl sings <u>sweetly</u>.

6. The boy <u>writes well</u>. ✗

7. He is <u>coming</u> here <u>today</u>. ✗

8. Raja <u>writes quickly</u>. ✗

9. Sony always <u>tells lie</u>. ✗

10. Hari went <u>away to</u> his house ✗

Name: N Rajakumar · Naik.

Class: 7th

Roll No: 81

Find out adverbs in the given below

1. He sat down <u>quickly</u>. ✓

2. You sat <u>there</u>. ✓

3. He is sleeping <u>now</u>. ✗

4. The horse runs <u>fast</u>. ✓

5. The girl sings <u>sweetly</u>. ✓

6. The boy <u>writes</u> well. ✗

7. He is coming here <u>today</u>. ✗

8. Raja <u>writes</u> quickly. ✗

9. Sony <u>always</u> tells lie. ✗

10. Hari went <u>away to his</u> house ✓

Affinities in Word Formation among the Bodo Group Of Languages

Phukan Ch. Basumatary, M.A., M.Phil., Ph.D.
===

Abstract
This paper attempts to analyze the common features of linguistic structure found in the languages of Bodo group of Northeast India. Properly this is a typological analysis which shows some similarities in word formation as a whole. Also Tibeto-Burman group of languages have formed a solid linguistic area throughout the states of Northeast India. This view point will also be picturised in this analysis.

Key word: Bodo group, Typology, Tibeto-Burman, Affinity

Introduction: TB basic vocabulary is mostly monosyllabic in nature. It is articulated in a single beat of pulse. More than one monosyllabic word (that is free morpheme in nature) may be joined together as constituents to form a compound word. This agglutinating characteristic is a normal phenomenon in the structure of TB word. An inflectional or derivational word may be formed by adding prefix or suffix(es). Suffixes may be added one after another in a chain system to denote different extended meaning(s). These are the common salient features as occurred in word formation among the languages of Bodo group.

Formation of Kinship terminology: Boro kinship terminology is generally formed by two morphological segments. One is personal pronoun and the other one is a noun. This is a bound base in morphological nature. E.g: bi-pₕa>bipₕa (his/her father), bi-ma>bima (his/her mother), bi-da>bida (his/her brother), bimai>bimai (his/her maternal uncle), bi-haɔ>bihaɔ(his/her father in-low), bi-kₕunzɯ>bikₕunzɯ (his/her mother in-law), bi-bazɥi>bibazɥi (his/her sister in-low),

bi-naŋ>binaŋ>bibnaŋ (brother or sister of one's wife) etc. Here the first syllable /bi/ (he/she) is a third personal pronoun and the second syllable is noun. When the first personal pronoun is added before these nouns, it transforms the words as like as- aŋ-pʰa>apʰa (my father), aŋ-da>ada (my brother), aŋ-mai>amai (my uncle), aŋ-gɯi>agɯi(in case of unknown sister),aŋ-naɔ>anaɔ (in case of relative sister), aŋ-ma>ama (my mother/ ai)[1]. Likewise the second personal pronoun /nɯŋ/ (you) is compounded with nouns to form different kinship terminology; e.g: nɯŋ-pha>nɯŋpha(your father),nɯŋ-ma>nɯŋma>nɯma(your mother), nɯŋ-da>nɯŋda(your elder brother),nɯŋ-phoŋ>nɯŋphoŋ(your younger brother),nɯŋ-haɔ>nɯŋhaɔ(your father in-law),nɯŋ-ni-naɔ>nɯŋnanaɔ(your sister), nɯŋ-kʰun-zɯ>nɯŋkʰunzɯ(your mother in-law),nɯŋ-bazɯi>nɯŋbazɯi/nɯmbazɯi and so on. Now it is seen that most of the kinship terminologies prevalent in Boro language is made up of two morphological components, which has independent meaning of its own.

Garo kinship terminology is also made up of two morphological components. They have retained a common process that comparable with other cognate languages. For example : aŋa-pʰa>apha (my father), aŋa-ma>ama(my mother), aŋa-da>ada (my elder brother), aŋa-nɔ>anɔ (my younger sister) etc. In these terminologies the first component is first personal pronoun and the second component is noun; but bound base in morphological nature. The above kinship terminologies denote terms of addresses. Terms of references may be constituted with the addition of second (**na˙a**- you) and third (**bia**-he/she) personal pronouns to the specific morphological components having bound base of noun category. For instances: na˙a-pʰa>naŋˈpʰa (your father), na˙a-ma>naŋˈma (your mother),

---

[1] "ama" is not used by the Boro native speakers. Generally they use the term "ai" to denote the meaning of mother. But the Garos have the use of term "ama" in case of mother.

naˑa-da>naŋˑda (your brother), naˑa-nɔ>naŋˑnɔ (your elder sister), bi-pʰa >bipʰa (his/her father), bia-ma>bima (his/ her mother), bia-da>bida (his/her brother), bia.nɔ>binɔ (his/her younger sister) etc.

Dimasa kinship terminology is also similar to other cognate languages. Terms of addresses are composed by adding first personal pronouns and the terms of references also are compounded with the addition of second and third personal pronouns. The process is mostly comparable to other **Boro-Garo** group of languages of the North-east India. In Dimasa, first personal pronoun is added with the particular morphological component to form kinship terminology of terms of address category. Example: aŋ-pʰa>apʰa (my father/father), aŋ-ma>ama (my mother)[2], aŋ-bi>abi (my elder sister), aŋ-gim>agim (my brother in-law), aŋ-zu>azu (my grandfather), aŋ-dai>adai (my grandmother). To build up kinship terminologies under the category of terms of references, second and third personal pronouns are added before the particular kind of meaningful segments. Examples: nuŋ-pʰa>nuŋpʰa/niŋpʰa (your father), nuŋ-bi>nuŋbi/niŋbi (your elder sister), nuŋ-da>nuŋda/niŋda (your elder brother), bu-pʰa>bupʰa (his/her father), bu-ma>buma (his/her mother), bu-suma>busuma (his/her mother in-law), bɔ-haɔ>bɔhaɔ/bahaɔ(his/her father in-law),bɔ-da>bɔda/bada (his/her brother),bɔ-pʰluŋ>bɔpʰluŋ/bupʰluŋ (his/her younger brother), bɔ-gimi>bɔgimi/bigimi (his/her brother in-law), bɔ-bi>bɔbi/bibi (his/her elder sister), bɔ-zu>bɔzu/buzu (his/her grandfather), bɔ-dai>bɔdai/badai (grandmother) and so on.

Kinship terminology used by the native speakers of the **Borok language** is comparable to the structure of kinship terminology as prevailing in the languages of Boro, Garo and Dimasa. In case of first person, the formation of kinship

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[2] In some regions /ama/ and /apha/ are replaced by two separate terminologies. These are: /amai /-(mother) and /abai /-(father).

terminology is composed of two morphological components. One is first personal pronoun and the second segment is a bound base having identity of noun class. Likewise in the second and the third person, the structure of terminology is also similar as a whole. For examples: aŋ (I)-ma (mother)>ama (my mother), aŋ-pʰa (father)>apʰa (my father), aŋ-bachɯi(sister in-law)>aŋbachɯi (my sister in-law), aŋ-chu (grandfather)>achu (my grandfather), aŋ-chɯi (grandmother)>achɯi (my grandmother), nɯŋ (you)-ta(brother)>nɯta (your elder brother), nɯŋ-pha>nɯpha (your father), nŋ-ma>nɯma (your mother), nɯŋ-hanɔk(elder sister)>nahanɔk (your elder sister), nɯŋ-kumui(brother in-law)>nukumui (your brother in-law), nɯŋ-hamzɯk (daughter in-law>nahamzɯk (your daughter in-law), bi(he/she)-ma>bima (his/her mother), bi-pha>bipha (his/her father), bi-hanɔk (younger sister)>bahanɔk (his/her younger sister), bi-hamzɯk (daughter in-law)>bahamzɯk (his/her daughter in-law), bi-ta(elder brother)>bata (his/her elder brother).

Formation of **Rabha kinship terminology** is something different in comparison to other cognate languages. In case of terms of references, personal pronoun is not compounded with the kinship term. In lieu of this, a kind of morphological component i.e. bound morpheme {-bra}is added to signify different type of kinship terminologies. It proceeds or follows the terms of address. For examples: dada is used to represent the meaning of elder brother. In case of reference, the morphological component "bra" is added with this term; e.g. dada-bra>dadabra (one's elder brother). Thus a few terminologies are mentionable in this regard: bibi (elder brother)-bra>bibra (one's elder brother), mama (maternal uncle)-bra>mamabra (one's maternal uncle), pʰɔzɔŋ (younger brother)-bra>pʰɔzɔŋbra (one's younger brother), mɔmɔ (younger sister)-bra>mɔmɔbra (one's younger sister), gimi (brother in-law)-bra>gimibra (one's brother in-law), baba (father)-

bra> bababra (one's father), zuzu (grandfather)-bra>zuzubra (one's grandfather), budi/bidi (grandmother)-bra>budibra (one's grandmother), buzi (elder sister in-law)-bra>buzibra (one's elder sister in-law).

Structure of words related to body parts: In Bodo group of languages, words related to body parts of human being, animals, creatures and insects, fruits and trees ect. are usually belong to noun class of words. These are formed by adding affixes with the free morpheme or bound base. In Boro, words of body parts are formed by two morphological units. In case of hand and leg, the phonemic prefix {a-} is added with a morphological unit i.e bound base. For instance: {a-kʰai}>akʰái (hand), {a-tʰiŋ}>atʰíŋ (leg), {a-si}>así (finger), {a-pʰa}>apʰá (palm of hand or leg), {a-dɯi}>adɯi (calf of leg), {a-gan}>agán (foot step) etc. In case of eye, the consonantal phonemic prefix {m-} is connected with particular bound bases, e.g: {mɔ-gɔn}>mɔngɔn>mengɔ́n (eye), mɔ-sugur>musugúr (eyebrow) etc. Thus, words related to head and its constituent parts are {kʰɔ-rɔ}>kʰɔrɔ (head), {kʰɔ-ga}>kʰɔga>kʰugá (mouth), {kʰɔ-raŋ}>kʰɔraŋ>kʰuráŋ (voice, news), {kʰɔ-nai>kʰɔnai> kʰanai (hair), {kʰɔ-ma}>kʰɔma>kʰama/kʰɯma (ear) etc. Words connected with stomach are: {u-dɯi}>udɯi (stomach), {u-tʰu-mai}>utʰúmɑ́i (navel) etc. Breast and its inter-related words are also of two parts, e.g: {bi-kʰa}>bikʰa (liver), {bi-bu}>bibu (intestine), {bi-kʰlɯ}>bikʰlɯ (gall), {bi-tʰɯi}>bitʰɯi (thick blood) etc.

Dimasa structure is also akin to that of Boro structure. The word of body part is composed of two morphological units. For examples, {yaɔ-pʰa}>yaɔpʰa (the palm of the of hand), {yaɔ-gada}>yaɔgada (right hand), {yaɔ-si}>yaɔsi (finger), {yaɔ-si-ma}>yaɔsima (the thumb), {yaɔ-si-tam}>yaɔstam (a ring), {yaɔ-si-gur}>yaɔsugur (the finger nail), {yaɔ-si-gu}>yaɔsugu {the knee}, {yaɔ-pʰa-

khɔr}>yaɔpʰakʰɔr (the hollow of the foot-palm) and so on. Here /yaɔ/ is mono-syllabic word means 'hand'. Dimasa word /kʰamaɔ/ is used for 'ear' while /kʰɯma/ is also used for 'ear' in Boro. Thus /guη/ is used for 'nose' in Dimasa. It is similar to Boro word /gɔntʰɔη/. In case of eye, the mono-syllabic word /mu/ is used while Boro use /megɔn/. In Dimasa, in case of other constituent and related parts of eye, the compounded structure are like as-{mu-gur}>mugur (eyelids), {mu-sraη}>musraη (eye brow), {mu-kʰaη}>mukʰaη (face) etc. Here all of the structures are composed of two mono-syllabic free morphemes having a meaning of its. Stomach related word is {bu-bu}>bubu (intestine). /kʰabaɔ/ is a compounded word having two mono-syllabic segments. Here "kʰa" is a proto TB root means 'heart'. It has been originated in Boro and other cognate languages. For example: Br. {bi-kʰa}>bikʰa, D. {kʰa-baɔ}>kʰabaɔ, Kb. {bɯ-kʰa}>bɯkʰa, Rb. {pi-kʰa}>pikʰa, G.{bi-kʰa}>bikʰa.

Rabha structure is also similar to other cognate languages. Here "nuken"/ /muken/ denotes meaning of 'eye' and /nu-kʰaη/ ~/mu-kʰaη/ is composed of two morphological segments. It means 'face' while /nu-ken~mu-ken/ has also the same structure. Hand and its constituent body parts are usually composed of two morphological segments i.e /tasi/ means hand. {tasi-kʰu}>tasikʰu (finger of hand),{tasi-tala}>tasitala (palm of the hand), {ta-tʰeη}>tatʰeη (leg).

Kokborok structure is also same in comparison to other cognate languages. Examples: yak (hand), {yak-ra}> yakra (right hand), {yak-si}>yaksi (left hand), {yak-sku}>yaksku (elbow), {yak-pʰa}>yakpʰa (palm of hand}, {yak-pai}>yakpai (foot mark), {yak-si}>yasi (finger), {yak-uη}>yakuη (leg). Here the cited words are composed of two different segments. Thus {bɯ-slai}>bɯslai (tongue), {bɯ-kʰa}>bɯkʰa (liver), {bu-kuη}>bukuη (nose), {bu-kʰuk}>bukʰuk (mouth), {mɯ-

kʰaŋ}>mɯkʰaŋ (face) etc. are words of common structure. In these words, the first segment is a prefix and the second one is a root word.

Garo structure of body parts is mostly similar to other cognate languages. Words of body parts are composed two morphological segments. In some structure, the first segment represents as prefix or sometimes it has a meaning of its own. It may be clearly intelligible while it is agglutinated with other segments. Some examples may be shown: {bi-}: {bi-kʰa}>bikʰa (heart/ liver), {bi-bɯk}>bibɯk (intestine), {bi-gɯl}>bigɯl (skin). Here {bi-} is suffixed as prefix. But in some cases, agglutinated morphological segments represent as bound base or free morpheme. Here are some structures as example-{mɯk-kʰaŋ}>mɯkkʰaŋ (face),{mɯk-rɔn}>mɯkrɔn (eye), {mɯk-ksi}>mɯksi (tear), {mɯk-kʰi}>mɯkkʰi (eye-excreta), {giŋ-tʰiŋ}>giŋtʰiŋ (nose), {guŋ-re}>guŋre (mucus), {giŋ-kʰi}>giŋkʰi (dried mucus in the nostril) etc. Thus {zak} means hand. If another morphological segment is added with this segment, it derives a new structure of word having a new meaning. For example: zak-si>zaksi (finger), zak-si-ma>zak-si-ma (thumb finger), zak-asi>zakasi (left hand), zak-skʰɯl>zakskʰɯl (nail). On the other hand, some words of body parts are articulated in a single beat of pulse i.e mono-syllabic in structure. May be mentioned some words- sre (tongue), skʰu (head), kʰni(hair), greŋ (bone), kʰi (stool) etc.

Structure of noun words related to birds, animals and insects: The structure of words used for denoting birds, animals and other insects are composed of two different morphological segments. In all the cognates, words related to different kinds of birds have two segments. In Boro, {dau} means bird/chicken; it is a free morpheme and mono-syllabic in nature. To denote different kinds of birds, another morphological segment is added with the word {dau}. For example: {dau-sri}>dausri (martin), {dau-kʰa}> daukʰa (crow), {dau-bɔ}>daubɔ (a kind of

heron), {dau-tʰu}>dautʰu (dove), {dau-gaŋ}>daugaŋ (feather of bird), {dau-sa}>dausa (small bird/chicken), {dau-rai}>daurai (peacock), {dau-dɰi}>daudɰi (egg), {dau-zɰ}>dauzɰ (hen), {dau-ma}>dauma (bird of bigger species), {dau-zɰla}>dauzla/daula (male bird) etc.

Thus Rabha has also the same structure. Example:{tɔ} means bird/chicken. To denote different kinds of bird, the word is used before it. Example: {tɔ-kʰa}>tɔkʰa (crow), {tɔ-kʰur)>tɔkʰur>tukʰur (dove),{tɔ-raŋ}>tɔraŋ (bat), {tɔk-bau}>tɔkbau (owl),{tɔ-basar}>tɔbasar(wild bird),{tɔ-seŋ}>tɔseŋ (egg) etc. But some words denoting names of birds do not follow this system though basic system is similar with other cognate languages.

Garo words of birds are also similar in structure. {dɔˑɔ} means bird in Garo. To denote different names of bird, another segment is added with it, e.g: {dɔˑ-bak}>dɔˑbak (bat), {dɔˑ-kʰa}>dɔˑkʰa (crow), {dɔˑde}>dɔˑde (peacock), (dɔˑkʰru)>dɔˑkʰru (dove), {dɔˑ-mesal}>dɔˑmesal (wild bird), {dɔˑ-pʰɔ}>dɔˑpʰɔ (owl) etc.

Dimasa structure is comparable to other cognates. The word /dau/ is used for bird, {dau-rakʰal}>daurakʰal represents bat, {dau-kʰa}>daukʰa stands for crow, {dau-di}>daudi is used for egg, {dau-bɔŋa}>daubɔŋa for heron etc.

Kokborok structure is also similar to other cognate languages. In Kokborok, {tɔk} represents **bird**. To denote different kinds of birds, some specific morphological units are added with this word. Example: {tɔ-kʰa}>tɔkʰa (crow), tɔ-bak>tɔbak (bat), {tɔk- tʰu}>tɔk-tʰu (dove), {tɔk-ling}>tɔkliŋ (kite), {tɔk-

ma}>tɔkma (hen), {tɔk-sa}>tɔksa (chicken), {tɔk-la}>tɔkla (cock), {tɔk-tɯi}>tɔktɯi (egg of bird), {tɔk-huk}>tɔkhuk (owl) etc.

The words denoting name of some animals are composed of two segments. In Boro, such type of composition is occurred frequently, e.g: {mɯ-sa}>mɯsa (tiger), {mɯ-sɯu}>mɯsɯu (cow), {mɯ-kʰra}>mɯkʰra (monkey), {mu-pʰur}>mupʰur (bear), {mɯi-sɯ}>mɯisɯ (buffalo), {man-dab}> mandab (squirrel), {mɯ-pʰɯu}>mɯpʰɯu,(mɯ-srɯm)>mɯsrɯm (ant), {mɯ-dɯi}>mɯdɯi (porcupine/ a kind of animal having thorn in its body).

In Kokborok language, {mu-suk}>musuk (cow), {mɯ-kʰra}>mɯkʰra (monkey),{mɯ-sa}>mɯsa (tiger), {mu-sui}>musui (deer), {man-dar}> mandar (squirrel), {mi-sip}>misip (buffalo), etc. are used in case of different animals.Here {m-} may be a prefix having phonemic representation.

Dimasa words of referring animals are also similar to other cognates.   For examples: {mu-su}>musu (cow), {mi-iuŋ}>miuŋ (elephant), {mi-sai}>misai (deer), {mi-si}>misi (tiger) etc.

In Rabha, the structure of words relating to animals has a prefix. Example: {ma-su}>masu (cow), {mi-si}>misi (buffalo), {ma-sa}>masa (tiger), {ma-da}>mada (bear), {ma-kra}>makra (monkey), {ma-sɔk}>masɔk (deer), {ma-tʰa}>matʰa (iguana), {ma-ba}>maba (horse) etc.

Garo structure is also akin to that of other cognates. The initial syllable begins with consonantal phonemic prefix {m-}. Example: {mat-chu}>matchu (cow), {mat-ma}>matma (buffalo), {mat-cha}>matcha (tiger), {mat-chɔk}>matchɔk (deer), {ma-kʰre}>makʰre (monkey), {matʰ-ram}>matʰram (an otter), {meŋ-kɔ}>meŋkɔ (cat), {makʰ-bɯl}>makʰbɯl (bear) etc.

In case of names of some small insects have similarities in structure. The consonantal phonemic prefix is added in case of the name of ants i.e Br. {mɯ-srɯm}>mɯsrɯm (ant),G.{mɯ-srɯm}>mɯsrɯm (ant), Kb.{mi-srum}>misurum (ant). But on the other hand, Rabha and Dimasa do not have this kind of structure, e.g. Rb.{kaŋ-ku}>kaŋku (ant), D.{kai-siŋ}> kaisiŋ (ant). There is also affinity in structure of word denoting fish and something like words, e.g. Br. {na}-fish, G.{na·tʰɔk)-fish, Rb. {na}-fish, D.{na}-fish, Kb. {a}-fish.

Structure of some adjectives: In cognate languages of the Bodo group, sometimes adjectives are formed by prefixing to the verb root. More or less, there is a common system among the languages. For examples,

Boro: {gɯ-zá}>gɯzá (red), {gɯ-zam}>gɯzam (old), {gɯ-sɯm}> gɯsɯm (black), {gɯ-tʰaŋ}>gɯtʰaŋ (green), {gu-pʰúr}>gupʰúr (white), {gu-sú}>gusú (cold), {gu-dúŋ}>gudúŋ (hot), {gu-rúi}>gurúi (soft), {gu-búŋ}>gubúŋ (thick), {gu-phúŋ}>guphúŋ (stout/ fleshy),{gɯ-kʰá}>gɯkʰá (bitter), {gɯ-dɯi}>gɯdɯi (sweet),{gɯ-kʰɯi}>gɯkʰɯi(sour), {gɯ-báŋ}>gɯbáŋ (large/ more), {gi-der}>geder (big), {gi-lir}>gilir (heavy), {ge-pʰe}>gepʰe (about to be liquid), {ge-séŋ}>geséŋ (thin), {ge-béŋ}>gebéŋ (simple, straight), {ge-seb}>geseb (narrow), {ge-seu}>geseu (decayed), {ge-zer}>gezer (middle), {ge-zén}>gezén (defeated) etc.

Garo: {gɯt-chak}>gɯtchak (red), {gi-sɯm}>gisɯm, (black), {gi-pok}>gipok (white), {gɯt-sam}>gɯtsam (old), {gɯt-tʰaŋ}>gɯt-tʰaŋ (unripe), {gɯt-al}>gɯtal (new) etc.

Dimasa: Dimasa structure has two fold systems. To form the adjective, prefix is added to the verb intransitive and on the other hand suffix is added to the verb root. Example: {ga-kʰa}>gakʰa (bitter), {gi-di}>gidi (sweet), {gu-tʰu}>gutʰu

(deep), {ga-zaɔ}>gazaɔ (red), {ga-kʰraη}>gakʰraη (green), {gi-kʰri}>gikʰri (sour), {gu-bum}>gubum (thick), {ga-tʰaη}>gatʰaη (unripe), {ga-naη}>ganaη (wealthy}, {gu-sum}>gusum (black), {gur-mu}>gurmu (yellow), {ga-baη}>gabaη (many, more), {gu-mun}>gumun (ripe), {ge-sep}>gesep (narrow), {ga-saɔ}>gasaɔ (decayed), {ga-zam}> gazam (old), {ga-bai}>gabai (broken), {ga-laɔ}>galaɔ(long), {gu-pʰu}>gupʰu(white) etc. Sometimes adjective is formed by suffixing bound morphemes {-bi/-ba} with the verb root e.g. ham-bi>hambi (good), lai-ba>laiba (easy), suη-ba>suηba (short), ham-*bi*>hambi (well), gede-ba>gedeba (big/ large) etc.

Rabha: Rabha formation is to some extent different in comparison to other cognates. Of course correspondences may be found with Dimasa. For example: adjective may be formed by adding suffix *{-kai}* to the verb or verb intransitive; e.g.{sara-kai}>sarkai (bright), {boka-kai}>bokkai (white), {saka-kai}>sakkai (red), {aka-kai}>akkai (black), {nema-kai}>nemkai (good) {chuηca-kai}>huηkai (big), {rɔa-kai}>rɔkai (long), {kʰaa-kai}>kʰakai (bitter), {chua-kai}>chukai (high), {kʰia-kai}>kʰikai (sour), {sɯma-kai}>sɯmkai (sweet), {preηa-kai}>preηkai (straight), {ria-kai}> rikai (heavy), {tunη-kai}>tuηkai (warm/hot), {paηa-kai}>paηkai (many/much), {raka-kai}>rakkai (hard), {raia-kai}>raikai (soft), {zana-kai}>zankai (far), {tʰɔa-kai}>tʰɔkai (tasty) etc. In some cases, the prefix {pi-} is used to the verb intransitive; e.g. {pi-dan}>pidan (new).

Kokborok: Formation of adjective is a derivative process in this language. Different kinds of prefixes are added to the verb intransitive or sometimes to the verb. For example:{ka-sam}>kasam(black),{ka-han}>kahan (fresh), {ka-ham}>kaham(well/good),{ku-mun}>kumun(ripe),{ka-lak}>kalak(long),{ka-sak}>kasak(rotten),{ku-phur}>kuphur(white),{ku-thuk}>kuthuk(deep),{ku-uar}>kuar(broad),{kɯ-chak}>kɯchak(red),   {kɯ-kʰa}>kɯkʰa(bitter),{kɯ-

tʰaŋ}>kɯtʰaŋ(living/alive),{kɯ-tɯi}> kɯtɯi(sweet),{kɯ-baŋ}>kɯbaŋ(much/more/many),{kɯ-tʰar}> kɯtʰar(sacred/holy),{kɯ-cham}>kɯcham(old/ancient),{kɯ-kʰɯi}> kɯkʰɯi(sour),{ku-buk}>kubuk(sharp),{ku-pʰuŋ}>kupʰuŋ (healthy/fleshy),{kɯ-ran}>kɯran(dry),{kɯrak}>kɯrak(hard),{kɯ-rɯŋ}>kɯrɯŋ(wise), {ke-pʰer}>kepʰer(flat), {ke-ram}>keram/karam (weak/lean), {ke-seŋ}>keseŋ(thin), {ke-ler}>keler(slow), {ke-sep}>kesep (narrow) etc. Here the first segment is the prefix and the second segment is a verb intransitive. To form an adjective, the suffix {-zak} is added to the verb root. Example: vr. rug (boil)-{-zak}>rugzak (which one is already boiled), vr. nug-{-zak}>nugzak (seen) etc.

Formation of compound noun: Generally, in cognate languages of the Boro, compound noun is formed by addition of two noun class of words or sometimes noun class of bound bases. This process may be called compoundization; because more than one noun class of words should be agglutinated while it is formed.

In Boro, this is an usual process which is used to form a compound noun; e.g. megɔn (eye)+kʰi (stool)>mikʰi>mɯikʰi (eye-excreta), megɔn (eye)+dɯi (water)>mɯdɯi (tear), dau (bird)+gaŋ (feather)>daugaŋ (feather of bird), dau (bird)+zɯla (cock)>daula (cock), kʰuga (mouth)+dɯi (water)>kʰudɯi (saliva), nɔ (house)+ma (mother/ big)>nɔma (main house of a family), tʰai (fruit)+zɯu (high)>tʰaizɯu (mango), tʰai(fruit)+kʰa (a kind of a particular fruit)>tʰaikʰa (a kind of fruit), tʰai (fruit) + lir (heavy)>tʰalir (banana) etc. Sometimes, a compound noun is formed with the combination of two words where a noun is combined with a verb, e.g. ha (earth, soil)+sib (sweep)>hasib (broom), dau (cock)+dɯi (lay egg) etc. Besides this, **verb + noun** structure is also used to form a noun class of word, e.g. gɯlɯm (to sweat)+dɯi (water)>gɯlɯmdɯi

(sweat), hasu (to pass urine)+dɰi (water)>hasudɰi (urine), muzu (to spit)+dɰi (water)>muzudɰi (spit) etc.

In Rabha and other cognates, the same structure is required to be adopted in a compoundization of noun class of word, e.g. **Rabha:** tɔ (bird)+maba (male)>tɔmaba (cock), tɔ (bird)+mazu (female/ he bird)>tɔmazu (hen/ she bird) etc. Some nouns are formed by oblique process while nouns are agglutinated together. For example: nuken (eye)+chika (water)>nukchi (tear), nuken (eye)+zi (stool)>nukzi (eye-excreta), bar (fire)+dam (place)> bardam (fire place), nɔk (house)+dam (place)>nɔkdam (plot of land where house is constructed), mai (paddy)+zam (granary)>maizam (granary), mai (paddy)+dɔp (bundle)>maidɔp (bundle of paddy) etc.

Dimasa has also the same structure. For example: mai (paddy)+kʰɔ (a place for preservation)>maikʰɔ (granary), mai (paddy)+pʰaŋ (plant)> maipʰaŋ (paddy plant), tʰai (fruit)+lu (necklace)>tʰailu (banana), mai (rice/paddy)+di (water)>maidi (rice starch), mu (eye)+gur (skin)>mugur (eye lids) etc. Sometimes noun class of words are formed with the combination of verb and noun; e.g. gulum (to sweat)+di (water)>gulumdi (sweat), reb (to write)+tʰai (fruit/result)>rebtʰai (writing) etc. **Noun + verb** >structure has also been used in Dimasa; e.g. nɔ (house)+sib (to sweep)> nɔsib (broom) etc.

In **Kokborok,** compound nouns are also formed by the similar process. For example: ha (soil, earth)+chɰk (to be high)>hachɰk (hill or high land), ha (soil, earth)+kʰɔr (hole)>hakʰɔr (hole), nɔk (house)+tʰai (place)>nɔktʰai (residence), mai (rice)+tɰi (water)>maitɰi (rice gruel), tɔk (bird)+tui (lay egg)>tɔktui (egg) etc.

Garo structure is also similar to other cognates, e.g. nɔ (house)+ma (mother/ big)>nɔma (the main house), nɔ (house)+sa (child/ small)>nɔsa (small house), dɰi (water)+ma (mother/ big)>dɰima (the great river / big river), mɰkrɔn (eye) +kʰi (stool)>mɰkkʰi (eye excreta), mɰkrɔn (eye)+chi (water)>mɰkchi (tear) etc.

Conclusion: The study of cognate languages of the Bodo group is very interesting. The present study reveals a wide range of linguistic similarities in vocabulary and its structural features. Here analysis has been done from a structural point of view. Required materials for the study have been gathered from various sources. Some of them are primary sources where informants are active bearer in the respective fields. Secondary data have also been collected from published and any kinds of printing documents. Now the analysis may be summarized as follows:

1. In all cognate languages, structurally the basic vocabulary is monosyllabic in nature and more than two monosyllabic segments are agglutinated together to form a word having different meaning and class.

2. Compound nouns are made of with the compoundization of more than **two nouns** or sometimes **verb+noun** or **noun+verb** combination.

3. Prefixation and suffixation is required to form a word of different meanings.

4. In most of the cognates, kinship terminologies are formed with the addition of personal **pronoun+noun class of bound base**. It is formed by the system of contraction. In Boro, e.g. aŋ-da>ada (my brother), aŋ-mai>amai (my uncle), aŋ-gɰi>agɰi (in case of unknown sister), aŋ-naɔ>anaɔ (in case of relative sister) etc. Likewise in Garo; e.g. aŋa-

pʰa>apha (my father), aŋa-ma>ama (my mother), aŋa-da>ada (my elder brother) etc. Dimasa and Kokborok structure follows the similar system. But, Rabha structure is something different in comparison to other cognate languages. In case of terms of references, personal pronoun is not compounded with the kinship term. In lieu of this, a kind of morphological component i.e. bound morpheme "bra" is added to signify different type of kinship terminologies. It proceeds or follows the terms of address; e.g. **dada** is used to represent the meaning of elder brother. In case of reference, the morphological component **bra** is added with this term; e.g. dada-bra>dadabra (one's elder brother). Thus a few terminologies are mentionable in this regard: bibi (elder brother)-bra>bibra (one's elder brother), mama (maternal uncle)-bra>mamabra (one's maternal uncle), pʰɔzɔŋ (younger brother)-bra>pʰɔzɔŋbra (one's younger brother), mɔmɔ (younger sister)-bra>mɔmɔbra (one's younger sister) etc.

5. Usually in all cognates, adjectives are derived from verb root with the addition of prefixes. Examples may be cited from Boro: {gu-pʰúr}>gupʰúr (white), {gu-sú}>gusú (cold), {gu-dúŋ}>gudúŋ (hot), {gu-rúi}>gurúi (soft), {gu-búŋ}>gubúŋ (thick), {gu-phúŋ}>guphúŋ (stout/fleshy),{gɯ-kʰá}>gɯkʰá (bitter), {gɯ-dɯi}>gɯdɯi (sweet),{gɯ-kʰɯi}>gɯkʰɯi (sour), {gɯ-báŋ}>gɯbáŋ (large/ more), {gi-der}>geder (big), {gi-lir}>gilir (heavy), {ge-pʰe}>gepʰe (about to be liquid), {ge-séŋ}>geséŋ (thin), {ge-béŋ}>gebéŋ (simple, straight), {ge-seb}>geseb (narrow), {ge-seu}>geseu (decayed) etc. Sometimes adjectives are also made by suffixation, e.g. in Boro, Vb. pʰur-geu>pʰurgeu (faded), Vb. za-raŋ >zaraŋ (reddish) etc. Suffixation of the morphological segment after the verb root is a nominal class of bound base. This system is similar to

Garo; e.g. {gi-pɔk}>gipɔk (white), {gɯt-sam}>gɯtsam (old), {gɯt-tʰaŋ}>gɯt-tʰaŋ (unripe), {gɯt-al}>gɯtal (new) etc. Dimasa system is also similar; e.g. {ge-sep}>gesep (narrow), {ga-saɔ}>gasaɔ (decayed), {ga-zam}>gazam (old), {ga-bai}>gabai (broken). Also, affinities are found in case of Rabha and Kokborok languages.

Abbreviations:

Br. –Boro

G.-Garo

D.-Dimasa

Kb.-Kokborok

Rb.-Rabha

Vb.-Verb

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The Financial Expertise of Margayya and Its Consequences in R. K. Narayan's *The Financial Expert*

D. Prasad, M.A., M.Phil., Ph.D.

Courtesy: http://en.wikipedia.org/wiki/R._K._Narayan

Introduction

Indian writing in English has gained academic respect in recent years. There are writers like R.K Narayan, Mulkraj Anand, Raja Rao, Kamala Markandeya, Bhabani Bhattacharya and other Indian novelists who have made the English language flexible for their encounter with Indian social reality.

Indian poets like Rabindranath Tagore, Sarojini Naidu, Toru Dutt, and Nissim Ezekiel have given immense contribution to the field of poetry.

There are also dramatists like Nissim Ezekiel, Asifcurrimbhoy and Girish Karnad. Girish Karnad's *Tughlaq* has proved to be a successful venture.

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Indian Sensibility

The writers of Indian writing in English have tried to express Indian sensibility in their works. Sensibility can be defined as an unconscious yet habitual stance of mind, heart and soul towards men, things, events, nature and God. It is an innate susceptibility to impressions and reactions. It is like 'rasa' in Sanskrit literature. Every distinctly identified mass of mankind entertains such idiosyncrasies of thought and feeling.

English has been studied by the Indians for about a century and a half with the introduction of Macaulay's Educational policy. The study of the English language strengthened and stimulated a new consciousness among the people of India. The intellectuals were not prepared to renounce their history, traditions and culture. At the same time, the diffusion of western thought attracted them.

In the words of C. Paul Verghese,

> The encounter between eastern and western thought left a permanent impression of India's cultural history. New movements religious, social and cultural also sprang out of this encounter. The net result of the new system of education thus was that Indian culture without losing its roots received the quick graft of western ideas that it needed to stay alive. In other words there was a synthesis between eastern and western thought in India's leaders and intellectuals right from the days of Ram Mohan Roy to the present.

(Verghese: pp. 173-174)

Indian Social Reality

Poverty, Hunger, Pestilence, Caste, East-West Conflict, Reconciliation, Gandhian principles are some of the major themes that attracted the attention of our Indian writers. These

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themes serve them as the means for exposing the problems of the Indians and thereby suggest suitable solutions for solving them. Like Charles Dickens, Mulkraj Anand tries to expose the sufferings of the downtrodden and the miseries of Indian children. Bhabani Bhattacharya exposes the problems of the Indians who are in a dilemma. They do not know whether they have to give up Indian culture or western culture.

William Walsh observes,

> The three writers of whom it can be said that they established the
> assumptions, sketched the main themes, drew the first models of
> the characters and elaborated the peculiar logic of the Indian novel
> in English are Mulkraj Anand, Raja Rao and R.K Narayan.

(Walsh: 4)

R. K. Narayan – Widely Read Novelist

Among the Indian writers, R.K Narayan is the most widely read novelist. He is pre-eminently a story teller. His stories are not only interesting in themselves but very suggestive in the sense that they are a creative comment on contemporary reality, given in the Indian context. His protagonists perform functions which have social and individual significance.

Narayan seems to be the least complex but most consistent in the growth of his art. He employs comic sensibility meticulously controlled by irony and artistic detachment. He uses the comic mode for depicting the little ironies of life in a fascinating manner.

Prof. Walsh holds the view that,

> If Anand is the novelist as reformer, Raja Rao the novelist as the
> metaphysical poet, Narayan is simply the novelist as novelist.

(Walsh: 6)

Command of English

Narayan has flawless command over English, but it is the translation of his stories in Hindi which made him popular all over India.

He is the pioneer of regional novel in Indian English. His novels have been translated into several languages Russian and Hebrew. Despite writing in and alien language English, Narayan has not sacrificed his Indianness in style and literary ethos.

Prof. K.R.S Iyengar rightly observes:

> He is a master of comedy who is not unaware of the tragedy of the human situation; he is neither an intolerant critic of Indian ways and models nor their fanatic defender; he is on the whole content to snap Malgudi life's little ironies knots of satiric circumstance; and tragic-comedies and mischance of misdirection

(K.R.S Iyengar: 384)

The Financial Expert
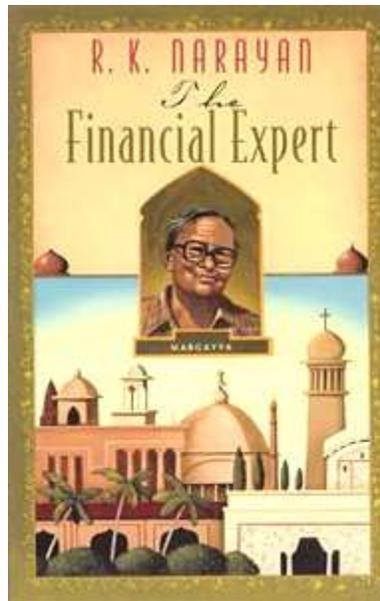
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The Financial Expert is a sparklingly written novel of R.K. Narayan and it deals with avarice. It is woven round its central character Margayya, the high priest of Mammon. The real name of the hero is Krishna, but people know his as Margayya or the way shower. In its five parts, the novelist has shown five phases of development of the life of the financial wizard. This character has been taken from real life.

Narayan says in his introduction to the novel:

> When I was half way through the book, a financial phenomenon occurred in our province…. He promised fantastic, dozzing scales of interest and dividends on the money entrusted to his care and he became the only subject of conversation until he crushed and landed in jail. About this time the Margayya of my novel was maturing as a financial expert, and I found the new material just what I needed blend into the story - so Margayya is actually a combination of two personalities.

(Narayan, Introduction to The Financial Expert: XVI – XVII)

Focus of This Study

The present study aims at analyzing the financial expertise of Margayya and the consequences of earning money in a crooked way. Margayya's nature is realized and analysed by the novelist in the course of the narrative. A middle-class Indian, Margayya is in quest of advancement in life. He is obsessed with the vision of wealth and its infinite growth through interest. By doing some crooked business, Margayya becomes rich in a short span of time. But at last, he is ruined by his friend and his son.

The Financial Expertise of Margayya – It's Consequences

The Financial Expert deals with the story of Margayya, who is obsessed with the thought of money. He begins his career in banking, sitting with a tin box under a banyan tree in front of

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the Malgudi Central Cooperative Land Mortgage Bank. He earns money by helping the peasants in getting their loans.

R.K. Narayan writes,

> He was to them a wizard who enabled them to draw unlimited loans from the cooperative bank. If the purpose of cooperative movement was the promotion of thrift and the eliminatin of middlemen, those two were just the objects that were defeated here under the banyan tree.

(Narayan: 2)

Forty Days Puja to Lakshmi and *Domestic Harmony*

In order to extend his financial frontiers, he performs puja to Lakshmi, the goddess of wealth for forty days. As a result, he meets Dr. Pal, a journalist, sociologist and author. His new friend contrives upon a plan for earning more and more money. He forces his script 'Bed life or the Science of Marital Happiness' on Margayya and suggests that he can make millions out of its publication. Margayya purchases the manuscript for twenty five rupees. He publishes it with the aid of Madanlal of Gordon Printery. The amended title of the work is 'Domestic Harmony'. Money begins to flow in for both the partners from the publication of this Sex book. When the profits dwindle, Margayya sells his share to Madanlal and parts company with him.

A New Business

With the aid of Dr. Pal he starts his new business of money lending. But all his money making device fails to equip him with the wisdom to guide the growth of his son Balu.

Margayya's final enterprise is to attract deposits in the bank on twenty percent interest. Dr. Pal functions as his tool. Pal's contact results in sack full of money but he is deftly taken away from Balu, his son. Margayya suspects Pal's hand in ruining his son. He is given a physical thrashing by Margayya who catches him red-handed when he comes to drop Balu at his gate.

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Consequently, Dr. Pal girds up his loins to take vengeance upon him by disclosing his business secrets and persuading people to withdraw their amount from his bank.

The result is disastrous. Margayya's house and office are full of men with shouts for their money. The financial expert is ruined beyond measure. He is reduced to a state of dreadful poverty and finally decides to eke out a living by taking his old profession of small financier under a banyan tree opposite to the Central Cooperative Land Mortgage Bank.

Man's Greed

The Financial Expert deals with the theme of man's greed for money and its consequences. Margayya's movement into unaccustomed paths of quick profits and prosperity pushes him again to the starting point.

Margayya is a middle class Indian in quest of advancement in life. He is obsessed with the visions of wealth. He feels that the world treated him with contempt because he had no money. When the Secretary of the Cooperative Bank threatens him for doing such business under the banyan tree, Margayya realizes the importance of money. He tells his wife,

> Money alone is important in this world. Everything else will come
> to us naturally if we have money in our purse.

(Narayan: 17)

Imitating the Street

On another occasion, Margayya finds a group of people collecting a lot of money under the pretext of giving a burial to an unclaimed dead body. This makes Margayya reflective. He feels that people do anything for money because money is man's greatest need like air or food. It is at this stage that Margayya comes into contact with a temple priest who initiates him into a propitiation of Goddess Lakshmi. It shows the hero's interest in choosing the means of his venture in accumulating wealth. Therefore he begins to worship Goddess Lakshmi.

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Margayya had the room washed clean chased out the rats and cockroaches and swept off the cobwebs that hung on the wall and corners. He took from a nail in the hall the pictures of Goddess Lakshmi put up a short pedestal and placed the picture on it. A couple of days later, at the full moon, he began his rites. He sat before the image of Lakshmi.

(Narayan: PP: 46-47)

He prints 'Bed Life' under the changed title 'Domestic Harmony'. It is written by Dr. Pal whom he encounters when he makes a trip to the pond beyond the Sarayu. The printed copies of the book are sold like hot cakes. The proceeds enable Margayya to start his money-lending career. This business flourishes beyond measure. However, this proves too good to the end the final crash comes unluckily through Pal when he turns his enemy.

Margayya's Son Balu

No doubt, the book 'Domestic Harmony' paves a smooth financial career for Margayya, but it does not improve his domestic life. Margayya's son Balu appears twice with distinct hurdles in the narrative. Balu, a spoilt boy, throws into the gutter, the red account book of his father which contained various calculations.

Margayya cried shamelessly: "Hold him! Hold him!" At which they tried to encircle the boy. It was evident that by now he had become completely intoxicated with the chase. Presently he found that he was being out numbered and cornered. As a circle of hunters hemmed in he did an entirely unexpected thing – he turned back as if coming into his father's arms, and he was just about to grasp him, darted sideways to the edge of the gutter and flung the red book into it

(Narayan: 40)

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Later on Balu turns into a youth and he asks for fifty percent share in his father's property. Poor fellow, he does not know that Margayya is going to lose the whole.

Dr. Pal and Margayya

Margayya's rise is to a very great extent due to the companionship of Dr. Pal who has been portrayed brilliantly and convincingly in the novel. Margayya encounters this dynamic figure while he is trying to reach the lotus in the middle of the pond. The mature author dexterously builds up his image:

> He was a man of thirty or there abouts, his face still youthful, with
> a three day stubble on his chin; a tank tall man, with sunken
> cheeks, and a crop of hair falling on his forehead and nape. He
> wore a pair of blue shorts and a baniyan

> (Narayan: 51)

Living in extreme poverty, Dr. Pal is immensely interested in his job as a writer. He unhesitatingly shows Margayya the manuscript of his book entitled, 'Bed Life or the Science of Marital Happiness'. The book turns out to be a best seller. Money comes pouring in from all sides. Because of Dr. Pal, Margayya becomes one of the richest and most influential persons in Malgudi.

In the words of Harish Raizado:

> The creation of Margayya, a tragic-comic and an ambitious
> financial expert is R.K Narayan's special contribution to Indo-
> Anglian

> (Raizado: 116)

Graham Greene succinctly portrays him as 'the most engaging of Mr. Narayan's characters' (Narayan, Introduction to The Financial Expert: VII)

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Margayya's Paternal Dream Shattered

Margayya dreams of his son's advancement in life. As a matter of fact, he wanted Balu to grow into a well educated man probably going for higher studies to Europe or America. He had a dream about his son becoming a great government official or something of that kind.

By some foul means, Balu progressed steadily. He reached the fourth form. Inspite of two unpleasant attempts, Balu has not cleared his S.S.L.C examination. Gradually he spoils himself. His lips turn black with cigarettes. The aggressive Balu deserts home. At last, the son is located in Madras. His discovery makes Margayya very happy. After marriage, Balu is allowed to live separately. Here Dr. Pal enters his life and extracts cash from time to time. Balu thinks that he is entitled to his own share in the property. The financial wizard's dreams are completely broken at the obnoxious behavior of his son. The assessment of Graham Greene is worth quoting. He says:

> ….Margayya's son Balu whose progress from charming childhood
> to spoilt frustrated manhood is perhaps the saddest episode
> Narayan has written.

(Greene: Introduction to The Financial Expert: VII)

Margayya's family life is unhappy and unpleasant. He accumulates more and more money and does not care at all for his wife who is morose, sullen and gloomy. Margayya is so much absorbed in earning and accumulating money that he does not even care for his own health.

Secret Life of Balu – Shocking Discovery

One evening Balu comes to Margayya's office smelling of liquor. He is in an aggressive mood. He vehemently demands his lawful share. Margayya fails to guess why Balu needs so much money. The same night he goes to Balu's house. He is shocked to find Balu away. Brinda and the little boy are all alone. Margayya shows utmost sympathy to Brinda and she bursts into tears. With great hesitation she tells him that he comes home everyday after two o'clock. She

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discloses to Margayya how Dr. Pal has spoiled her husband badly. He goes with Dr. Pal every evening to play cards, chew tobacco and even drink. They also enjoy the company of a lot of girls and come back from the spree after two o'clock in the night.

Brinda boldly unravels the real Dr. Pal her husband's most dependable companion:

> Dr. Pal was his constant companion. They gathered in the house of a man who called himself a theatrical agent. She had learnt from their servant that there were a lot of girls also in the building. Pal had something or other to do with these people and picked Balu up in his car. They sat there continuously playing cards till mid night. They chewed tobacco and beatal leaves, sometimes they drank also, and men and women were very free, and all of them dropped wherever they sat and slept and became sick when they drank too much….

(Narayan: 171)

Dr. Paul Causing Harm

Margayya understands that Dr. Pal is the cause for the ruin of his son. At his persuasion Balu was asking for a partition in the family. The money-wizard is acutely disturbed. He is in fact torn between caution and an impossible rage. When he is about to leave his house, Dr. Pal's baby Austin arrives. His son got down from the car. Margayya could not check himself. He reached the car and dragged Dr. Pal out. He beat up Dr. Pal with one of his sandals. Somehow the so-called sociologist wriggled himself free, dashed into the car and was off.

Dr. Pal realizes his position quite late in the novel. The sad looking fellow has rightly assessed himself: "I am an academic man, and I should not have associated with a business man" (Narayan: 174)

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He turns an enemy and does incalculable harm to Margayya. He begins to see the depositors and tells them that their deposits are no more safe with Margayya. Soon people begin to crowd Margayya's office demanding their money back. The crowd is so big and restive that the police have to come to protect Margayya.

Margayya's Return to the Former Social Status

At the end of the novel Margayya reverts to the same point of social status. But he is determined and courageous. He has preserved cautiously his old knobby trunk along with its contents – a pen and an inkbottle. He is ready to restart his financial trade in the shade of the banyan tree facing the great building of the Cooperative Bank.

Dr. Pal may be said to be the author of Margayya's rise and fall. Dr. Pal's manuscript 'Bed Life' had opened for Margayya, the door of success. He had rendered all possible help in the deposit scheme. Later on, he ruins his deposit scheme. Finally Margayya is pushed back to the position where he had started his humble business. Thus Dr. Pal proves to be a tremendous force in the novel and he is instrumental in cutting Margayya to size. Like the giant displeased, he disastrously ruins the great lover of money. The movement of the novel may appear to be cyclic but it is parabolic. Margayya does not hesitate to accept life for what it is worth. With his age and experience, he is going to begin his life afresh. There is new vigour in him and the youngster with him is well revealed in the words of Margayya at the end of the novel.

> Very well then, if you are not going, I am going on with it, as soon
>
> as I am able to leave this bed. Now get the youngster here. I will
>
> play with him, life has been too dull without him in this hous.

(Narayan: 178)

Conclusion

R.K. Narayan is noted for his keen awareness of the problems in society. Malgudi has characters of all professions and dispositions. Of the variety of personages in Malgudi, Graham Greene says,

> Whom next shall I meet in Malgudi that is the thought that comes
> to me when I close a novel of Mr. Narayan's.

> (Greene, Introduction to The Financial Expert: VII)

If Mulkraj Anand is a social reformer as Raja Rao is concerned with the metaphysical problem, Narayan may be subtly be called the novelist of the individual man.

Two major problems of the modern man occupy his attention – money and sex. Dr. Pal, the so-called psychologist voices his feelings when he says to Margayya:

> Money….and Sex… You need not look so shocked. It is the truth.
> Down with your shame and hypocritical self-deception, tell me
> truthfully, is there any moment of the day when you don't think of
> the one or the other.

> (Narayan: 68)

Narayan's comic creativity has remained unimpaired through the decades. There are beautiful touches of lovely humour here and there in his novels. We are at once reminded of Graham Greene's well known comment in this regard:

> A humour strange to our fiction, closer to Chekhov than to any
> English writer with the same underlying sense of beauty and
> sadness

> (Greene, Introduction to The Bachelor of Arts: VII)

The Financial Expert deals with the life of Margayya, an ambitious middle class man who wants to make money. Obviously, Margayya is immeasurably obsessed by the power of

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money and he judges everything in terms of money. On being questioned by the priest if he will propitiate the goddess of wealth or goddess of knowledge, he gives vent to his mind:

> A man whom the Goddess of Wealth favours need not worry much. He can buy all the knowledge he requires. He can attend to buy all the gifts that Goddess Saraswathi holds in her palm.

(Narayan: 55)

He becomes more and more interested in accumulating money. The ups and downs in his life make him a great thinker. He is Margayya or the path shower but the irony of fate is that, his lack of cool judgment brings him to the low point where he started his business of making money. Still he is willing to adjust himself and asks Balu to take his old profession in a fresh manner.

The Financial Expert is a well-knit and compact novel. Here the incidents move in a natural sequence and capture the reader's attention delightfully. Margayya's journey from one end of the novel to the other explains the narrative strategy of R.K. Narayan. Margayya's behavior at the end reminds the readers of his behavior in the opening pages of the book. His excessive love for money and immense fondness for his son give the novel somewhat a tragic look.

It is no denying a fact that Margayya ends exactly from where he had started. He has the wisdom to return to the banyan tree with his tin-box. It is only when he meets Dr. Pal that he quickly ascends the ladder of fame and fortune. He exploits Dr. Pal to reach his target. But the benefactor being insulted turns into a monster and brings him ruin.

In short and simple sentences, Margayya describes his predicament in the end of the novel. Although he has been reduced to the position from where he had started his money business, he willingly accepts what is in store for him. The son does not want to begin the business of his father again. Margayya himself decides to start the business of his good old days afresh.

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In conclusion, it can be pointed out that Narayan has created Margayya both as an individual and also a Universal hero. The reference to the mythical river the Sarayu creates an impression that Malgudi is not exactly a place in Mysore, but it is a microcosm of the Universe. The use of myth accounts for a common pattern in the novels of Narayan. The hero may be a Bachelor of Arts or an English Teacher or a Financial Expert, but he reflects the pattern of life. It is such a treatment of Narayan's heroes that makes Graham Greene say,

> Whom next shall I meet in Malgudi that is the thought that comes
> to me when I close a novel of Mr. Narayan's.

(Greene, Introduction to The Financial Expert: VII)

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                                   London: Oxford University Press, 1973

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Introducing English Pronunciation Teaching in Indian Educational System – 'Why' and 'How'

Reena Maskara, Masters Student

Abstract

English is used as a l*ingua franca* in India. However, English has diverse dialects due to the influence of various local languages of India. In addition, the Indian educational system does not give much stress on learning English pronunciation causing variation in spoken English. The influence of local language in spoken English could be minimized by introducing phonetics (English pronunciation) English language-teaching curriculum of India. This paper aims to a) explore the existing English pronunciation problems; b) find the need addressing these problems; c) propose various solutions and their priority. We found that English pronunciation as a problem and phonetics' teaching is a need for Indian students. The IPA phonetic symbols should be part of the Indian education system. Even a surface level awareness of phonetics might bring a lot of uniformity in various Indian English dialects.

Keywords – English, Lingua Franca, IPA, Phonetics, India

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When we talk about the World Englishes, we cannot ignore Indian English because it is widely spoken. The Indian census has not actually counted the numbers of English speakers recently; however, the English speakers are estimated to be in the range 9 percent (100 million) to 33 percent of her population (350 million speakers). There are 100-200 million fluent speakers of English, and 300 - 400 million people can manage to speak (Enokizono, 2000).

In India, there are 28 states and more than 18 official languages as listed in Figure 1. Recently, the survey said that around 325 languages are spoken, and more than 700 dialects exist in India. Most languages in India link up with to one of the four language families: Indo-Aryan, Dravidian, Tibeto-Burmese and Austro-Asiatic (Vanishree, 2011).

Gujarati, Bengali, Urdu, and Sindhi are common languages in North India. These languages originated from the Sanskrit language and linked to the Indo-European group (Mallikarjun, 2002). The people of North India often use Hindi language as a Lingua Franca (Hohenthal, 2003). On the other hand, the South Indian languages such as Telugu, Tamil, Kannada and Malayalam originated from Dravidian group, a very different group (Mallikarjun, 2002). When a North Indian migrates to South India and vice versa, English is used as a Lingua Franca - a language that inherited from the British during their two-hundred-year rule (Enokizono, 2000; Syam, 2012). English is popular in India not only because English is an international language, rather English is a need for Indian people to communicate each other (Syam, 2012).

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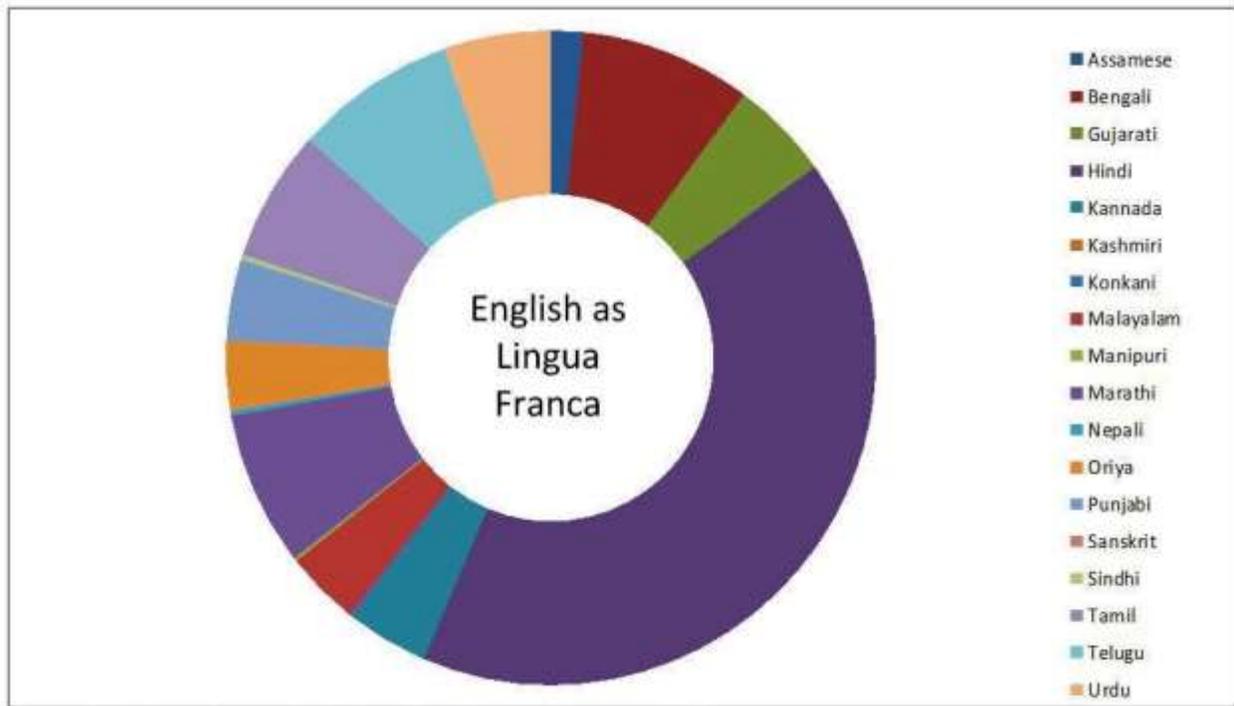
Figure 1 – Distribution of Indian Languages and English as Lingua Franca

English has various dialects in India due to the influence of local languages. In the school, students have to study both local language and English as compulsory language. On average, an Indian student needs to learn 3-4 languages. For example, someone from Western India, has to learn the West Indian language Marwari, a dialect of Hindi, to deal with local shopkeepers, servants, workers, whereas Hindi and English languages as a required course in the school. In some cases, as a student has to move to another part say West India to East India, he/she may have to learn an additional local language. These local languages mainly influence the English pronunciation because people resort to local language to learn English pronunciation

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(Pickering & Wiltshire, 2000). Phonetics is not part of the English language-teaching curriculum.

The students learn English through their first local language.

For example, Hindi speakers learn English through following chart:

Vowels			Consonants				
अ	a	क् k	ख् kh	ग् g	घ् gh	ङ् n	
आ (T)	A						
इ (f)	i	च् c	छ् ch	ज् j	झ् jh	ञ् n	
ई (ी)	I						
उ (ु)	u	ट् T	ठ् Th	ड् D	ढ् Dh	ण् N	
ऊ (ू)	U						
ऋ (ृ)	R	त् t	थ् th	द् d	ध् dh	न् n	
ॠ (ॄ)	RR						
ऌ (ॢ)	lr.	प् p	फ् ph	ब् b	भ् bh	म् m	
ए (े)	e						
ऐ (ै)	ai	य् y	र् r	ल् 1	व् v/w		
ओ (ो)	o						
औ (ौ)	au						
अं (ं)	m.	श् S	ष् sh	स् s	ह् h	ज्ञ् jn	
अः (ः)	:						

Source: http://www.cedar.buffalo.edu/script/dscript.html

Similarly, a Tamil (South Indian) learns English through following chart:

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க k [k, g, x, ɣ, h]	த t [t̪, d̪, ð]	ல l [l]	ஜ j [ʤ]
ங ṅ [ŋ]	ந n [n̪]	வ v [ʋ]	ஷ ṣ [ʂ]
ச c [ʧ, ʤ, ʃ, s]	ப p [p, b, β]	ழ ẓ, ḻ, r [ɻ]	ஸ s [s]
ஞ ñ [ɲ]	ம m [m]	ள ḷ [ɭ]	ஹ h [h]
ட ṭ [t̪, ɖ, ɽ]	ய y [j]	ற r, R [r, t, d]	க்ஷ kṣ [kʂ]
ண ṇ [ɳ]	ர r [ɾ]	ன ṉ, N [n̪]	

ஃ = āytam - turns p into f and j into z, e.g. ஃபீ fī [fiː] ஃஜி zi [zi]

Above two examples show how teachers use local languages to teach English. We can look at one example like English alphabet M=/m/ is taught in different ways, at different places in India, for an example, */m/ = yum, /m/= am, /m/ = ma.*

The teachers also believe that it would be easy for students to learn English, if they use local language to teach English (Gurrey, 1955). Somehow, this type of teaching actually works. In a good English medium school, where students start English learning in kindergarten, they start to read and memorize spellings in the first standard, similar to their first language. The teachers do not put much effort to teach pronunciation; rather they concentrate on teaching vocabulary and grammar. The teachers believe that students' English should be grammatically correct. A speaker should be fluent. They rarely care about global English.

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However, nowadays, a good intelligible accent is a need of Indian students. In 2006, around 123,000 students studied outside India (White). The number of students studying in the USA is 100,270 in 2011–12 (Abrams, 2012). Many Indian students go to UK, Australia and New Zealand for higher study. Recently, several IT companies outsourced their work to India. A lot of doctors and engineers travel abroad for a job. In all those situations, a person has to interact with other countries' people - native or non-native speaker. In this case, intelligible accent becomes a priority for a person, much more than grammar and vocabulary.

I. Introducing English Pronunciation Teaching in Indian Educational System - 'How'

We can see from the preceding discussion that English worked as a Lingua Franca amidst various Indian languages as a 'need'; however, various accents of the same English word due to various local language influences produce various dialects of English in India (Sarangi, 2004). This is an issue posing several difficulties in communication within as well as outside India. This motivates us to teach Standard English Phonetics to Indian students. However, how to teach international accent to the student, at what level, who should teach, what should be the phonetics' syllabus, all these questions require some study in Indian context. In addition, some concerns also arise whether teaching English pronunciation may affect other aspects of English learning. We proposed following pilot study design to address the concerns.

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1. **Consider International Phonetic Alphabet represented Received Pronunciation (IPA-RP) as a baseline**

   The spoken Indian English is close to Received Pronunciation (Standard British English); therefore, IPA-RP might be considered as a baseline (Hohenthal, 2003).

2. **Compare the prominent language of each state with RP to find problems associated with each state**

   India is geographically divided into 28 states based on language. We can find the English pronunciation problem of each state. For example, we selected three languages of India (Hindi, Tamil, and Bengali) and prepared a list of problems through literature review. Table 1-3 shows a partial list of English pronunciation of three Indian states – Hindi, Tamil and Bengali respectively.

Table 1 - Hindi speakers' accent (Abayasekara, 2012; Yang, 2012)

Consonant:

- *Aspirated sound in the word initial of p/t/k/ is pronounced like the un-aspirated sound /p/ /t/ /k/*

- *Do not distinguish between /v/ and /w/ sound*

- *R pronounced as a trill /r/*

- *Sometime does not distinguish between middle position, or final position /s/ and /z/, for example, please is pronounced as /pli:s/ instead of /pli:z/*

- *Do not distinguish between /z/ /ʒ/ /dʒ / sound*

- *Sometimes do not differentiate between /s/ and /ʃ/ sound*

- *Syllabic /l/ /m/ /n/ are replaced by voiced clusters [/l/, /m/ and /n/ are usually replaced by the VC clusters [əl], [əm] and [ən] (as in button /ˈbuʈən/)*

Vowel

- *Many Hindi speakers cannot distinguish between /ɒ/ and /ɔː/. sound like [cot] and*

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> *[caught]*
>
> - *Sometime Diphthong is pronounced as monophthong*
>
> - *Sometime cannot distinguish between said and sad*
>
> - *Cannot distinguish between tell and tale*
>
> - *Diphthongs are not as long as a native speaker like baby /beiːbi/ and potato /peteiteu/ pronounced as /beːbi/ and /poteːto/*
>
> **Stress**
>
> - *Hindi is the syllable-timed language, whereas English is a stress-timed language. When some Hindi speakers speak English, they appear to put the stress accents at the wrong syllables, for example, Photographer /fəˈtɒgrəfə(r)/ pronounced as /fotoˈgrɒfər/*
>
> - *The stress 'as a noun' and 'as a verb' changes in English language. For example, 'récord' as a noun and 'recórd' as verb, but Hindi speakers pronounce as 'recórd' in both cases.*
>
> - *Sometime stress shift from one place to another, when we add inflectional morpheme (-sion, -ical, -ity, -alty, etc.) with the root word. For example, ˈnation and natiaˈnalty, ˈmethod and methoˈdology, however Hindi speakers stress on basic sound in both cases.*

Table 2 - Tamil speakers' accent (Tench)

> ***Consonant***
>
> - *Aspirated sound in the word initial of p/t/k/ are pronounced like the un-aspirated sound /p/ /t/ /k/*
>
> - *Sometime no differentiation between /s/ /ʃ/*
>
> - *Sometime no differentiation between /j/ and /i/ east pronounce as /yiːst/*
>
> - *Sometime Word final cluster /f/ /l/ /ʃ/ are problematic*
>
> - *If at the end, there is consonant, they add /u/after a consonant, like /fan/ pronounce as /fanu/*
>
> - *The tendency to add in word- initial position /j/ before front vowels, and /w/ before back vowels*

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Vowel
• *Sometime does not distinguish between long vowel and short vowel like /ɪ/ / ɪ:/ and /u/ /u:/ commonly used long vowel*
• *The problem with diphthongs like Hindi speakers*
Stress
• *Stress problem is similar to Hindi speakers*

Table 3 - Bengali speakers' accent (Maniruzzaman, 2008; Manniruzzaman)

Consonant
• *Sometime no difference between /sip/ and /ʃip/, /s/ and /ʃ/ sound, commonly used /ʃ/sound*
• */f/ pronounce as bilabial, when actually pronounce is labio dental*
• *Sometimes, they replace /v/ by /b/*
• *Aspirated sound in the word initial of p/t/k/ is pronounced like the un-aspirated sound /p/ /t/ /k/*
• *Sometime does not differentiate between /w/ /v/ /j/*
Vowel
• *Sometime no distinction between long monophthongs and short monophthongs; all are pronounced as a long monophthong*
• *Sometime difficult to pronounce Schwa sound*
• *Diphthongs are not as long as English diphthongs*
• *Sometime difficult to differentiate between men and man*
Stress
• *Stress problem is similar to Hindi speakers*

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Four Kinds of Problems

If we take a close look at the problems of the above-mentioned three languages, the list reveals

four kinds of problems:

a. **Global problem -** According to Jenkins (2000), some less significant phonetics' problems might be ignored. For examples, many Hindi speakers cannot distinguish between /ɒ/ and /ɔː/. sounds such as [cot] and [caught]. In Tamil language, sometime no differentiation between /j/ and /i/, for example, 'east' is pronounced as /yi:st/. This type of problems exists even among native English speakers and acceptable on the global level; therefore, the teacher can exclude from the syllabus if they wish.

b. **Lack of awareness** − For example, in Hindi language they have both sound aspirated /p/t/k/ (in Hindi ph/th/kh) sound and un-aspirated /p/t/k/. The students do not know that if p, t, k come initially in the word; we should pronounce as aspirated /p/t/k/ (in Hindi ph/th/kh). Similarly, */s/* and */ʃ/* sound - short and long vowel- are available in Hindi language. An awareness of these might help students to improve pronunciation.

c. **Common problem**s - Some problems are common to all Indian states. Some common problems identified from Hindi, Tamil, and Bengali are as follows.

Consonant

- *Aspirated sound p/t/k/*

- *Difficult to distinguish between v/w*

- *Difficult to distinguish between /s and/ /ʃ/*

- *Difficulty with final cluster*

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Vowel

- *Long vowel and short vowel*

- *Diphthongs*

- *Supra segmental feature (stress) problems are common*

d. **Specific problem** - some problems are specific to the state, for examples:

- *Difficulty with /v/ and /b/ sound in Bengali language*

- *If there are consonants at the end, Tamil speakers add /u/ sound in the end*

- *R is pronounced as a trill /r/ in Hindi language*

3. Prioritize the problem and design the phonetics' curriculum according to the priority order

Firstly, teachers should find if any problem is acceptable on the world level. The teacher could exclude such problems from the teaching syllabus or might just explain briefly, but no need to focus. After this, the teacher should start with phonetic awareness and then common problems across all states of India, and finally, the state-specific problem should be addressed.

4. Implementation guidelines

- In India, teachers need three to six-month teacher training, before joining any teaching job; therefore, the new pronunciation awareness course should be part of teacher's training curriculum in order to improve their pronunciation.

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- The listening skill is the most neglected one, in second language teaching in India (Thirumalai, 2002). However, this is as indispensable as speaking skills, and teachers should focus on both skills.

- In the kindergarten, the teachers should start teaching correct pronunciation by using native speakers' rhymes, story, audio, and video, which would motivate children to imitate the native speaker's pronunciation. The assessment is not required at this level.

- In elementary school, the teachers should teach children how to pronounce correctly, and ask them to listen to the native speakers' story and rhymes. The IPA-RP chart and assessment of pronunciation are not required at this level.

- The teacher should introduce the IPA-RP chart at 8th or 11th. The surface level phonetic understanding should be adequate for students. Some grade should be awarded based on pronunciation. The teacher can judge students' pronunciation through viva, Oral repetition, multiple-choice hearing identification, reading aloud, simple dialogues, and simple narrations (Thirumalai, 2002).

5. Assessment

We must assess whether teaching English pronunciation affected other aspects of English learning such as vocabulary, grammar, and so forth.

II. Conclusion

Overall, we feel that phonetics is a need for Indian students. The IPA phonetic symbols should be part of an Indian education system. Even a surface level awareness of phonetics might bring a lot of uniformity to the various dialects of English in India.

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Multicultural Context of Chetan Bhagat's
2 States: The Story of My Marriage

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Ms. Shikha, M.A., M.Phil.

Courtesy: http://www.chetanbhagat.com/about/pictures/

Globalization Advancing Monoculturalism

We are living in an era of liberalization, privatization and globalization. These ideologies, which were used primarily in the discourse of economics, have come to dominate the discourse of all the social sciences as well as the general social discourse. All these ideologies are so much intertwined and mingled that it is almost impossible to think of them separately and for the present purpose globalization is used to represent all of these together. Broadly speaking, globalization stands for open competition in market, liberal policies and free trade. It has resulted in patterns of life that were never seen nor experienced during earlier times in human history.

Metropolitan cities, information technology, fast food, migration, consumerism, free trade etc. are some of the manifested forms of life. Fresh air and open expanse gives migraine and Malls and multiplexes give a new lease of life. Things have certainly changed. This phenomenon has immense implications. First, and foremost, the center of the inherently

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hierarchical structure lies with the West and establishes the superiority of Western things like advanced technology, money, cut-throat competition, nuclear-families, success at any rate etc. It sidelines Eastern concepts like joint families, slow-paced life, mutual trust, spirituality etc. By impact, it swallows other cultural patterns, promotes one culture and kills plurality. Everything gets reduced to pay-packages, hotel living, canned MNC food, rapid technological changes and fast changing paradigms. In short, it causes cultural mutations. Though it claims to liberate us from shackles of narrow-mindedness, it seems to be working against multiplicity and advancing Monoculturalism.

Three Definitions of Culture

Raymond Williams cannot study culture without reference to those issues which have become most vital to our understanding of human being and calls it 'one of the two or three most complicated words in the English language' (Williams, 1983 87) and proposes three broad definitions. Two of these are broad generalizations and adhered to by majority.

First, culture can be used to refer to 'a general process of intellectual, spiritual and aesthetic development' (90). In this sense it may refer only to intellectual, spiritual and aesthetic factors—great philosophers, great artists and great poets and come out to be an understandable formulation.

Second, it may refer to 'a particular way of life, whether of a people, a period or a group' and finally it may be used to refer to 'the works and practices of intellectuals and especially artistic activity' (90).

Two Levels to Look at

These definitions of Williams may alternately be viewed as an effort to look at culture at two levels—content and process. At the content level culture encompasses everything from dos and don'ts, beliefs, values, myths, folk tales, rituals, institutions, customs and religion and spans all aspects of life. As such, cultures sustain and bind together divergent elements. At the process level culture holds the throbbing, seething dynamic and stagnant, decaying passive contents to create a life space. Culture as process then tends to hold diverse elements in the life space of man in correspondence, congruence, convergence and coherence to create a rhythm and theme of life which individuals enact. (Garg 13)

Practice of Monoculturalism and Multiculturalism

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All through the historical period, Monoculturalism, in different forms, has been practiced in various parts of the world, but its deficiencies as a theoretical paradigm have been noticed only in recent times. The greatest deficiency is its unashamed and unequivocal stress on compelling people to subscribe to a unitary value system and a single cultural pattern.

Even in America, a classic example of monoculturalism ('melting pot') is being increasingly replaced by Multiculturalism. There are several conceptual positions that are held under this umbrella like term. It is a doctrine that several different cultures can coexist peacefully and equitably in a single country; as the practice of acknowledging and respecting various cultures, religions, races, ethnicities, attitudes and opinions within an environment.

A multicltural society is one that continually evolves and is strengthened by the contribution of its diverse peoples. This perspective also enables us not only to recognize structural and hierarchal relationships of different constituent cultural groups of a bigger culture but also the need to resolve such differences and helps develop the strategies required to resolve, certainly not to dissolve, the said differences. Globalization, hence, gives an opposite impetus to the society by propagating monoculturalism.

Human societies, by their very nature, tend to have differences, so anything that facilitates obliteration of differences, even with the willful cooperation of the people, and howsoever ideal or ideologically correct it might be projected, may not necessarily be conducive to the growth of humanity. Multiplicity of all kinds—lingual, social, traditional—being at stake— must be protected in all walks of life.

Response to Globalization

People have come to respond to the practice of Globalization in terms of 'neo-imperialism' or 'neo-colonialism'. Nations are being described as developed, developing and under developed nations in place of the first, the second and the third world countries. Globalization, thus, being hegemonic, invites resistance from the affected peoples. Multicultural perspective becomes one of the ways of recognizing the need for resistance as well as a strategy to counter the neo-colonialism/globalization.

There are thousands of ways, covert and overt, in which globalization has affected life and thus literature. The pattern that has emerged finds full expression in literature. Literature itself has become a lucrative industry. Just as multiplexes have replaced cinema houses, similarly so called literature has replaced classics in this era. The MTV form of novel writing, M.K. Naik

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describes as the 'Book of the Hour' is alleged to have compelled writers with humane feelings to take a back seat.

Culture Synonymous with *Elitist* Culture?

It is against this implied or stated position of culture being considered synonymous with high/elite culture and the popular culture being only its absent/present other that the conceptualization of popular culture must be made. This fluid position makes John Storey go to the extent of calling popular culture an *'empty'* conceptual category, one which can be filled in a wide variety of often conflicting ways, depending on the context of use (Storey 1). Besides, both the terms in 'popular culture' have multiple meanings which adds to the problem of getting at a generally agreed upon definition. Williams suggests four current meanings of the term 'popular': 'well liked by many people'; 'inferior kinds of work'; 'work deliberately setting out to win favour with the people'; 'culture actually made by the people for themselves'(Williams, 1983 237). Different definitions of 'popular culture', thus, are inevitable depending upon the complex combination of the different meanings of the term 'culture' with the different meanings of 'popular'.

Popular Culture and Popular Literature

Almost all the theoretical positions/stances used in the study of popular culture are used in the study of popular literature. J. O. Halliwell recommended the study of popular literature:

> A student who is anxious to obtain that extensive knowledge of the habits, customs, and phraseology of our ancestors, without which the humour of Shakespeare and his contemporaries can only be imperfectly appreciated, will do well to turn his attention to the ancient literature of the cottage, and make himself acquainted with the tales that were familiar 'as household words' to the groundlings of the Globe or the Blackfriars…Let us ask, where would a reader turn for explanations of the jocular allusions in a modern farce or extravaganza. Certainly not to the words of Faraday or Mrs Somerville, but oftener to the ballads of Seven Dials (Qtd. in Neuberg 11-12)

The recommendation has become only more valid today not only to understand past but also to understand the present, becoming increasingly more complex, in a better way. Today, we are inclined to look at it much more sympathetically and we are also backed by a literary theory which is much more inclusive than it was a hundred years ago. Popular literature, in simplest terms, may be defined as what the unsophisticated reader has chosen for pleasure. This reader

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may come from any class of society, although the primary appeal of popular literature has been to the poor. Generally this literature has comprised non-establishment, non-official publication.

Social Meanings

Like other cultural products/creations, popular literature also reflects social meanings and mores and also intervenes in the life of society by organizing and interpreting experiences which previously (in Literature) might have been only partially reflected. To read popular literature in this way is to read it as a process of meaning creation (Pawling 4). In this kind of reading the links between the text and society are present in that text itself, as well as existing outside the text in the form of norms, world vision etc.

John Cawelti finds popular fiction intrinsically more ideological than its 'elite' counterpart (Qtd. in Pawling 10). For him, 'formulaic' fiction has the function of reproducing cultural consensus, in contrast to 'mimetic' (elite) fiction which confronts us with the problematic and contradictory reality of our world: the mimetic element in literature confronts us with the world as we know it, while the formulaic element reflects the construction of an ideal world without the disorder, the ambiguity, the uncertainty and the limitations of the world of our experience.

Thus Cawelti creates and defends popular fiction by assigning it to the realm of escape and distraction though for these characteristic features it has been condemned severely. For example, Margaret Spufford examines popular fiction in 17th-century England and finds it useless, a pass-time and truly a relaxation. She finds chapbooks crude, unsubtle, earthy, uncompassionate but full of movement and violence, sex, vivid imagery and better or worse jokes (Spufford 322).

Transmission of Popular Culture

Popular culture by and large is transmitted through the electronic mass media today. One mass medium that really caught on in India was film. Television initially only supplemented film but now it rivals and has overshadowed film. An increasing number of films, film makers, actors and technicians are using television for profits or survival. The most important television genres are: commercials, news shows, documentaries, situation comedies, soap operas, talk shows, interview shows, science shows, game shows, sports programmes, action-adventure shows, science fiction shows, how-to shows, and so forth.

Arthur Asa Berger suggests that all of the important television genres can be reduced to four types of programmes: (1) actualities (2) contests (3) persuasions (4) dramas.

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All programmes which are narrative fictions in which there is conflict of either a serious or a comic nature are dramas (Berger 6). Television entertainment is organized around drama, music and dance and slap-stick comedy. It overshadows everything else—'prime-time' news hour also has to have content of films, sit-coms and serials (soap operas). Television makes, or attempts to make, meanings that serve the dominant interests in society, and circulates these meanings amongst the wide variety of social groups that constitute its audiences (Fiske 1087). It is within these complex and sometimes contradictory perspectives of culture, popular culture and popular literature that popular individual works need to be studied if the study has to be intellectually/critically remunerative.

2 *States*: *The Story of My Marriage*
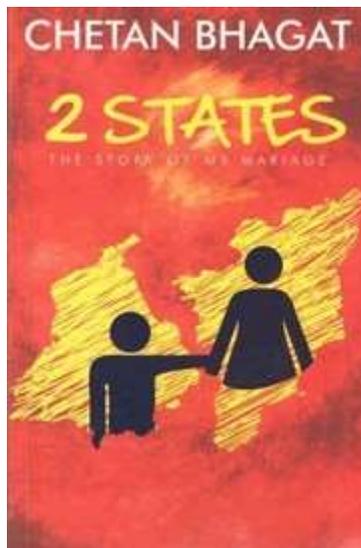
2 *States*: *The Story of my Marriage* draws upon Bhagat's IIMA campus experiences and has autobiographical tones, if not a true autobiography. This is the story of Krish Malhotra and Ananya Swaminathan who fall in love, have a live in relationship at the campus, and decide to get married only with the blessings of their parents. The rest of the novel is narration of their effort to bring corrections in their parents' 'prides and prejudices'. Krish tries to get Ananya's parents approval by coaching her brother for IIT, helps her father make a power point presentation and facilitates her mother give her maiden performance with S. P.Balasubramaniam. Ananya comes to Delhi, lives with Malhotras for a few days, tries to get approval of his mother, his relatives, helps his maternal uncle come out of a tricky and sticky situation, and wins the favour of one and all for being intelligent and for earning a huge salary. The story is told in first person flashback moves through the multicultural Indian social space and variegated middle

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class values. The families cannot come around and the lovers have to depart. Krish suffers nervous breakdown, comes to Chennai for a the last effort, fails to meet Ananya, has to be taken to a doctor for fever, is suspected to be suffering from nervous breakdown, referred to a psychiatrist, and tells the story of his life to the doctor. This forms the major chunk of the novel. Krish is given professional advice by the psychiatrist, follows it and everything falls in place. Krish and Ananya get married in the traditional Tamil style, Happy Ending. IIMA graduates working for multinational companies become the embodiments of traditional middle class values and 'unity in diversity' actually happening.

Core Content of the Courses of Literature

Chetan Bhagat's novel *2 States The Story of My Marriage (2009)* needs to be given a serious consideration for the simple reason that it is selling like 'anything', to use the most neutral and the lightest word from the novel's majority 'consumers'. Bhagat's novels have not yet become part of the core content of the Courses of literature in most universities and also do not dominate the academic discussions but more and more young people are reading them. Our purpose here is not to make a final evaluation of this novel but to view it from the perspective of multiculturalism.

Love Life of the Young

2 States is set in late 1990s. Within its 270 pages it takes us on a guided tour of the IIMA where love life of the young lead pair flourishes, inside the corporate world, lets us peep into the lives of two families representing the two important and dominant cultural constituents of Indian culture and several other thematic and descriptive possibilities. The popularity of the novel is clear from the fact that within a short period, its ninth impression has come out. The blurb of the novel summarizes both the theme and the plot aptly, precisely, concisely, and if we take the liberty of using hyperbolic terms, comprehensively and even completely. The blurb runs as:

Love marriages around the world are simple:
Boy loves girl. Girl loves boy. They get married.
In India, there are a few more steps:
Boy loves Girl. Girl loves Boy.
Girl's family has to love boy. Boy's family has to love girl.
Girl's Family has to love Boy's Family. Boy's family has to love girl's family.
Girl and Boy still love each other. They get married.
Welcome to *2 States*, a story about Krish and Ananya who are from two different states of India, deeply in love and want to get married. Of course, their parents don't agree. To

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convert their love story into a love marriage, the couple have a tough battle in front of them. For it is easy to fight and rebel, but much harder to convince. Will they make it?

The Structure

As expected, they do 'make it' and the larger part of the novel is the story of the couple's journey of 'making it.' The blurb establishes the fact that things happen differently in India. The 'Epilogue' suggests the possibility of resolving the internal, surface level difference of Indian culture. The comic and satirical manner begins with the 'tongue-in-cheek' dedication and numerous aphoristic sentences (of course, reflective of the 21st century world view) maintain this spirit which give the novel a 'comedy of manners' or 'domestic comedy' form.

The novel is divided into six acts, complemented with the prologue and the epilogue. The novel utilizes the broad 'cultural encounter' pattern – not through the comparison of the two locales one of India and another of a foreign country or two corresponding sets of characters either in outlook or in terms of origin and citizenship, but uses very much Indian characters within the geographical boundary of India – the almost stereo-type North-South cultural encounter.

Even a cursory reading suggests that some of these characters display a complex internalization of Western ethos and are a convincing portrayal of our cultural reality today. The novel has the form of a comedy of manners/ Restoration play form. The 'Prologue' sets the story rolling. Krish, the central character, sitting on the couch in a psychotherapist's office in Chennai takes the story from the beginning to the mid of the 'Final Act: Delhi & Chennai & Delhi & Chennai' and his reflective sentence in the delivery room of a hospital gives the novel a complementary close.

The Blurb and the Novel

Let us have a closer look at the blurb and the novel. '**Act 1: Ahmedabad'** is the first stage of the blurb: 'Boy loves girl. Girl loves boy'. Krish and Ananya fall in love, have sex, and come to have a live-in relationship. It is in this opening act that the value system they subscribe to, what they want to do with their lives and how would they do it has been unfolded. They have sex, without 'after the act guilt feelings', practically live a married life in the hostel room, approve of the projection of career of each other. Ananya will try for a Marketing job in HLL (Hindustan Lever Limited) and Krish will go for WPM (Whoever Pays More) for a couple of years so that he may save enough money to become a full time writer, the kind of writer who will change the world. Both of them get desired placements in the Campus interviews. They decide to

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get married only with the approval and blessings of their parents. Krish expects their parents to be hostile to their plan but Ananya thinks that their parents would come round easily because they are their middle class parents' 'overachieving children'. Their effort to bring both sets of parents to spend some time together for a better understanding at the time of convocation ends in a fiasco.

'**Act 2: Delhi',** a short act gives a peep into the troubled family life of Krish and the usual tantrums of a middle class mother who is bent upon realizing the highest price of her highly placed son in the matrimonial market. All efforts of Krish to soften her towards Ananya remain a miserable failure. Torn between his mother and Ananya, he is unable to take a decision about his choice of posting in the City Bank. He ultimately leaves it to the will of God/ Bank to give him either Chennai or Delhi which he writes in one column qualified by the phrase,' equal preference'. God/Bank decides in favour of Chennai.

'**Act 3: Chennai'** charts the course of Krish's effort and success to win the love of girl's family. He does it by doing the things in the most prudent manner. Since they have been trained in the best of the B Schools they have become habitual of dealing with the problem by breaking it into manageable components, devising appropriate strategies and taking most appropriate decisions at the right moment. Krish coaches Ananya's brother to prepare for IIT, helps her father, AGM in Bank of Baroda prepare an effective Power-point presentation that is highly appreciated by the Board of Management and all regional offices of the bank asked to prepare business proposals along the same lines. He also manages to get Ananya's mother perform as a singer along with S.P. Balasubramaniam and Hariharan at a time when she had failed to get a Guruji for herself. So, at the end of a six month stint in Chennai, from their initial response of hate the Girl's family comes to love the boy.

'**Act 4: Delhi'** facilitates Ananya's success in Delhi. She saves the 'izzat' of the family in a difficult social situation. The marriage of Minti, daughter of Krish's maternal uncle, Rajji mama, is threatened by the boy's side just at the time of 'jaimala' who are angry because they have been given a Santro car rather than an Accent at 'Sagan' the previous day. Rajji mama's putting his 'pagari' in their feet is of no use and now they have agreed to keep their jewellery with the boy's father until the pay the difference in cash. Well, Ananya gathers all the cousins of Minti and the groom for an impromptu meeting and challenges the groom on ethical grounds and also the grounds of his personal capabilities. The groom awakens up and the matter is resolved in a dignified manner. Boy's family comes to love girl.

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'Act 5: Goa', a second effort to bring the families together is a greater fiasco, this time the strategy of the 'executive' backfires, the girl finds him making suggestion to his mother that she could make Ananya keep under her toe after marriage.

'Act 6: Delhi & Chennai & Delhi & Chennai' resolves the novel. In a swift movement the problems between the families are sorted and the marriage takes place. The marriage is solemnized in the traditional Tamil way.

Post-colonial Outlook

A close look at the novel suggests that it is indeed possible to treat the novel as reflective of a post-colonial outlook. The most important factor to decide whether a certain attitude is post-colonial or not, is a certain sense of awareness of countering the colonialism/neo-colonialism (any or all of its numerous possible implications) either on the part of the novelist or his characters. Krish and Ananya certainly show this heightened sense of awareness. Both of them have been trained in one of the best institutions of the world in the western liberal humanistic education and have been finally trained to be suitable leaders of the Trans-National Corporations.

Krish and Ananya work for the TNCs which have their headquarters in west and it is where from the strategies of sales (could be read as exploitation) come and ultimately the profits go. When Krish and Ananya decide to do the things in typical Indian way they do it with complete awareness of what they are, how do they live, and what do they want from life, what excites them, and what their ultimate goal in life is. This clarity on their part defines their awareness which is reflective of the post colonial stance. It is so because it is an effort to resist neo-colonialism on the one hand (an effort from the within, if we feel like interpreting it in this manner) and to affirm and revalidate their cultural ethos on the other. It is, in other words, is a stance of reverting back to one's own culture.

Ironic Representation of Cultural Angularities

The ironic representation of cultural angularities of both Panjabis and Tamils from the within and without the communities saves the novel from being biased one way or the other. The earlier perception of both the communities to view each other in hierarchal terms changes to adopting an ideologically more correct position of acceptance and appreciation of difference and also an effort to not to make any effort to dissolve the difference can be taken to be reflective of a multicultural point of view.

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Krish and Ananya are individuals as well as types and represent a community, howsoever small it may be—that is highly educated and resists the neo-colonialism at various levels. In this era of LPG they represent the state of affairs where some of such people start rediscovering their ethnicity without losing their modern western English speaking executive class status. Post-colonial theory is indeed a very complex theory constituting numerous paradigms within it. One of the paradigms used in this novel is the assertion of indigenous culture. Krish and Ananya get married having won over their respective parents and parents-in-law. The way their families come forward, though they have different cultural background, to respect the cultural differences, is significant, positive and healthy sign of a progressive society.

Celebration of the Marriage Free from Cultural Burden

Celebration of the marriage together free from any accompanying cultural burden becomes symbolic of mutual respect of each other's beliefs, rituals, conventions and lifestyle. The seemingly comic drama of the speeches delivered by Ananya's father and Krish's maternal uncle underlines the transformation of their outlook. The novel ends in the hospital where Ananya, in the presence of Krish, is in the very process of giving birth to their twin sons. The last words of the Epilogue are worth considering:

> The nurse cleaned up the two babies and gave them to me.
> 'Be careful,' she said as I took one in each arm.
> You are from two different states, right? So, what will be their state?' the nurse
> Said and chuckled.
> 'They'll be from a state called India,' I said.

Predictable Conclusion

Thus the end of the novel is along the predictable lines: all problems solved and happy times of the happy family are ahead. But it can also be viewed as symbolic of another political possibility: integration of the country which is constantly threatened by the secessionist tendencies fomented by selfish, power hungry, myopic political discourse of the people with vested interest. Bhagat in this novel, thus, is able to highlight two important contemporary concerns, viz., the need to adopt a multicultural perspective and to constantly work to strengthen the cultural integration. In the recent years a debate is going on in the middle class in particular and the whole society in general about the impact of a liberalized economy on the typical Indian value system, joint family, place of parents, endogamous caste matrimony, crass consumerism, pre-emptive place of money in life, and so on. In short there is a clash between the middle class values and value system put in place by the TNC culture.

The younger generation of India subscribes to this new value system without any feelings of remorse.

Bhagat's novel *2 States* read by these younger people tries to attain a balance between these opposite positions. The story endorses the new pattern of life not by propagating a 'to hell with you oldies' but by propagating a first taking that extra step which is required in all bridging positions. Bhagat, thus makes an effort to reconcile the tensions of contemporary life rather than squarely condemning either of them. It is for this that the novelist may be hailed than brushed off for writing in the popular mode and adopting an easy, almost sentimental, text-book type attitude towards the serious cultural issues.

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Conjugal Cacophony in *Daughters of Shame* by Jaswinder Sanghera

Ms. Riju Sharma, M.A., B.Ed., P.G.C.T.E., P.G.D.T.E.
Ms. Sudha Sharma, M.A., M.Phil.

Jaswinder Sanghera
Courtesy:
http://www.bbc.co.uk/insideout/content/articles/2007/10/03/northeast_forced_marriage_s12_3_feature.shtml

Abstract

Unabated in every country and continent is the issue of the status of woman once she enters the institution of marriage**.** It is a kind of collective victimhood which all women suffer where the patriarchal elements of the society name them as 'home breakers' as depicted in *Daughters of Shame*. Women have no shelter to seek, their freedom, money and lives are controlled by men in the patriarchal set up leading to their oppression, suppression, repression, victimization and marginalization. Discordant notes are struck in a relationship when young girls are forced to marry someone who is a stranger to them. This paper aims at studying how such an arrangement where marriage takes place against the wishes of the girls is taking a devastating toll not only on them but also on their family and society depriving them of their freedom. This paper is an attempt to search a world for these women where

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they are treated at par with men as they have always yearned to create a kingdom where they shall be heard some day.

Introduction

Undeniably, family is a vital principal group in a society. Family and marriage are the two pillars of any societal institution. Marriage is hallowed as sacred and is for most Asians, more particularly Hindus, not merely a sacrament but is sacrosanct. Conjugal cacophony' means marital discord. The discord is not just because of the ego-clashes, dowry, mismatch or of incongruity between man and woman in a relationship but due to the forced marriages of minors who are aware of their rights but unable to protest against their very own parents and community. Those who rebel or raise their voice against the set norms have always been under the threat of the people of the community so much so that sometimes they are even killed for honour.

The best thermometer to the progress of a nation is its treatment of its women, not only in Asian countries but also in the Asian families settled abroad. On daily basis, we read in newspapers about honour killings, forced marriages, dowry cases which show the inhuman side of man in a patriarchal system which creates the mindset of a man being an owner and a woman being a commodity. When these Asians go abroad and assimilate with their unfamiliar way of life, it is expected from them that they should be open-minded and should shed the burden of age-old canons of patriarchy. But being a part of Asian community, as a reader when we go through the work of Jaswinder Sanghera, it comes as a shock that even in the European countries the immigrant Asians are still carrying the load of patriarchy and passing it forward to their families, or, as one can say, they are forcing their future generations to follow the same rituals even if their progeny are not able to adapt themselves in that atmosphere because of the cultural clash.

Man-Woman Relationship In and After Marriage

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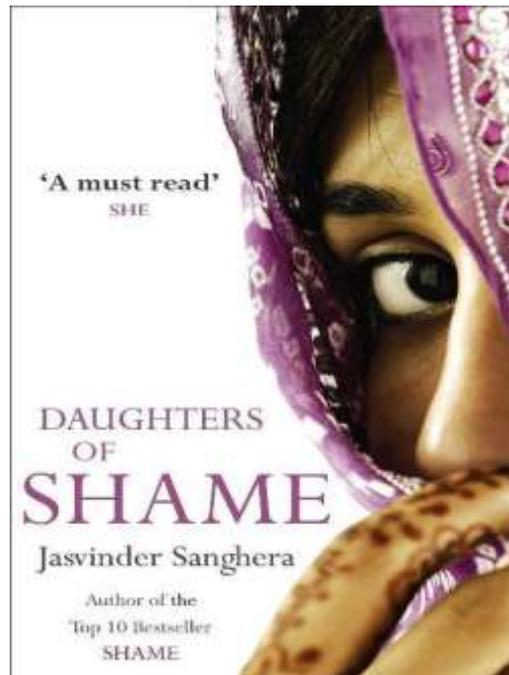
Jaswinder Sanghera is specially noted for her discerning portrayal of the inner life of the female characters before and after marriage in her writings.

Daughters of Shame is a compilation of stories told to Jaswinder Sanghera by Asian women living in Britain who were sufferers of conjugal violence, forced marriages, and the atrocious, so-called honour-based crimes. D.H. Lawrence has rightly stated, 'The vast relationship for humanity will always be the relationship between man and woman. The relation between man and man, woman and woman, parent and child will always be subsidiary.' Jaswinder Sanghera in her portrayal of man-woman relationship mostly ruminates over the dilemma of modern women particularly in male-chauvinistic society and their annihilation at the altar of marriage. Marriage assumes the role of a subtle expression of patriarchal control and the most powerful weapon for female subjugation where women are drugged, trampled, incarcerated, raped and terrorized within the walls of the homes they grew up in.

Subjection and Forced Marriage

Not only is the conception of women limited to the newly born female, it extends far beyond that. A daughter is considered a painful burden, a potential source of shame to her father.

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This encourages in her a feeling of subjection and powerlessness. Discordant notes are struck in a marriage when following the social norms, the happiness of the parents overshadows the happiness of the child. As a family's honor is tightly interwoven with the marriage and sexual behavior of its daughters, forced marriage appears to be triggered by a woman exercising her own right to choose a spouse, or objecting to one chosen by her family. Jaswinder Sanghera is running an institute named Karma Nirwana through which she tries to rescue the victims of forced marriages. She observes during this process that

> Hijabs pulled close around their bruises, faces taut with misery, voices strained-is how young they were. They came to us as battered wives but they were barely more than children. Children who must have known of or suspected their fate before it happened, but who had no idea of where to turn for help (9).

Although both women and men can be the victims of forced marriage, the honor of a family is tied primarily to the status of the woman, leaving her much more vulnerable to persuasion and coercion into a union to which she objects. But a forced marriage does not take place in vacuum and is mostly a part of a cycle of abuse, domestic violence and bullying within families. Not only the male members of the family keep an eye on their daughters like bodyguards but none other than their mothers are torturing their daughters. When the writer came in contact with a girl named Maya she was shocked with the viciousness of her mother, the one who had borne her and taken pains to bring her to this world. But Maya said she stood up to her, she stood there accepting blows until something really snapped and she retaliated.

> 'That drove her really mad. She grabbed me by the hair and hurled me to the floor. With all the noise everyone had come to see what was happening. She hit me so the nails of plank were piercing me and then she dragged me by the hair along the floor all the way to my bedroom. Everyone was watching. She hit me and hit me until her anger was spent ... (219).

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This depicts the malice of parents on their offspring for the sake of preserving their culture and religion. Girls like Maya are helpless and they have to suffer just because they deny entering into forced marriage and want to marry someone they love. According to a research conducted by the Forced Marriage Unit, some men are also victims of forced marriages but 85% cases handled by them are of women. Institutions like Karma Nirvana also received calls from male victims of forced marriages like Imran, a Muslim by religion; he comes from a family where arranged marriages are a norm. It is said that after marriage 'he's grown into loving her.' When he was fifteen his sister told him once that his marriage has been fixed with a five year old girl and on his denial his sister told him "you've got no choice…you can't say no, it's a question of honour" (90). This led to Imran's rebellion by indulging in drinking, smoking, fighting and to an extent that he was even expelled from school. At this his mother sent him to Pakistan for rehabilitation by imprisoning him in a room like a caged bird whose wings have been clipped and there he was tightened with shackles.

> 'They were made of iron. There was a chain with a padlock on it to go round each ankle and a solid bar between them to stop me walking properly. Attached to the bar was another chain which had a big iron ball at the end of it…….I tried to walk but it was so heavy and the chains rubbed against my ankles. It was really painful, by the end of that first day my skin was red and raw' (93).

This is a real example of the extent of cruelty and spitefulness Asian parents abroad can undergo to convince their children like Imran that marrying a girl of his parent's choice will always prove to be good for him.

Honour Killing

One of the world's most hidden and heinous crime is honour killing. According to Human Rights Watch, "Honour killings are acts of vengeance, usually death, committed by male family members against female family members, who are held to have brought dishonor upon the family. A woman can be targeted by (individuals within) her family for a variety of reasons, including: refusing to enter into an arranged marriage, being the victim of a sexual

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assault, seeking a divorce—even from an abusive husband—or (allegedly) committing adultery. The mere perception that a woman has behaved in a way that "dishonors" her family is sufficient to trigger an attack on her life."

Women are often murdered in all parts of the world for even slight rumor of dishonoring the family name and are considered as vessels of the family reputation. Women are often regarded as the commodity of men and "The concept of ownership has turned women into a commodity which can be exchanged, bought, and sold" (Mayell, p-15). In addition to being seen as a possession, women are thought of as persons who should not blacken the family name. This practice has thrived for centuries.

There are many reasons that people are killed, some *raison d'être* being: marital infidelity, pre-marital sex, flirting, or even failing to serve a meal on time. India and Pakistan have the most honor killings annually. Under the guise of religion, Sanghera discusses the rational dreadfulness that women are put through for the sake of what their families perceive as 'honour'. These girls went to English schools and mingled with western children. How can their families expect the control of the school and their peers to bounce off their children? It is perhaps the cultural conflict between Eastern and Western Values.

Culture, which is supposed to constitute the way of life of an entire society including the manners, dress, language and rituals of a nation, seems to have led towards the spirit of self denial and self sacrifice for all the women who have narrated their experiences in this work.

When an Asian family moves to the West they try to make an endeavour to keep their values and norms intact and to minimize the Western influence upon them. In an open society closed systems can't be made obligatory. To the world at large, what they do is wrong. But in their culture, they have not done anything wrong. So a feeling of alien authority weighs upon them and any non-conformity to it is not accepted. All that is accepted is to live with what Thomas Hobbes calls as "Brutish" nature of man.

Honour killing can better be called 'honour murder' and there is perhaps, nothing honourable about honour killing. "'Honour' for men is related to women's behaviour because they are

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seen as the property of the family – and of the community. They have no independent identities; they are not independent human beings and start thinking the way their social set up makes them think "the children, my family, my husband…and izzat , izzat, should rarely be there because that's very important to me too" says Fatima who murders her sister-in – law who elopes in order to seek an escape from forced marriage (77).

Men also think of women as an extension of themselves. When women infringe these values, it comes as a direct blow to the man's sense of identity. So of course, a woman fails as a mother and a wife if she doesn't meet these standards. In "Honour: Crimes, Paradigms and Violence Against Women,'' Lynn Welchman Baker states that honour systems are an integral part of the process of killing women by their families or intimates, regardless of where the woman lives (Lynn Welchman, p- 164).

This theory includes three comparative areas related to honour systems - the control of female behavior, male feelings at loss of that control and community participation in 'enhancing and controlling this shame'. But many a times these victims still wish to go back to their families, in spite of the fact that their loved ones had turned into tormentors, torturers and even murders.

Violence and Abuse

A problem of pandemic proportions violence can be termed as 'a loss of control of aggressive impulse leading to action' (Shengold, p-12) and it manifests itself in various forms in women leading to their subjugation, repression victimization and marginalization affecting them physically, emotionally and psychologically. In *The Feminist Challenge: Knowing and Ending the Violence*, Ann Duffy states, 'The lives of almost all women , regardless of class, caste and age race and ethnicity, sexual orientation, ability or disability have been distorted by violence and the expectation of violence. Whether women are the actual targets of violence, they live in fear of violence or live with a commitment to transcend the violence, violence permeates their life experience and sense of self' (Dufy, p-152).

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Forced marriage is recognized as a form of violence against women. In particular, domestic violence is a gendered crime, most often perpetrated by men on women. It is about one person getting and keeping power and control over another person in an intimate relationship. It is a pattern of behavior in which one intimate partner uses physical violence, coercion, threats, intimidation, isolation and emotional, sexual or economic abuse to control and change the behavior of the other partner. Domestic violence occurs in the poorest ghettos, the fanciest mansions and white-picket-fence neighborhoods.

According to a survey conducted by National Coalition against Domestic Violence, about 95% of victims of domestic violence are women. Over 50% of all women will experience physical violence in an intimate relationship, and for 24-30% of those women, the battering will be regular and on-going. Every 15 seconds the crime of battering occurs. Most abusers are men. They may seem gentle, mean, quiet or loud, and may be big or small. There is some evidence that shows that boys who grow up with domestic violence often become abusers as adults, however, many abusers are from non-violent homes, and many boys from violent homes do not grow up to be abusive.

However, in this non-fictional work, abuse is also perpetrated by some other family members as in the character of Surjit. According to the Oxford English Dictionary, *abuse* refers to treat people or beings with cruelty or violence, especially regularly or repeatedly. Abuse may refer to cruelty in any form, say, emotional, physical, sexual or psychological. Undermining Surjit's sense of self-worth she was emotionally abused by her parents' family:

> "It was like being pinned to the wall: having eyes to see and a heart to feel but being unable to use them…She remembers how she was made to feel useless and stupid, having missed so much of her education through no fault of her own (202).

She was belittled, humiliated and degraded not only by her parents but also by the family she was married to and in despair , she wanted to run " but there was nowhere to go, nowhere to hide and no-one to turn to." More so, she was sexually as well as psychologically abused by her husband and treated as a piece of meat by him.

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Sexual abuse is coercing or attempting to coerce any sexual contact without consent, e.g., marital rape, forcing sex after physical beating, attacks on sexual parts of the body or treating another in a sexually demeaning manner. As one character Khalida, who is a victim of forced marriage, got raped by her husband. She told her father and he said, "That's not rape, it's a husband's right" (21). Another victim Surjit also suffered this after wedding when she had been drugged on her wedding night and

> "I woke up feeling humiliated and degraded, knowing I'd been raped by a stranger and feeling I had lost my dignity, which was something I hadn't even known I had until this time…"

> The nights of rape were repeated over and over again for the next eight-and-a-half years. "I was treated like a piece of meat and the British government gave him a passport to do this" (207).

Psychological abuse, though not easy to define, is the systemic destruction of a person's self-esteem and/or sense of safety, often occurring in relationships where there are differences in power and control (Follingst and Dehart,p-895). It includes threats of harm or abandonment, humiliation, deprivation of contact, isolation and other psychologically abusive tactics and behaviours.

> As most of the victims of forced marriages and honour killings first go through mental, psychological and physical trauma. Honour-izzat is the cornerstone of the Asian community and since the beginning of time it's been the job of girls and women to keep it polished. And that's really hard because so many things can tarnish it. Wearing lipstick, owing a mobile phone, cutting your hair; any of those things could be said to bring dishonour on a family because those are all signs that a girl is getting westernized, which is what Asian families fight so hard against. They'd lock up their daughters for months on end rather than let that happen (27).

Unlike physical abuse, though psychological abuse leaves no visible scars or bruises, it leaves the victim in a traumatized state with low self –esteem.

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Conclusion

The upshot of the foregoing analytical presentation thus reveals that criminalization can serve as a vital weapon in the fight against forced marriage. Marriage is a positive and constructive social institution; it needs nurturing by both the spouses negating Francis Bacon's views in his essay *On Marriage*, "He that hath wife and children hath given hostages to fortune". There is so much to share, so much to learn together, and so much to discover. Women's voices are often invisible or less visible on account of migration, settlement and community formation. These gendered voices are born and brought up with the fear of not upsetting cultural sensitivities and the right choice regarding marriage is only the prerogative of the girl's parents thus leading to the suppression and loss of identity of girls and women.

Violence against women is said to have far-reaching consequences, harming families and communities. Such gender-based violence not only violates human rights, but also obstructs efficiency, reduces human resources and destabilizes financial growth forcing women to think as what Marilyn Monroe once said "It's better to be unhappy alone than unhappy with someone." So re-examining and redefining the status of women this crusade against forced marriage and honour killing seems to have given strength to the unheard voices to revolt and strike back in the words of J.R.R. Tolkien in *The Fellowship of the Ring*, "Not all those women who wander are lost" because if they do not raise their voice then it would again tantamount to violence, the violence of silence.

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Exploring the Semantic Changes in Persian Loan Words Used in Brass Industry of Moradabad

Md. Shariq, Ph.D. Scholar

Abstract

The concept of Semantic Change and Borrowing is the major concern of the present study and it focuses on the terminologies borrowed from Persian language which are used in Brass Industry of Moradabad. Consequently the study attempts to raise some of the pertinent questions like; what happens to a new or complex terminology once it has been formed, coined, or borrowed from another language, and is used by a larger number of speakers? What changes does such a word (Terminology) undergo? Nowadays terminology is recognized as an independent branch of science, its close links with linguistics determine the dominating role of lingual principles in formation of terminology. The lexical aspect of those principles supposes to respect the specifies of the terminological stratum in the general lexical

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system of language, the interrelations of terms and non-terms, terminological and general vocabulary, the connections between terminology and professionally, socially, territorially, historically and stylistically limited lexical layers, etc.

Key Words: Borrowing, Semantic change, Semantic Broadening, Semantic Narrowing, Semantic Shift.

1.1 Introduction

This study aims to highlight the semantic modifications of Persian loanwords in Moradabad Brass Industry. The meaning will be different from the original meaning because of the borrowing process. According to Tsujimura (1996), when borrowing takes place, some changes in semantic contents of the original words seem to be usual. It also seems that the different origin of loanwords contribute to a certain orientation that the words carry. Due to the reasons above, this research is intended to examine the semantic changes that occur in loanwords.

Despite the high level of standardisation and internationalisation, there are many deeply rooted cultural, communicational, and linguistic differences in all domain related specialised terminologies.

A conception of "termeme" gives for the words of various parts of speech a possibility to allocate a definite place within terminological systems and terminological vocabulary in general. The "termeme" is a conceptually united combination of termination with a term as the central member and words of other parts of speech as secondary members. Vitally important principle follows as well from such aspect like- Semantic one (differentiation of the meaning of terms and elements of terms, the separating of the semantic functions of terms of different structures, etc.)

1.2 Borrowing

Terms existing in one language can be introduced into another language by means of borrowing. This refers to the full adoption of terms from contemporary languages during the process of secondary term formation. Some loans of this type of borrowing prove successful and are fully incorporated into a foreign language.

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Language borrowing has been an interest to various fields of linguistics for some time. (Whitney 1875, Saussure 1915, Sapir 1921, Pedersen 1931, Haugen 1950, Lehmann 1962, Hockett 1979, Anttila 1989). In language borrowing, loanwords are only one of the types of borrowings that occur across language boundaries.

According to Hock (1986: 380), "the term borrowing" refers to the adoption of individual words or even large sets of vocabulary items from another language or dialect." This process is called borrowing although the lending language does not lose its word, nor does the borrowing language return the word. A better term might be "copying" but "borrowing" has long been established in this sense and words that are borrowed are called **loan words** (Trask, 1996).

In many cases, the most compelling motivation to borrow words is "need". There are new innovations in every era. Our linguistic system does not possess all the necessary terms to explain these innovations. It is much easier to borrow terms rather than invent new ones. Hock and Joseph (1996) asserted that the need for us to decode and encode the ever-changing world around us through language is the ultimate motivation for lexical borrowing.

The need to borrow has become a necessity in today's borderless world. With a lot of traveling and migration, languages borrow from one another to fill any existing gap in their lexis. Such borrowing can only be enriching each other's language.

In order for a language to borrow from another language certain conditions must be met. These are the conditions required in many of the instances of borrowing: Two or more distinct languages come into contact. As a result there is cultural contact; Speech community is either bilingual or multilingual; the speaker of the borrowing language must understand, or he thinks he understands the particular utterance in the source language. The speaker of the borrowing language must have some motive, overt or covert, for the borrowing.

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The Moradabad Brass Industry has also borrowed words from Persian language. This study presents the interpretation of loanwords in Domain Specific language (Knowledge Process) at Semantic levels (differentiation of the meaning).

1.3 Why and What to Borrow?

As discussed above the motivation for borrowing which most readily comes to mind is NEED. But need does not call for all borrowings. The reason for the borrowing must be sought in a different area, namely PRESTIGE. If the speakers of a given language take over new cultural items, new technical, religious concepts, or references to foreign locations, fauna, flora, there obviously is a need for vocabulary to express these concepts or references. The easiest thing, then, is to take over the foreign word together with the foreign article or idea.

Most easily borrowed are words referring to technology (e.g. machine, engine, motor) and names for new artifacts and other cultural items (e.g. telephone, refrigerator, hot-dog, skirt).

Usually basic vocabulary (e.g. *eat, drink, rest, sleep; moon, sun, rain; do, has, have, be*) and function words essential in syntax (e.g. the define article *the*, or conjunctions like *and, or, if, which, where* and *when*) are not so easily borrowed.

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1.4 Semantic Change

In what follows we shall deal in detail with various types of semantic change. Semantic change, also known as semantic shift or semantic progression describes the evolution of word usage usually to the point that the modern meaning is radically different from the original usage. In historical linguistics, semantic change is a change in one of the meanings of a word. Every word has a variety of senses and connotations which can be added, removed, or altered over time, often to the extent that cognates across space and time have very different meanings.

Trask (1994) has focused some issues of meaning change of the words in *Language Change*. Like other aspects of language, the meanings of words can change over time. One of the significant statements Trask made is that there are two common types of change in meaning: broadening and narrowing of meaning. It is necessary to note that many other types of change can also occur (Trask, 1994: 41).

The study of semantic change can be seen as part of etymology, onomasiology, semasiology, and semantics. This is necessary not only because of the interest the various cases present in themselves but also because a thorough knowledge of these possibilities helps one to understand the semantic structure of words at the present stage of their development. The development and change of the semantic structure of a word is always a source of qualitative and quantitative development of the vocabulary.

1.4.1 Semantic Broadening

Semantic Broadening is the process by which the meaning of a word becomes broader or more inclusive than its earlier meaning. This occurs when a word with a specific or limited meaning is widened. The broadening process is technically called *generalization*. An example of widening is the word *kã:Ta:*, which originally meant 'thorn' and is broadened to encompass the meaning of 'fork, thorn, hook, balance, a specific part of lathe machine'.

Some other examples from Brass Industry of Moradabad are as follows

Examples:

1. *diwa:r gari:*

   Original meaning   'a decorative cloth to adorn wall'

   Meaning in Brass Industry   'a console, wall decorative, hanging vase'

2. *dastka:ri:*

   Original meaning   'handwork'

   Meaning in Brass Industry   'engraving, handicraft'

3. *kama:ni:*

   Original meaning   'a bow'

   Meaning in brass Industry   'a bow, arch, spring'

4. *marammat*

   Original meaning   'repair'

   Meaning in Brass Industry   'repair, welding, to furnish, to rasp'

The examples above clearly show the broadened area of a single term which is borrowed from Persian language in domain specific language (language of Moradabad Brass Industry). The meaning in Brass Industry is widened and covers broader categories than its original meaning in Persian.

1.4.2 Semantic Narrowing

This happens when a word with a general meaning is by degrees applied to something much more specific. An example of narrowing is the word *cakka:* which originally meant 'any kind of wheel' and is narrowed to encompass the meaning of 'a large brass sheet circle'.

The constant development of industry, agriculture, trade and transport bring into being new objects and new notions. Words to name them are either borrowed or created from material already existing in the language and it often happens that new meanings are thus acquired by old words.

Examples:

1. *Koba:*

   Original meaning   'to beat, to hammer, to knock'

Meaning in Brass Industry	'a wooden instrument use to crush coal'

2. *da:na:*

Original meaning	'grains'
Meaning in Brass Industry	'a spot on metal sheet made by press'

3. *Shikanja:*

Original meaning	'grip, an action of catching thieves by police'
Meaning in Brass Industry	'a part of power press use to hold dies'

4. *khoncha:*

Original meaning	'a trey, cover, lid'
Meaning in Brass Industry	'an ashtray used for hookah'

5. *mekh*

Original meaning	'a peg, nail, spike, pin'
Meaning in Brass Industry	'an instrument of tinker'

The examples above clearly show the narrowed area of a single term which is borrowed from Persian language in domain specific language (language of Moradabad Brass Industry). The meaning in Brass Industry is narrowed and covers fewer categories than its original meaning in Persian language.

1.4.3 Semantic Shift

Semantic shift is a process in which a word loses its former meaning and takes on a new, but often related, meaning. Sometimes a series of semantic shifts occurs over an extended period of time, resulting in a meaning that is completely unrelated to the original sense of a word. More recently, the word gay has undergone a dramatic and unusually rapid set of shifts. Just a few generations ago this word was typically used in the sense of "lively, happy." It then came to designate "homosexual," and a phrase such as "a gay film" would be interpreted in this sense (O'Grady, 2005).

Examples:

1. *darja:*

Original meaning	'rank'
Meaning in Brass Industry	'an iron template'

2. *farshi:*

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Original meaning   'carpet'

Meaning in Brass Industry   'water pot of hookah'

3. *huqqa:*

Old meaning   'trick'

Meaning in Brass Industry   'hookah'

4. *maratba:n*

Old meaning   'sort, arrange'

Meaning in Brass Industry   'a jar'

The examples above show the semantic shift where the meanings of the terms are changed in receptor language. The original meanings of the terms are lost in domain specific language (language of Moradabad Brass Industry) and the new meanings are formed.

1.5 Conclusion

To conclude this study we can say that the easiest task for any language community is to borrow the terms of donor language than to create new ones. The reason for adopting terms from donor to receptor language is the need. There are instances of semantic change along with the borrowing of terms. Words are semantically changed and have different meaning with its lexical meaning as most of them are created according to the user's needs. The semantic change of words is occurred because the word is constantly used and what is intended by speaker is not exactly same in a period time. If a different intention for a word is shared by the speech community and becomes established, a semantic change has occurred. The most common types of semantic changes are broadening and narrowing of meaning. However the changes at Phonological, Morphological and Structural levels are also occurred.

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Testing Oral Skills
An Innovative Approach to Promote Fluency

U. Thanesh, Ph.D. Research Scholar

Introduction

English language is a 'complex skill' comprising four basic skills (skill of listening, skill of speaking, skill of reading and skill of writing). The four language skills are also known as the different modes of communication. Listening and reading are the receptive skills which are involved in the decoding process of communication. The other two skills are the productive skills which perform the encoding process of communication. Language teachers strive to impart the requisite four skills by adopting innovative approaches depending on the state and minds of their learners.

Among the four skills, writing was given the major focus in teaching till 1990 but with the liberalization of Indian economy and with the entry of Multi-National Companies, Call Centres, Business Process Outsourcing companies, and so on, there is a shift in focus in favour of the spoken skills. Now-a-days there is a huge need for young employees fluent in spoken English. 'Today only twenty five percent of India's technical graduates and ten to fifteen percent of other graduates are employable at once,' comments Kiran Karnik, President, NASSCOM in *Business* November, 2007. This means that seventy five percent of all those who graduate even

from technical colleges and reputed institutions cannot be employed. This he attributes largely to the inability to communicate fluently in English.

Need For Testing Oral Skills

In the present scenario, career opportunities depend on the candidate's communicative ability in English. Even those who are interested to shift their base to the developed countries need professional help to succeed in tests like TOEFL, IELTS and so on. Hence improving speaking skills is of paramount importance. Testing oral skills becomes an indispensable facet in this context.

According to Penny Ur (1996), of all the four key language skills, speaking is the most important in learning a second or a foreign language. She states that speaking includes all the other skills of knowing (learning) that language. Though speaking is a crucial part of Second Language Learning and Teaching (SLLT), it is the one that gets the least attention in classroom teaching. Teacher Speaking Time (TST) is generally more than the Student Speaking Time (SST) even in the Communicative Language Classes.

Most of the learners at the tertiary level secure a minimum pass through cramming and rote learning in the Semester Examinations. However, success in English examination does not ensure fluency and independent use of English. Learners from rural areas are diffident to speak in English to communicate their thoughts. They therefore do not perform well in job interviews and are easily branded as 'unemployable'.

In the syllabus design, equal importance may have been given to all the four skills but when it comes to testing, it is restricted to written skills of the learners. Testing other skills is never given importance. The second productive skill, speaking, remains unassessed in most of the schools and colleges. This shows that there is a dearth of one to one correlation between what is taught and what is tested. There is also the absence of models for assessing speaking skills.

Testing Spoken Language Skill

Testing is the process mainly used in educational institutions to assess the performance of the learners, thereby evaluating the performance of the course taught and the performance of the teacher. According to Carrol (1990), it is 'a process designed to elicit certain behavior from which one can make inferences about certain characteristics of an individual'. The learners' oral skills are assessed for the first time in the campus interviews. This is one of the significant reasons why the placement record suffers in most of the colleges. Oral tests must be periodically administered to advance the learners' spoken skills. Testing oral skills not only serves to promote fluency but also makes the learners realize that mastering fluency would make them employable in the job market and change their life for better.

Hindrances to Spoken Language Testing

Constraints are unavoidable in any progressive activity. Oral testing is no exception to this standard rule. Speaking skills have not attained the status of being qualified to be included in the evaluation system prevalent at the undergraduate level in Indian Universities. One of the

reasons for the non-inclusion of this spoken skill seems to be the complexity of speech act itself and also the unmanageable number of learners – say, a class with sixty learners.

Spoken language tests are considered to be the most difficult to administer in large classes. Factors like time limit, compulsion to complete the syllabus within the semester framework, shortage of faculty in the department, lack of required infrastructure are cited as reasons for the non-conduct of spoken language tests.

A Few Methods to Elicit Spoken Language

According to Underhill (1990), there are more than sixty techniques and variations in testing spoken language. But only those that are suitable and appropriate for our classrooms are listed and discussed in this research paper. In General English Classrooms, Role-plays and Group Discussions can be exploited to teach and test spoken language. Through these oral practice activities, the learners not only get a chance to speak but also gain a sense of achievement as they perform in front of their peers. The teacher acts as a facilitator in every activity and guides the learners. Slow learners are encouraged to shed their inhibitions and express their ideas in the target language "with more confidence."

Role -Play between Learners

In role play the learners are asked to take on a particular role in a given situation. In other words, the learners are expected to converse in a way that is appropriate to their assigned role and to the specified situation. They are informed with written instructions a few minutes before the commencement of the task. The teacher also briefs the learners on what they are supposed to do. In role-plays, the teacher never has the complete control of the activity and he intervenes only in an emergency. Teacher also helps the learners sharpen their language skills. Some of the examples of the fascinating roles are mentioned below:

-Interviewer and interviewee

-reporter and sportsman

-teacher and learner

-father and son

Depending on the learner's imagination and familiarity with role-plays, these situations are either explained in detail in the instructions or the details are left entirely to the learners to invent. In apposite situations the learners are asked to make up the details among themselves. However, in order to balance the language produced and the difficulty of each role, some extra tasks are given such as, 'Ask at least two questions... ' or 'at the end, summarize to make sure you have understood what the other person has said'. These role-play situations are found to be a great fun in which the learners get involved with greater spontaneity and creativity than in any other classroom activity. Role play activity also brings out the learners' real language.

Group Discussion

Group discussion is an informal discussion conducted in a formal manner.   According to Prof Kev Nair, the father of fluency lexicography, Group Discussion is one of the techniques which can promote oral skills and fluency. He calls Group discussion a 'Discourse Building Technique'. Group Discussion involves six to eight learners who comprise a group. A general topic is introduced among the members for a discussion and they may be asked to come out with a conclusion at the end of the task. The participants seated in semi-circle should be encouraged to take part actively with their ideas. Topics which may be given for discussion are:

Is the implementation of dress code in college justified?

Should strict punishment be awarded to people harassing women?

Are extra-curricular activities like NCC and NSS helpful in shaping personality?

Should voting be made compulsory in our country?

This activity is very useful because Group Discussion is an integral part of almost every selection process. When learners discuss in front of their peers, they gain confidence required for the interview. The teachers should ensure that the topics chosen for the discussion are of interest to all the learners. This task like role-play is very handy to elicit 'real' language of the learners. The teacher during the discussion may participate to encourage the learners and at the end of the session can focus on how the learners can enhance their spoken language.

Scale Used for Testing Spoken Language

Testing by itself is a challenging task. It is more difficult for a teacher when it comes to testing oral skills in a classroom. Lado (1964) recommends five components for the analysis of spoken language. They are Pronunciation, Grammar, Vocabulary, Fluency and Comprehension. As the learner's skill in speaking a second language refers to his ability to communicate formally as well as informally, all the five factors can be given equal weightage in the rating scale and twenty percent can be given to each component.

The scale devised by Lado can be used to test the learners' oral skills**.** The learners' fluency can be rated based on the criteria like a) Speed of delivery b) Ability to speak with expression c) Comprehension and d) Pronunciation. In Role Play, the teacher has to assess the pair's spoken skills and also the oral skills of the learners in isolation. In Group Discussion, the teacher assesses the learner's oral skills as and when the learner interacts.

The Impact of Testing Oral Skills

The testing gives the teacher a fair idea of the learners' capability to speak in the target language. It also gives the teacher certain clues to the remedial measures which every learner needs for his language acquisition and enhancement. The classroom teaching can be modified according the remedial measures required so that every learner benefits and thus teaching can be geared towards testing the oral components. Testing also creates a compulsion for the learners to learn the essentials of spoken language. Not only do they learn how to perform in oral tests, but also get an opportunity to practice what they learnt in the oral tests.

Spoken language tests act as a launch pad for giving exposure to their oral skills. The testing helps the learners to shed their inhibition and fear of speaking. It also teaches them how to perform in every oral task and the strategies they have to adopt in order to execute well in the target language. In this way, testing influences the learning process.

Conclusion

There may be several ways to test oral skills for the learners at the tertiary level. The tasks like Role Plays and Group Discussions are found to be very useful in making the learners come out of their inhibition and use their acquired language. The purpose of the test is to measure the learners' ability. Testing oral skills achieves not only the basic purpose but also serves as a platform for the learner to showcase his spoken language and to know where he 'stands' in language. The enthusiastic involvement of the learners can also be found as the learners are given a chance to interact with their peers. The activities also boost the morale of the learners and develop the learners' overall personality.

Spoken language tests also promote peer learning and generally augment cohesiveness among the learners. If these tests are made regular, the teacher can find the learners preparing for the tests in their group even during their free hours. Thus, testing oral skills in classrooms prompts learners to use language even outside the learning environment which results in better language acquisition. Moreover, the learners learn the skills in a happy environment and they cheerfully anticipate language classes.

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Integration of Skills in English Language Teaching for Engineering Students

Veena Vinod, M.A., Ph.D. Candidate

Abstract

The increasing specialisation of content in English teaching curricula saw its beginning in the early 1960s. Teaching of English generally is treated as teaching with utilitarian purpose. The concept of ESP (English for specific purpose) is said to be particularly appropriate for teaching English to students of Science and Technology. This paper focuses on teaching English language for Engineering students to develop communicative competence for career development.

The paper argues that language learning is a skill – oriented activity and needs an entirely different pedagogic approach from the one used for other convention courses. The students in technical institutions need to be trained in the skills that help them build a career in corporate world.

The paper discusses the methods, means and techniques of integrating skills in an ELT classroom. Integrating skills through activities helps to train the students in acquiring effective communicative competence in English.

Introduction

English language usage taught at the school level is less communicative in nature, but consists more of how the syntactic rules of English operate. Generally adults use English language only when associated with an occupational, vocational, academic or professional requirement. When needs are clear, learning aim can be defined in terms of these specific purposes under which the language content are tailored. This results in focused teaching such that the learner picks up communicative ability in the required area. The results can be impressive where such a requirement for communicative ability is matched with specially designed materials relevant to the needs of particular students. The concept of ESP is said to be appropriate for teaching English to students of Science and Technology.

A career is (www.selfgrowth.com): "A chosen pursuit, a profession or occupation". So, when we think of a "career" we have to think long term. A job is: "A regular activity in exchange for payment" (www.selfgrowth.com). If the students are made to know the difference between a job and a career, they will prosper wherever they go.

In an engineering course English is taught for the development of communication skills. The

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corporate world uses the language of business. The structure that Business English students have to learn is in principle the same as General English students. The difference is in context and vocabulary. Business English has to be taught by setting contexts so that the students are practicing language in settings they may find themselves in. The Internet is a great source of authentic materials which are ideal for use in Business English classes. The teacher can choose company websites that are related to students' work, which can therefore provide the vocabulary practice the students need. Besides, teaching English for communication skills is practical in orientation.

As language learning is a skill oriented activity, it needs an entirely different pedagogic approach from the one used in other convention courses. When students learn English it is important that it is done in an environment that is fun, practical and engaging. The English teachers of engineering colleges will have to act as facilitators in shaping communication skills and personality traits of the students. Their teaching methodology undergoes a transformation because they tend to use interactive, task based and communicative methods more than the usual lecture methods. The teacher should plan for a syllabus that lists learning items in terms of structures, notions, and vocabularies which are then set in situations and which usually integrate a variety of skills.

Objectives

1. To analyse organizational skills needs and identifying specific training requirements.

2. To focus on the specific knowledge, skills and abilities required for career growth.

3. To list the activities that convinces students of the relevance of training.

4. To obtain and allocate resources effectively to accomplish training needs.

Integration of Skills

The English teachers of engineering colleges have a very crucial role to play. Besides training the students to acquire English language skills, they will have to act as facilitators in shaping the personality traits. Soft-skill is a term which refers to personality traits. If the students do not possess the necessary soft skills along with their academic qualifications, they will never be able to grow in their career. Students have many questions like how to make presentations, what tips can avoid pitfalls, how to attend an interview, so on and so forth. So the students need guidance on these aspects to develop among themselves the soft skills along with the language skills. Skills required to get placed in a company are, language skills (LSRW skills- listening, speaking, reading, and writing skills), effective negotiation skills, effective presentation skills, teamwork skills, interview skills, nonverbal communication skills, etc. Students can be helped to acquire these skills by the integration of skills in an English Language Teaching (ELT) classroom through activities.(www.elenahubpages.com)

Activities Suggested

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1. Allow the students to research a particular topic. Using the Internet, they can prepare either individually, in pairs, or in small groups for a presentation, or a piece of writing. The presentation skills are developed along with writing skills. Nonverbal communication skills can also be corrected when the students are presenting on their topics. Presentation skills are extremely useful as the ability to write concise reports is developed.

2. One of the most important writing skills the students need is writing effective business e-mails. The correct tone, structures, and layout are all components students need to learn. Engineers working in corporate sector negotiate through e-mails. So the students will have to develop among themselves effective negotiation skills.

Set a writing task and let students e-mail you. You can reply with your comments. This is more realistic than students simply writing or typing out an e-mail.

3. Speaking and listening skills are integrated in the activity of storytelling. Story telling does not need any special infrastructure apart from an imaginative mind. Ask the students to build their own imaginary story. Each student will say few sentences and the next one will continue and add some more sentences according to his imagination. The teacher will be there encouraging each student to continue the story giving some twists to it. The students will have to listen carefully in order to continue with the story when their turn comes.

4. Reading and listening skills can be integrated by designing an activity in a manner to provide the learner's thoughts on the subject and thereby making them look forward to what the listener's views are. Make one student in a group read aloud an article. The other students will be made to answer questions on the article after they listen to it. The students improve their listening comprehension.

5. Speaking skills and reading skills get integrated in the activity of Pick and Speak. Put the topics on chits of paper. Each student has to pick and speak on the topic for a minute or two. If the topics are pertaining to current issues the students will automatically adopt reading skills.

6. A Group Discussion (GD) is a method used by a company to evaluate certain skills/personality traits in a candidate. In this methodology, the group of candidates is given a topic. Given a few minutes to think about the topic they are asked to discuss it among themselves for 15 to 20 minutes.

The aspects which make up a GD are verbal communication, nonverbal behaviour, conformation to norms, decision making ability and co-operation. The teachers should conduct mock GDs based on various topics and give detailed feedback to students.

7. Make students to prepare an imagined interview with personality of their choice to help them acquire interview skills. The teacher should conduct mock interviews based on various situations which make the students develop self-confidence to face an interview.(www.owl.englishpurdue.edu)

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The list is not exhaustive. The teacher can plan more activities of the type based on his/her experience in the ELT classroom to train the students in different skills with the help of technologies developed. The main objective should be to train students for the purpose of practical ability.

Conclusion

The English language teachers teaching in engineering colleges should develop new and exciting means of integrating language in all aspects with innovative technologies. They should encourage the students to allow for mistakes, open themselves to possibilities, and trust their intuition. Students need to expertise their English language and communication skills irrespective of their educational standards, especially communication skills which are interwoven. The integrated skill approach exposes English language learners to authentic language and challenges them to interact naturally in the language. Moreover, this approach stresses that English is not just an object of academic interest or merely a key to passing an examination Instead, English becomes a real means of interaction and sharing among people. Having the right communication skills will surely equip the students with a liberating confidence and ability to express themselves and helps them to widen their career prospects. It is one way of enhancing their potential for earning by making them stand out for career growth and advancement.

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All the above items must be cited within the body of the paper.

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Major Linguistic Barriers of Oral Communication in English as Perceived by the Tertiary level ESL Students

Md. Arif Khan Pathan, M.A. in ELT

Abstract

Effective oral communication skills help students to improve their own academic performance, increase their employment options, enhance their subsequent professional competence, and improve their own personal effectiveness. Unfortunately, while communicating orally in English, the learners usually encounter varied linguistic problems that evidently hamper their communication. The goal of the present study is to find out the major linguistic barriers of oral communication in English faced by the ESL students at the tertiary level. It also tends to find out some effective and necessary solutions of the problems, so that, both the teachers and the students can be benefited in their objectives. The data for the present study were obtained through some audio texts and oral presentations. The findings of the study show that unfamiliarity with the sound system of English, inadequate range of vocabulary, inability to form certain grammatical constructions like WH-questions, passive sentences, reported speeches, etc, and failure to use different word classes according to the demand of the sentence are the main barriers of oral communication. The study also recommends that the items which pose serious problems in oral communication should be given more emphasis and sufficient treatment in the syllabus and also should be taught in such a way these are used in real life situations.

Keywords: linguistic barriers, oral communication, ESL students.

Introduction

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Oral communication means spoken communication, so it would include not only face-to-face communication but also communication through any mechanical or electrical device like telephone. Listening to someone speak on film could also be considered oral communication, but it is less personal since the person is not speaking directly to the listener. Oral communication is, however, very important right from the beginning of life; the mother must speak to her baby in order for the baby to develop normally, especially in language. When one speaks with another person, much of the content of the communication is in the sound of the voice, conveying whether the intention is to joke or be serious, to be kind or cruel. These shades of intention may be missing from or ambiguous in an email or text message. Emoticons are hardly sufficient to impart the subtleties of feeling. When a lover whispers to his beloved, a mother coos to her infant, two friends giggle together, a teacher praises a student, an operator gives first-aid instructions over the phone, a criminal threatens a victim, or a spiritual teacher transmits a secret instruction--all these are interactions that have a unique effect because of the use of oral communication. Effective oral communication skills help students to improve their own academic performance, increase their employment options, enhance their subsequent professional competence, and improve their own personal effectiveness.

But, unfortunately, while communicating orally in English, the learners usually encounter varied linguistic problems that evidently handicap and hamper their communication and eventually negatively affect their general proficiency. Hence, understanding their problems in communication as well as finding out the best solutions is important in order to help learners in oral language development. There is value in studying the kinds of problems that students encounter during oral communication and the strategic steps they might take to resolve these problems. The understanding so achieved can contribute to the more effective teaching and learning of oral skills in the language classroom.

Literature Review

The word **communication** is derived from the Latin terms '*cum munis'* [to make common] and '*communicare'* [to share]. Hence, communication is defined as the exchange of information, thoughts, ideas, feeling and the like. Because of its complexity, scholars and experts cast various definitions of communication. Ang (2004), for example, posits that communication is "the transmission of messages via verbal and non-verbal cues." Comeaux (1996) asserts that "communication is a transaction in which the participants are mutually engaged in the process of creating meaning." Communication is, basically, a meaningful exchange that involves not only the spoken and written word, but also body language, personal mannerisms and style, the physical environment – anything that adds meaning to a message (Hybels & Weaver, 1998). This process takes place through the exchange of verbal and nonverbal messages (Brooks & Heath, 1993).

Oral Communication is, however, the process of Communication which is sent by the sender through the words of month. It takes the form of speech & listening. Such Communication takes place across the table through discussions, telephones & in meeting & conference. Oral Communication carries a variety of social & work related news & trends to be rather accurate & faster than most formal Communication. Actually, oral communication includes face to face conversation, conversation over telephone, radio broadcasts, interviews, group discussion, meeting, conference & seminars over the public address system, speeches etc.

Since oral communication is a two way process between the speaker and the receiver involving the productive skill of speaking and the receptive skill of understanding (listening), so in order to find out the factors that affect the learners' oral communication, we must take into account the learners' listening and speaking skills.

Familiarity with the English sound system and ability to articulate English sounds prepare the students for listening to English utterances with understanding. And listening that should precede speaking paves the way for them to develop oral fluency and accuracy. Listening is often said to be a passive skill while speaking is described as an active one. This is not wholly true; for

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listening is also an active skill as it is concerned with decoding a message and understanding it; moreover, the listener has to show that he has or has not understand the message from his response. However, the students are usually hampered in their ability to listen for meaning by certain weaknesses. In general these weaknesses are -

✓ Inability to understand pronunciation other than the personal or regional pronunciation.
✓ Inability to understand certain words/phrases of a text due to inadequate range of vocabulary.
✓ Inability to understand fast speech.
✓ Inability to maintain attention because of uninteresting/long text.

As pointed out earlier that practice in listening should precede practice in speaking. At the phonological level this is particularly helpful; the learners should be able to recognize a sound before they attain an ability to produce it. But listening does not lead naturally on to speaking and oral fluency in communication unless listening is followed by practice at the grammatical and lexical levels too. So, listening-attention should be sharpened with particular emphasis on grammatical and lexical items. In general, particular attention should be paid to the following drawbacks generally noticed in the students' speaking -

✓ Failure to discriminate between long and short vowels or diphthongs.
✓ Failure to aspirate initial /p/, /t/, /k/ of stressed syllables.
✓ Failure to pronounce the sounds that are not available in the first language.
✓ Failure to put stress on appropriate syllable.
✓ Failure to convey message clearly due to inadequate range of vocabulary.
✓ Failure to form certain grammatical constructions like WH-questions, passive sentences, reported speeches, etc.
✓ Failure to use different word classes according to the demand of the sentence; especially prepositions.

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✓ Failure to maintain subject-verb agreement and use some other grammatical categories properly.

Statement of Problem

Listening and speaking, two of the four skills of English language, have been considered as a crucial problem for the tertiary level ESL students. Hence, being a teacher of English, I have been observing that the tertiary level ESL students confront lots of difficulties in oral communication, especially in pronunciation including sounds, stress, intonation, etc. They also often find English word formation and sentence construction quite problematic. Moreover, the learners suffer problems in learning vocabulary items and to convey meanings through and/or receive meanings of words, phrases, clauses, sentences/utterances and so forth. Such problems obviously seriously hamper the learners' oral communication. Therefore, it seems reasonable to take account of and identify what major linguistic barriers the students encounter in oral communication and what measures can be taken to overcome those barriers.

Research Rationale

The goal of the present study is to find out the major linguistic barriers of oral communication in English faced by the ESL students at the tertiary level. It also tends to find out some effective and necessary solutions of the problems, so that, both the teachers and the students can be benefited in their objectives and product out-comes regarding oral communication skills development consecutively.

Research Methodology

Participants

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The participants of the investigation were the tertiary level ESL students selected from a few well-known universities of Bangladesh. A total of 230 students were selected. Among them 73 were from the Dhaka University (DU), 68 from the Ahsanullah University of Science & Technology (AUST), 52 from the Bangladesh Agricultural University (BAU), 20 from the Jahangirnagar University (JU), and 17 from the Khulna University (KU). They were basically selected through the purposive sampling method on the basis of convenience and availability.

Data collection

The data for the present study were obtained through some audio texts with a post listening activity sheet (Appendix-1) and oral presentations. First, the participants were given an audio text to listen to. Then, they were asked whether or not they had understood the text fully, and if not, what were the reasons. They were also given a list of all possible factors that prevented them from understanding the text and they were to mark only those factors that caused the listening problem. On the other hand, to identify the linguistic barriers of speaking, participants' oral presentations were carried out. Each participant was given a topic to speak on for about five minutes. They had to start speaking immediately after getting the topic without any preparation. While observing the presentations, the researcher marked the factors using a chart (Appendix-2) that were hampering the participants' oral proficiency. Through these activities, however, the major linguistic barriers of oral communications as perceived by the participants were pointed out. Prior to the actual stage of data collection, current literature on factors affecting in oral communication were critically reviewed and a pilot survey was conducted in order to get necessary feedback for the final survey and also to sharpen the tools to be used.

Data presentation and analysis

For listening

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The participants were given an audio text to listen to and a list of all possible barriers to mark only those that caused the listening problem. The results have been shown in the table-1.

Table-1: Barriers of Listening

Barriers of Listening	No. of Respondents having difficulty	Percentage (%)
Pronunciation of the speaker	164	71.30
Unknown words	104	45.22
Fast speech	71	30.86
Lack of attention	43	18.70

Source: Survey

From the data analysis of the participants' listening, it was found that around 71% of the participants could not understand the text fully because of their inability to understand the pronunciation of the speaker. Approximately 45% participants had some difficulties to understand the text properly due to their inability to get the meanings of certain words used in the text. Only near about 30% of the participants marked that the speech was fast while about 19% could not maintain attention as the text was uninteresting to them.

For Speaking

Each of the participants was given a topic to speak on for about five minutes without any preparation. From their presentations, several factors were identified and marked that were responsible for causing speaking problem. The results are shown in the table-2.

Table-2: Barriers of Speaking

Barriers of Speaking	No. of Respondents having difficulty	Percentage (%)

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Different types of vowels	178	77.39
Aspiration of /p, t, k/	230	100
Unavailability of particular consonants	153	66.52
Misapplication of stress	230	100
Inadequate range of vocabulary	230	100
Forming certain grammatical constructions like WH-questions, passive sentences, reported speeches, etc.	123	53.48
Using different word classes	161	70
Maintaining subject-verb agreement	65	28.26

Source: Survey

From the data analysis of the participants' oral presentations, it was noticed that around 77% of the participants were failed to discriminate between long and short vowels or diphthongs. None of them aspirated initial /p, t, k/ of stressed syllables nor placed stress on appropriate syllables at all. Approximately 66% participants failed to pronounce the sounds that are not available in their first language, e. g. /ʒ, f, v/. On the other hand, all the participants failed to express themselves properly due to their inadequate range of vocabulary and near about 53% participants faced problems in forming grammatically correct sentences, especially WH-questions, passive sentences, reported speeches, etc. About 70% of the participants had difficulties in using appropriate prepositions, while only around 28% participants failed to maintain subject-verb agreement.

Discussion

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Based on the findings of the data analysis, the following suggestions can be drawn-

To begin with, the study has shown that inability to discriminate between long and short vowels or diphthongs, failure to pronounce the sounds not available in the first language and misapplication of stress are the main barriers of oral communication for the tertiary level ESL students. And this gives the idea that learning the sound system of English is the most needed thing in the respondents' academic studies.

Secondly, the study has revealed that inadequate range of vocabulary is another major problem of oral communication that not only prevents the learners from understanding a message but also conveying a message properly. Therefore, special care should be given in teaching vocabulary in such a way that the students can use them for effective oral communication in real life situations.

Thirdly, the study has shown that the construction of WH-questions, passive sentences and reported speeches also poses great difficulty in oral communication, particularly in speaking. Moreover, the tertiary level ESL students face difficulty with the uses of different word classes, especially prepositions. Sometimes, they suffer problem with subject-verb agreement. To be brief, the students confront problems with almost all the major grammatical categories of the English language. So, it is specially recommended that the items which pose serious problems in oral communication should be given more emphasis and sufficient treatment in the syllabus and also should be taught in such a way these are used in real life situations.

Conclusion

Communication is said to be the most important skill for human survival because one needs it to maintain contact with the world. It is a part and parcel of everyone's life. All individuals need to communicate to share their thoughts, feelings, knowledge, and information

with others. However, the degree of its effectiveness depends upon one's communication skills. The better are one's communication skills, the better a person understands him/her. Hence, looking at the oral communication skills, we see, there are lots of problems that prevent the tertiary level ESL students from mastering the needed oral communication skills. The present study attempted to explore those problems and also highlighted some strategies for coping with oral communication problems employed by the learners. The implications of the findings of the present study may not be exhaustive but to some extent, will benefit the ESL students as well as the teachers, I believe.

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Appendix-1

Post Listening Activity Sheet

Q. 1. Did you understand the text fully?

- o   Yes / No

Q. 2. If not, mark the factor(s) that prevented you from understanding the text properly-

- o   Pronunciation of the speaker.
- o   Unknown words.
- o   Fast speech.
- o   Lack of attention.

Appendix-2

	Student No.

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Barriers of Speaking	1	2	3	4	5	6	7	8	9	10
Different types of vowels										
Aspiration of /p, t, k/										
Unavailability of particular consonants										
Misapplication of stress										
Inadequate range of vocabulary										
Formation of WH-questions, passive sentences, reported speeches, etc.										
Using different word classes										
Maintaining subject-verb agreement										

(NB- Students with difficulties in speaking are tick marked against the barriers they faced during presentations.)

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Maki Naeimi, Ph.D. Candidate
Dr. Thomas Choo Hoo Foo, Ph.D.

Abstract

In the last decades there has been an increasing interest in vocabulary learning strategies given that they are found to facilitate second/foreign language vocabulary learning and recall. As many learners do not develop sufficient mastery of the strategy repertoire, explicit instruction on vocabulary learning strategies may help them to become more proficient with the broad range of strategies they can use through their vocabulary learning process. The present study was conducted to study the effect of indirect vocabulary learning strategy on reading comprehension skill on EFL Iranian learners.

To fulfill the purpose of the study, a language proficiency test was administrated to one hundred male and female university students who studied in a course other than English as their major in Omidiyeh Islamic Azad University Khouzestan, Iran. Ultimately, thirty intermediate students were selected and assigned as a homogeneous group to participate in an instruction period. The students were taught vocabulary through utilizing indirect strategies (i.e., Organizing, Discussing your feelings with someone else, and Cooperating with peers) for developing their vocabulary storage in reading comprehension. After ten sessions of treatment, the students were given a post-test of an achievement vocabulary test.

Data analysis was conducted through t-test statistics. *t*- Test analysis revealed that there was a significant difference between the before and after instruction of indirect learning of vocabulary

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at intermediate level. So presenting the target vocabulary items in context and using indirect vocabulary learning strategies like the selected strategies make a remarkable difference in terms of overall performance for a particular group of student like intermediate level of students. According to the findings of this study, it is suggested that material designers may develop teaching materials based on strategy-instruction especially on indirect strategies.

Keywords: Vocabulary Learning Strategy, Indirect vocabulary learning Strategies, Reading Comprehension

Introduction

According to Jo Moir and Paul Nation (2008), in the previous days it was widely assumed that vocabulary teaching is not important matter as it can happen by itself; thus, the teaching of vocabulary was not favorite (Nation, 1990). Stern (1975) and Rubin (1975) were probably among the first researchers who brought up the idea of successful language learners. The idea can probably help us with both understanding more about the nature of language learning and also to facilitate the language learning process for others. With regard to this, most of the research in the area of language learning strategies has focused on the identification, description, and classification of useful vocabulary learning strategies.

Vocabulary learning strategy is a very effective in language proficiency development because it constitutes the basis for learners'ability in other skills, such as speaking, reading, listening and writing. Griffiths (2006) points out, that recently the importance of teaching vocabulary has been acknowledged.

Cohen (1998, p. 1) states that, strategies can be very different in nature, ranging from planning the organization of one's learning (a metacognitive learning strategy) through using mnemonic devices to learn vocabulary (cognitive learning strategy) and rehearsing what one expects to say (a performance strategy) to bolstering one's self-confidence for a language task by means of "self-talk" (an effective strategy).   Learning strategies plays a major role in language learning.

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Strategies help language learners retrieve and store material, and facilitate their learning by structuring its environment (Gardner & MacIntyre, 1992, p. 219). Not only do LLSs facilitate learning but also accelerate it. Strategy use correlates with students' language proficiency (Oxford, 2001, p. 170) and self-confidence (Chamot, 1994, p. 331). Concerning language learning strategies (LLSs) designed to encourage students to relate sentences to things they already know, Willingham (2006, pp. 42-43) adds that by prior knowledge, students are encouraged to apply what they know from their own lives to the text, or to consider the theme of the text before reading it, and by vocabulary comprehension relationship Willingham states that students are encouraged to use background knowledge to make educated guesses about the meaning of unfamiliar words.

Broadly speaking, there are three approaches to vocabulary teaching/learning: incidental, or indirect learning (i.e., learning vocabulary as a by-product of doing other things such as reading or listening), explicit or direct instruction (i.e., diagnosing the words learners need to know, presenting such words to the learners and elaborating on their word knowledge), and independent strategy development (i.e., practicing guessing the meaning of the words from context and training learners to use dictionaries) (Hunt & Beglar 2000, cited in Richards & Renandya, 2002). In terms of Hedge, (2000) such strategies can be either cognitive (i.e., direct mental operations to understand and store new words) or meta-cognitive (i.e., indirect strategies that facilitate the conscious efforts to remember new words). Some researchers have revealed that indirect strategy instruction is more effective in developing vocabulary learning storage (Saragi, Nation, & Meister, 1978; Jenkins, Stein & Wysoki, 1984).

Therefore, the current study is basically concerned with indirect vocabulary learning strategies to examine the impact of Iranian learners' indirect vocabulary learning strategies including *Organizing, Discussing your feelings with someone else, Cooperating with peers* on reading comprehension at intermediate level.

Literature Review

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Concerning the subject of the study, in this part first vocabulary learning strategies, reading comprehension, and indirect learning strategies in reading comprehension have been reviewed briefly, followed by an overview of the experimental studies of indirect vocabulary learning strategies in English linguistic literature. These are the main areas of research directly relevant to this study.

Vocabulary Learning Strategy

In the last decades, researchers and scholars paid significant attention on the vocabulary learning, in the case that vocabulary learning plays an important role in learning to command on second language (Allen, 1983; Laufer, 1986; Nation, 1990; Richards, 1980; cited in Lawson and Hoghen, 1996). Although, there is no common agreements concerning what elements contribute to the acquisition of vocabulary. For instance, the effect of context use for learning vocabulary, and also to what extent students use certain strategies for their vocabulary learning during their language studies (Lawson and Hoghen, 1996).

Researchers claim that another determining factor regarding vocabulary learning is the significance of context and the value of reading (Moulton, 1966, Twaddle, 1980, Parreren; cited in Mondria & Wit-De-Doer, 1991). Different scholars identify vocabulary learning strategies differently, some of which are:

1) Memorization strategies,

2) Repetition strategies,

3) Association strategies,

4) Key word method,

5) Inferencing strategy,

6) Dictionary use (Cohen and Macaro, 2007),

7) Sematic grid strategies, and

8) word lists (Farhady, 2006). According to Farhady (2006), using special types of strategies forms an attempt to vocabulary acquisition that influences the level of foreign language proficiency.

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Oxford (1996) has argued that a greater emphasis should be placed on identifying effective language learning strategies and on teaching students how to use them successfully. Many have reported the differences between successful and less successful learners based on the language learning strategies they use (Naiman, Frohlich, Stern, & Todesco, 1996; Vandergrift, 1997; Chamot & El- Dinary, 1999). Good language learners seem to be skillful in monitoring and adapting different strategies. They demonstrate flexibility in using strategies to accomplish different language learning tasks. On the other hand, poor learners cling to ineffective strategies that hinder successful language learning. They focus too much on details, whereas effective learners focus on the task as a whole (Chamot & El-Dinary, 1999).

Ahmed (cited in Ranalli, 2003, p. 11) studied the use of vocabulary learning strategies among university students of English in the Sudan using a structured interview and observation during think-aloud tasks. On the basis of school records and the subjective evaluations of school officials, he divided the learners up into several groups of 'good' students and 'underachievers'. Ahmed found that, in general, among learners in the three clusters of high-achieving students, strategy use was more evident. These learners were aware of their learning, recognized the benefits of studying vocabulary in context, and were conscious of links between new and previously learned items. In contrast, learners in the two underachieving groups exhibited little use of strategies and showed little awareness of the need to integrate new and existing knowledge. The study also found that the most commonly used strategy by all respondents was note taking, while dictionary use was also prevalent. However, there was significant variation in the effectiveness with which good and underachieving learners made use of these strategies. This was one of the first studies to look at vocabulary learning strategies as a group and to try to correlate clusters of strategies (as opposed to individual ones) with success in learning.

Reading Comprehension

Reading can be defined as a complex system of deriving meaning from print. Within this system are a series of identified skills associated with the process of reading and comprehension. The

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plethora of reading-related skills makes it difficult to discuss reading comprehension without defining reading as a construct (Hedge, 2000; Harmer, 2001; Alyousef, 2005; Gebhard, 2006). According to Camilli and Wolfe (2004, p. 11), reading skills include: recalling word meanings, drawing inferences, and following the structure of a passage. One of the most important findings of research is the realization that reading is not a simple process (Hedge, 2000; Akyel, & Salataci, 2002; Brantmeier, 2002; Yang, 2002; Razi, 2008). In other words, during the reading process, learners are engaged in various cognitive processes so as to "assign meaning to the written symbols in that text" and that they interact with the text. Thus, let alone being a receptive process, reading is in fact an extremely dynamic process. And this dynamic nature of the reading process involves the reader, the text, and the interaction between the reader and the text (Chastain, 1988; Anderson, 2003; Hadley, 2003). Reading comprehension is the process of constructing meaning from text (Anderson, 2003). The goal of all reading instructions is ultimately targeted at helping learners comprehend text. Comprehension is affected by the learners' knowledge of the topic, knowledge of language structures, knowledge of text structures and genres. It is also affected by the learners' knowledge of cognitive and metacognitive strategies, their reasoning abilities, and their level of engagement (Nikolova, 2004; Linse, 2005). According to Laflamme (1997, pp.372-384) research studying the strong relationship between word knowledge and reading, has been clearly established since the early part of the 20th century. Many studies on vocabulary instruction and acquisition conclude that vocabulary knowledge is a major factor influencing reading success (Beck, Perfetti, & McKeown, 1982; McKeown, Beck, Omanson, & Perfetti, 1983; McKeown, Beck Omanson, & Pople, 1985). Some researchers Like (e.g. Laflamme, 1997) go so far as to claim "vocabulary knowledge as the single most important factor in reading comprehension" (pp.372-384). If this information is true, then it must be also true that teaching a large number of vocabulary words is an important part of any reading program (Gauthier, 1991).

The purpose of Steinagel's (2005) study was to investigate what effect reading in a second language has on the knowledge and language performance of young adult missionaries studying to learn a foreign language. It was hypothesized that reading would improve vocabulary

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acquisition and reading comprehension and it was further hypothesized that reading aloud would improve language speaking performance.

Indirect Learning Strategy

Incidental or indirect vocabulary learning is defined as a technique of vocabulary learning which occurs without the specific intent to focus on vocabulary. Several studies have been shown the effectiveness of this way of learning word meanings from context (Jenkins, Stein & Wysocki, 1984; Nagy, Herman & Anderson, 1985). Several researchers (e.g., Craik & Tulving 1975, Schmidt 1990) have suggested that the way in which learners' process material influences incidental learning. They stress the importance of 'noticing', or attending, in second language learning and maintain that incidental learning can result from task demands which cause learners to focus attention on specific features of input which are crucial for learning.

Context clue, another independent word-learning strategy, presents its own challenges. For example, Beck and McKeown (1991) noted that using context to derive word meanings is a challenging process that involves integrating different types of information (e.g., definitions, examples, and synonyms) from text to figure out unknown vocabulary. Moreover, using context clues to comprehend new words may be helpful only across time after multiple encounters with words (Nagy & Stahl, 2000). Overall, results are equivocal for teaching struggling students how to use context to derive meanings of new words (Carnine, Kameenui, & Coyle, 1984; Patberg & Stibble, 1985).

Research into the nature of vocabulary and acquisition has helped developing approaches and techniques to teach and learn vocabulary. Richards and Rodgers (2001) stated three approaches to teaching and learning vocabulary:

1. Incidental leaning: vocabulary is learned via other skills such as reading comprehension and listening.

2. Explicit instruction: the teacher must identify necessary vocabulary for the learners with

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particular attention to their future needs. For instance, there is a list of academic vocabulary for the college students who intend to study a course in a university where the medium of instruction is English.

3. Independent strategy development: learners are taught strategies that help them guess the meaning from the context and also retain the word meaning easily.

Hulstijn (2003) states that there is a difference between direct and indirect learning as direct learning refers to the learning condition in which learners are informed, before to their employment in a learning process, that they will be tested afterword on their retention of a particular type of information. Indirect learning refers to the method in which participants are not forewarned of an upcoming retention test for a particular type of information.

Another research study that conducted into the possible effects of instruction of metacognitive strategies as a indirect strategy on reading comprehension and vocabulary achievement by Boulware-Gooden, Carreker, Thornhill, and Joshir (2007), it was found that the metacognitive reading comprehension instruction significantly improved the academic achievement of third-grade students in the domains of reading comprehension and vocabulary over the other instruction that was offered to the students in the comparison school.

Hunt and Beglar (1998) point out that great amount of vocabularies are acquired incidentally through extensive reading and listening. Consequently, motivating students to read and listen extensively can prepare them with great chances to be familiar with new vocabularies. In terms of Huckin and Coady (1999), too, except for the first few thousand most common words, vocabulary learning generally occurs through extensive reading with the learner guessing the meaning of unknown words. This process is indirect learning of vocabulary for the learning of new words and is the byproduct of the reading. However, this process of incidental learning of vocabularies occurs gradually as Anderson (1985; cited in Richards and Renandya, 2002) claims. The indirect vocabulary learning strategy, as Hunt and Beglar (1998) point out; can be a very effective approach for all language learners at all levels.

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Shmidth (1990; cited in Nyiazadeh, 2009), also states that indirect learning is surely passive in that it can occur when the focus of attention is on some relevant emphasize of input. However, he believes that since indirect learning is useful in task-based language, pedagogy is still a fruitful area of investigation. He further notes that there is an argument that maintains what is learned—whether indirect or direct—is what is noticed.

Ellis and He (1999) explored the roles of modified input and output in the indirect acquisition of word meaning. Their study proved that interactional output which provides opportunities for learners to use new vocabularies strengthen to better indirect vocabulary learning.

Paribakht and Wesche (1999) also conducted research studying the relationship between reading and indirect L2 vocabulary learning. Their study established indirect acquisition of new lexical knowledge through reading of thematically related texts; hence, vocabulary knowledge may be acquired as a by-product of reading comprehension. In addition, their study displayed that among learners' strategies, inferencing, was the main vocabulary strategy use employed.

Also, Rott (1999) studied the effect of frequency with which vocabulary occur in a reading text and the role of reading as an input resource in vocabulary acquisition. Her study examined whether intermediate learners incidentally acquire and retain unknown vocabulary by reading a text. The result of the study indicated that, regarding retention measures on productive vocabulary knowledge, only half of the subjects displayed a significant rate of retention, and on receptive knowledge, all but one experimental group retained vocabularies over four weeks.

However, the above mentioned studies did not depict specifically the extent the use of indirect vocabulary learning strategy in developing vocabulary in reading comprehension. So with the gap existing in the literature, the present study is aimed at identifying the role of organizing, discussing your feeling with someone else and cooperating with peers as indirect vocabulary learning strategies in reading comprehension among intermediate Iranian undergraduate EFL learners. The rationale underpinning the selecting of the subjects at the intermediate level for the study is that the researcher has wished to focus scrupulously on this level and investigate the role

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of indirect vocabulary learning strategy on the development of vocabulary in reading comprehension of Iranian learners.

Therefore, indirect vocabulary learning strategy instruction can be looked at as a process of learner empowerment which raises learner's vocabulary of the more effective strategies for learning the language and by enabling them to employ the strategies in learning vocabularies.

Purpose of the Study

According to Davies and Pearse (2000), Harley and Hart (2000) and Nation (2003), words are the tools we use to access our background knowledge, express ideas, and learn about new concepts. Learners' lexical knowledge is linked strongly to academic success. Vocabulary size was shown to be the best predictor of reading comprehension in L1 and L2 (Coady, 1997).

The purpose of this study is an attempt to broaden our knowledge of vocabulary acquisition by investigating the effect of different modes of teaching vocabularies in terms of indirect vocabulary learning strategies to guide instructors to introduce indirect language learning strategies to learners for improvement their vocabulary on language tasks systematically. Therefore teachers can have a clear view to integrate strategy training into the classroom instructional plan to make learners aware of impact of indirect vocabulary learning strategies that they may use unconsciously, in order to learn vocabulary items effectively. Thus, this study was conducted to see the possible effects of indirect vocabulary learning strategies on reading comprehension along with the effect of vocabulary and reading strategy use, and its effect on or relationship to vocabulary acquisition of intermediate level of Iranian university students in an EFL setting.

Research Question

The main question to be examined in this study is as follows:

Do indirect learning strategies have any significant effect on the development of vocabulary knowledge of Iranian undergraduate intermediate students?

Methodology

Participants

The researcher selected 100 EFL university students from Islamic Azad University of Omidiyeh in Khuzestan, Iran studying non-English majors in the course of general English (mostly in the second and third semester) based on non-random judgment sampling. they participated in a homogeneity test adapted from Objective Placement Test (Lesley, Hanson & Zukowski- Faust, 2005) as a homogeneity test and finally thirty students (14 males and 16 females) whose scores were one standard deviation above and one standard deviation below the mean (M= 30) were selected. The thirty selected students as the researchers interviewed with them all have the experience in participating in institute of English language at least four semesters because the test was design for intermediate level. Then they received indirect vocabulary learning strategy. The age of the participants generally ranged from 19 to 25. Seemingly, they were originally from different regions of the country.

Instruments

Initially, the subjects took the Objective Placement Test of Interchange (Lesley, Hanson & Zukowski- Faust, 2005), which used as a standardized measurement to check the homogeneity level of the subjects in terms of language proficiency. The test contained 40 multiple-choice items. To be aware of reliability of the test the researcher selected twenty other students of 100 students to participate in the test as pilot study. Calculating the reliability coefficient of the test through KR-21 formula, the researcher found the reliability of the homogeneity test at (r=.78).

A post- test (pre-test) including 40 items was administered to students at the end of treatment period after ten sessions. It takes eight lessons and was designed as a summative test. This test

indicated 40 multiple-choice items of vocabulary achievement test which was developed by the researcher based on the materials taught in the classrooms.

Another instrument was the reading tasks and activities as the course materials which the researcher afforded to students. These reading tasks and activities were extracted from the Select Readings (intermediate level) written by Lee and Gunderson (2002).

Procedure

In this study, 100 Iranian university students who study in a course other than English as their major were selected. To make sure of homogeneity of learners the researcher used Objective Placement Test as language proficiency test (Lesley, Hanson & Zukowski- Faust, 2005). Having obtained the scores and the average mean of the scores calculated. Then thirty learners whose scores were around the mean were selected. Therefore the thirty homogeneous intermediate students prepared to utilize indirect strategies (i.e., Organizing, Discussing your feeling with someone else, Co-operating with peers) for developing their vocabulary storage in reading comprehension. In doing so, the students were given a homogeneity test to gauge the level of learners' vocabulary knowledge. This test used to locate the students into appropriate proficiency level according to their mean scores. So the subjects whose scores were homogeneous participated in the research.

In this study, the treatment period lasted for ten sessions. On the first session, the students received introduction on indirect vocabulary learning strategies. The procedure was implied by the researcher (teacher). The following sections will introduce the treatment period.

Indirect vocabulary learning strategies

Organizing

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This strategy includes a variety of tools, such as creating the best possible environment, scheduling well, and keeping a language learning notebook. Following this, the learners had the right physical environment as an important factor for every language skill. It provided the learners with enough input in a comfortable, peaceful setting without too much background noise which helped establish a good classroom environment, and encouraged the students to create an appropriate setting for learning at home. On the other hand, it assisted them in developing practical weekly schedules for language learning, with plenty of time devoted to outside- of – class practice in the language skills. Finally, a language learning notebook was used as an excellent organizational aid to learners. The notebook was usefully utilized for writing down new target language expressions or structures and the context in which they were encountered, class assignments, goals and objects, strategies which work well, things to remember, and organized it for the best use (Oxford, 1990).

Discussing your feelings with someone else

According to Oxford (1990), language learning is difficult, and learners most of the times need to discuss this process with other people. So learners like to speak and negotiate their daily events with other people. In this study, students used diaries to understand and kept track of their thoughts, attitudes, and vocabulary learning strategies, and if they felt at ease enough, they shared their diary entries during group discussion by dividing learners in several groups in class once or twice a week. Discussions of feelings could also take place outside of class and continued it with a friend, a family, and so on (Oxford, 1990).

Cooperating with peers

As Oxford (1990) mentioned, this strategy involves a concerted effort to work together with other learners on an activity with a common goal. Reading activity, simulations, and other active exercises challenged students to develop their ability to cooperate with peers while using vocabulary learning strategy.

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Reading, through usually considered an independent activity, was a cooperative enterprise as well. For example, one student works with his/her group on an English- language on reading activity. Each group member had part of the story to read, and together they figured out the entire story through a process of negotiating, requesting, and cooperating (Oxford, 1990).

In this research, the treatment period took ten sessions. During the sessions of treatment, students were taught eight lessons from *Select Readings, intermediate* level (Lee & Gunderson, 2002) within one and a half hour in each session. The rationale behind the use of this textbook is that the author have emphasized the role of lexical knowledge in learning the English language and have put some sections on vocabulary learning strategies in the textbook.

At the end of the treatment, in session ten, both groups took a test (post- test) that was related to the instruction; finally, the means of both groups were compared to examine the effect of indirect vocabulary learning strategy training on the learners' vocabulary achievement in reading comprehension through t-test analysis to clarify the mean differences and the treatment effect on gaining the vocabulary knowledge.

Data Collection

The data obtained through post-test were analyzed (using SPSS 11.5 software) in different steps. To test the research hypotheses, the researcher dealt with comparing vocabulary learning strategies regarding, a parametric technique for analyzing the descriptive data. In this way, the study investigated the role of the indirect vocabulary learning strategies through *t*-test analysis, in order to find out, whether these strategies influence students' vocabulary knowledge of Iranian EFL university students at the intermediate level of English reading proficiency or not.

After the treatment, to find out the effectiveness of indirect vocabulary learning strategies on reading comprehension of indirect strategies and compare the improvement, the students took part in a post-test of the vocabulary and reading comprehension test after completing the course. The reliability of the post-test was r = .88 based on KR-21 formula; the vocabulary items in the

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test were mainly selected from the new lexical items taught and exposed to during the course of teaching.

As stated before, this study attempted to investigate the role indirect vocabulary learning strategies in developing students' reading comprehension. By giving the students pretest, it is aimed to reinforce the fact that the students don't know the target vocabulary items. The pretest which is a complete vocabulary test the students are required to choose the correct word to complete the given sentences. Also the students are required to take post-test in the end of the instruction period that is the same as pre-test. In other hand, while preparing the test, it is aimed to provide test that consider the indirect strategies (i.e., Organizing, Discussing your feeling with someone else, and Co-operating with peers). The same test (pretest) has been given to the students again after the instruction is completed in order to compare the results. The post-test (pre-test) are included of 40 multiple choice.

Result and Discussion

The results obtained from analyzing the students' performance that taught vocabulary through indirect strategies (i.e., Organizing, Discussing your feeling with someone else, and Cooperating with peers) for developing their vocabulary storage on reading comprehension. The analysis went further to find out whether these strategies affect students' performance in the development of their vocabulary in reading comprehension. As Independent Samples t-test analysis was applied in this study, the pre-test scores before the instruction was (M=7.4, SD=1, 02) out of 40 also showed that the students didn't know the words before instruction. As for post-test scores, an independent-samples t-test has been conducted to compare vocabulary knowledge before and after the instruction.

The results of the post-test in the group were compared using independent samples t-test statistical procedure, whose result showed that the mean score was (M = 32.73, SD = 3.26). Also the minimum and maximum scores are 27 and 39. The results showed that the value of t before the instruction t (t= 2.000) was less than after the instruction t (t= 6.553) based on df = 58.

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Therefore, the null hypothesis was rejected at the significant level (p<.05). In this case, there was a significant difference between the result of pre-test and post-test after the process of instruction the students. In other words, we can conclude that there was statistically significant difference in pre-test and post-test scores. So, indirect strategies were effective in teaching EFL vocabulary for intermediate level of EFL learners.

Although it is generally believed that most words are learned from context and it is a very useful and productive way to learn words, the usefulness of this method of vocabulary learning for all learners at different levels of proficiency is open to question. Waring (1995, p. 2), for instance, argues that, "Beginners need a basic vocabulary before they can even start to learn from context as they have insufficient knowledge and the text is too dense with unknown and partly known words." In fact, they do not also possess enough knowledge of grammar and consequently cannot make use of grammatical contextual clues to guess meaning from the context. He finally recommends that guessing from context be left to a later stage when the learner has enough knowledge base from which to work. However, not all contexts are intrinsically reader friendly.

For example, clues that can help L2 readers infer the meanings of unknown words from context are not always present, or if present, they are not explicitly and saliently marked in the text (Sternberg, 1987). Even when such clues are available, L2 readers' ability to infer word meaning and comprehend the text depends in large part on their prior knowledge of numerous word families. Only when they know around 4,000 word families in academic texts, that is, they know 19 of every 20 words in the text (95%1), will L2 readers be able to adequately comprehend the text and infer the meanings of unfamiliar words they encounter (Nation, 2001, p.147).

Advocates of context believe that vocabulary is best learned when it is met in some sort of context (Honeyfield, 1977, cited in Nunan, 1991; Strenberg, 1987, cited in Nist and Olejnik, 1995). Besides the target words, incidental learning of vocabulary from the context has also been reported as a side effect (e.g., Nagy, 1985, cited in Nist and Olejnik, 1995; Hulstijn, Hollander & Greidanus, 1996). There are, however, other researchers (e.g., McKeown, 1990, 1993; Miller & Gildea, 1987; Coll & Nagy, 1989, 1990 cited in Nist & Olejnik, 1995) who question the utility of

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context. They especially question the utility of context in teaching low frequency vocabulary items. Hulstijn (1992) stated that language learners usually make wrong guesses about the meanings of the words from the context. Camme, Kameenni, and Coyle (1984, cited in Nist & Olejnik, 1995, p. 75) also stated that "even in studies in which subjects have been taught general rules for determining meaning from context the results have often been no significant."

Conclusion and implications

The major concern of the present study was to explore the effectiveness of indirect vocabulary learning strategies designed to assist students enhance their vocabulary in reading comprehension of the EFL students. This study has been carried out upon the hypothesis that teaching indirect vocabulary learning strategies is comparatively more effective than traditional teaching of vocabulary by providing only the dictionary definitions or list of words and memorizing the words. The instruction lasted for ten weeks. In the course of this time, the researcher (teacher) employed the mentioned strategies and instructed the participants how to use them in their reading comprehension. At the end of the students were administered the reading comprehension post- test and the results of the tests were compared to find the effect of training.

The results indicate that generally there is a great difference between the pre-test and post-test performances of the subjects in the learners who were instructed using indirect strategies. So presenting the target vocabulary items in context and using indirect vocabulary learning strategies like the selected strategies make a remarkable difference in terms of overall performance for a particular group of student like intermediate level of students.

The findings of this study indicated that indirect vocabulary learning strategies had positive impact on reading comprehension of EFL students because based on the results we gained and analyzed, we can conclude that there is a significant difference between pre-test and post-test vocabulary learning strategies and according to results we got the researcher can claim that indirect vocabulary learning strategies had impact on students of this study and is effective

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strategies. Indirect vocabulary learning strategies are the strategies that suggested for learning vocabulary at particular level of language proficiency such as intermediate level.

Concerning the implications related to curriculum developers and material producers it can be stated that they should definitely work in cooperation with both teachers and students. Together with teachers, they should decide what learning strategies they need to identify. It should be the curriculum developers' responsibility to allocate enough time in the curriculum for teachers to conduct strategies research in their classes.

With respect to material producers, they should produce materials that teachers will use throughout their class research. That is, the materials they produce should be congruent with students' learning strategies and they should be appealing to students' needs and interests. This process requires continuous evaluation of every single stage or material used. For this reason, curriculum developers and material producers should collect feedback from teachers and students in order to identify the weaknesses and strengths of their products. This will enable them not only to produce better materials but also to develop them. All in all, curriculum developers and material producers should work cooperatively with teachers and students so that they can design a better program, appropriate materials and tasks that will promote a more efficient and a more effective language learning atmosphere. According to the findings of this study, it is suggested that material designers may develop teaching materials based on strategy-instruction especially on indirect strategies.

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The Quest for Emotional Freedom-
Anna Leath in Edith Wharton's
The Reef

Seetha Balakrishnan, M.A., M.Phil., Ph.D. Candidate
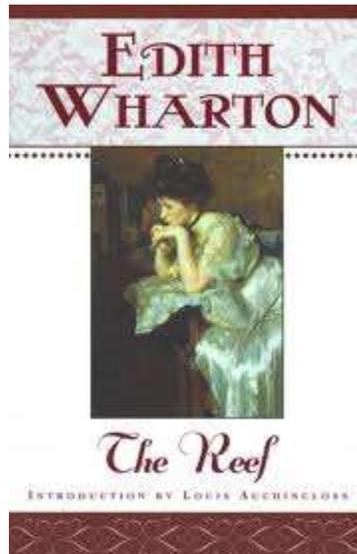
Anna's Struggle

The Reef chronicles Anna's struggle to free herself from the prison of her existence, and half of the book is from the point of view of the trapped woman herself. For Anna, life at Givre was:

> like groping about in a huge dark lumber – room where the exploring ray of curiosity lit up now some shape of breathing beauty and now a mummy's grin. (TR 95)

Now that Fraser Leath, her husband, has died, she is looking for love to release her from this spell of unreality. Anna seeks this release from a man as conventional as

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herself, one who is also trapped in the conventional pattern of thinking that categorizes women as either 'fallen or pure'.

It is Anna Leath, the protagonist of the novel, who has attempted to live the role of the good woman and who has suffered from the restrictions of the role. Brought up in the typical old New York way, Anna has been schooled in reticence, evasion, and a kind of artificial serenity that have denied her any sexuality and caused her to suffocate in a boring marriage to a dilettante. As Wershoven observes, "**The Reef** analyses in great detail the pain and misery that ensue when society establishes the false polarities of 'good' and 'bad' in dealing with its women" (96).

The Setting of Conflicts in *The Reef*

Most of the major conflicts of *The Reef* take place in one setting, a French Chateau Givre**,** peopled by a very small group of characters. Givre is more than a stark background putting its inhabitants into sharper focus. It is a symbol of the isolated, safe world of the novel's main character Anna Leath. It is Anna's home and significantly, when Anna is forced out of the secure simplicity of her previous ways of thinking, she leaves Givre and travels to Paris. The novel both begins and ends with the real life of Paris, but the major portion of the book concerns the impact of reality on that fortress of innocence, Givre.

A Novel of Mid-Life Love

In *The Reef,* a novel of mid-life love, Edith Wharton depicts a woman who is yearning to break out of her sexual inhibitions but ultimately she is unable to do so. "Unexpected obstacle" (TR 3) the sharp first words of the novel foreshadows the reef of inhibitions hidden beneath the flood of Anna Leath's rising passion.

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When Edith Wharton wrote *The Reef,* she was learning about her husband's flagrant infidelities after years of sexless marriage and coming to a new understanding of sexuality in men as well as in herself. It was shortly before their divorce that Edith Wharton was taking in the meaning of their belated sexual adventures, the gratifying as well as the sordid aspects. At age fifty, even after the Fullerton affair, she still had much to learn. She continued her emotional education by revisiting her own acquired and almost invincible sexual ignorance in the character of Anna Leath.

The Beginning

Twenty years before the novel begins, George Darrow, now a diplomat was in love with Anna, but their relationship disintegrated for reasons no longer clear to him. When they meet in England after a twelve-year separation, Anna is now widowed, and they fall in love again. Having proposed to her, Darrow is twice put off from getting an answer. Her second postponement of his visit – this time while he is enroute to Givre, her late husband's chateau in France precipitates the action and helps unravel their relationship once again. Anna sends Darrow a telegram that reaches him as his train for Dover is about to leave: "Unexpected obstacle. Please don't come till the thirtieth" (TR 3). All the way to Dover he feels hammered by the telegram's words and in a rain storm at Dover he feels "stung and blinded" (TR 3) "by a fresh fury of derision" (TR 3). Anna's message leaves a "mocking echo" (TR 9) and twice more Darrow is struck by the derision of his case. Struggling through the crowded station, he is obscurely outraged. He feels:

> It was as though all the people about him had taken his measure and
> known his plight; as though they were contemptuously bumping and
> shoving him like the inconsiderable thing he had become. "She doesn't
> want you, doesn't want you, doesn't want you", their umbrellas and their
> elbows seemed to say. (TR 11)

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Anna's Delay

Anna's telegram, her second delay, has clearly plunged him into the torment of shame, which is the affective core of Darrow's sense of being fooled and abandoned, and of his doubts that she truly wants him. Darrow worries about Anna's indifference. After their long separation, Darrow finds Anna subtly and beautifully changed by marriage and widowhood. She is now "a finer and surer … instrument of expression" (TR 4), who is no longer "elusive and inaccessible" but "communicative and kind" (TR 6). Darrow senses that his meeting with her had annihilated the intervening years. Anna, by postponing Darrow's visit to Givre, inadvertently triggers his shame, and then rage – both of which divide him from Anna.

Picturing a Future Together

After all these years Darrow finds Anna again and pictures a future together, one in which she will help him reach his goal of being a writer and scholar. Darrow's hopes are destroyed again when he pictures finding a letter from Anna at his Paris hotel. He had even gone so far as to imagine that its contents might annul the writer's telegraphed injunction, and call him to her side at once. Darrow finds that:

> Mrs. Leath had not written – she had not taken the trouble to explain the telegram. Darrow turned away with a sharp pang of humiliation. Her frugal silence mocked his prodigality of hopes and fears.(TR 47)

Darrow has plummeted from the heights of being a man in love, a man with an exciting future, to nothing more than an inconsiderable thing, "an anonymous rag" (TR 17) shoved around at a train station.

When Darrow is certain that Anna has not written, he feels deeply disappointed. Thinking of Anna as trivial or insincere is so painful; such a violation of his image of her, that he feels a blind desire to punish someone else for the pain of this perception.

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The 'someone' Darrow can punish is close at hand, in the next room, Sophy Viner, whom he meets at Dover, and accompanies him to Paris. In London, Sophy had been the secretary of a vulgar hostess, Mrs. Murrett, whose barely respectable 'salon' Darrow used to visit in amorous pursuit of Lady Ulrica, who was apparently no lady. At Dover, where Darrow shares his umbrella with Sophy, offering to help locate her lost luggage, he only recognizes her face, though Sophy remembers him well. Darrow is intrigued by natural, comradely, enthusiastic Sophy, but his already keen sense of exposure is unexpectedly heightened early in the first conversation. He discovers that Sophy and others had observed him at Mrs. Murrett's, talked about him and mocked Lady Ulrica as well. Darrow feels: "It was odd … to discover suddenly that the blurred tapestry of Mrs. Murrett's background had all the while been alive and full of eyes" (TR 17-18).

Sophy's Lonely Life

Orphaned and poor, alone in a busy and indifferent world, Sophy has had a sad, lonely life with little joy in it, and Darrow soon realizes through her conversation about acting and Paris that she has been starved for experience, for someone to talk to and share her enthusiasms with. He finds great pleasure in squiring her around Paris, to the theater, enjoying her enjoyment and his ability to provide it. Even more than delighting in her exuberance and freshness, Darrow feels proud again, important and strong in her presence. Sophy appeals to him as an expert on the theater, and the difference with which she receives his comments called from him more ideas about the theater than he had ever supposed himself to possess. When they dine out, he does not feel sorry to be seen with her in public, and at the theater, he basks in "the primitive complacency of the man at whose companion other men stare" (TR 50). With Sophy, Darrow is anything but an inconsiderable being. He is a man who attracts admiring and not mocking attention or at least perceives himself that way.

Ownership and Public Display

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At Givre, Anna's chateau, Darrow thinks of Anna in terms of ownership and public display. He imagines her as a picture so hung that it can be seen only at an angle known to no one but the possessor. In the words of the author:

> He reflected with satisfaction that she was the kind of woman with whom one would like to be seen in public. It would be distinctly agreeable to follow her into the drawing-rooms, to walk after her down the aisle of a theater, to get in and out of trains with her, to say 'my wife' of her to all sorts of people. (TR 130)

Darrow feels something quite different about Anna from that real and imagined satisfaction when he is with Sophy in Dover and Paris. Sophy's presence sparks the dormant habit of comparison, in Darrow. He feels with disdainful insight, Anna is the end result of "the deadening process of forming a lady"(TR 29) hemmed in by inscrutable "abandonements and reluctances" (TR 27) "reticences and evasions" (TR 29) "hesitations and reserves" (TR 29). He imagines Anna in Sophy's place. Alone in a train compartment with him, not knowing him well, she would be restless, embarrassed, uncomfortable, not unruffled like Sophy. These observations are a response to his great disappointment in Anna's not responding to his proposal. To diminish and criticize her is to ease his own pain and himself feel superior. Tomkins comments:

> When shame proves too painful to be tolerated …. When the shamed one despairs of ever achieving communion again… then he may defend himself against his longing by renouncing the love object and expressing contempt for the person he cannot have. (Raphael 68)

A sense of superiority is obviously vital to Darrow, and suggests deep-rooted shame. Though he is intrigued by not being able to categorize Sophy Viner, he definitely feels she is an aesthetic and intellectual inferior.

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Switching from Anna to Sophy

Darrow's disparagement of Anna helps lay the foundation for his brief liaison with Sophy, as does his disappointment. In the reaction of his wounded vanity, after not getting a telegram from Anna, Darrow finds Sophy prettier and more interesting than before. He can do more than give Sophy a few hours of amusement between a depressing past and a not particularly cheerful future. He can restore his sense of power and control, can try to overcome his feelings of humiliation by imposing himself on a powerless, virtually friendless young woman who is without a job, without character references and without any resources but her own charm. It is not callousness, libertinism, boredom or cruelty that makes him seduce Sophy – it is ultimately the shame and humiliation Anna has all unknowingly triggered in him.

When Darrow forgets to mail Sophy's letter to friends who might have found employment for her, he is not just prolonging his enjoyment of her company, or unconsciously preparing to seduce her. To send her letter and thus speed her departure is to deliver himself up to the painful feelings he has been trying to stave off, that is, "the fruitless contemplation of his private grievance" (TR 34). In Sophy's company, Darrow has been progressively feeling more powerful and this change also guarantees that Sophy's letter will remain in his pocket. He does not admit to Sophy that he never sent her letter and also throws Anna's letter, which comes on the last day of his leave, into the fire.

The excitement of his pursuit of Sophy quickly turns into boredom and disgust. Before he remembered her name back in Dover, he sensed that she was connected with "something uncomfortable and distasteful" (TR 14). That connection to his chase after Lady Ulrica seems to balance and overpower his feeling that this adventure is outside of any category of experience he has known. His rage at Anna sullies any real attraction he had for Sophy.

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When Darrow answers another letter of Anna's four months later and arrives at her chateau, he finds Sophy there as governess to Anna's daughter Effie. Their discovery begins what is a long nightmare for Darrow of lying and subterfuge, a period when each evening seems to bring "its new problem and its renewed distress" (TR 192). Initially, Darrow must at all costs keep his liaison with Sophy a secret from Anna, who wants to know more about the woman caring for her daughter, as she and Darrow intend to travel to South America after their marriage without the little girl. These interviews in which Anna seeks information about Sophy are intensely painful for Darrow, who is fighting "the insidious taint" (TR 156) of his affair with her. Seeing Sophy again, Darrow is ashamed to realize that in their liaison he had fallen below his own standard of sentimental loyalty, to any women, let alone Anna. Even worse, he discovers that Sophy is afraid that he will harm her, though she is not ashamed of their relationship. Once again, this man who has such high expectations of his future, and whose sense of self is precariously at the mercy of other's opinions is left face to face with the mere graceless fact of his inferiority.

Confusion Deepens

Darrow's confusion deepens to utter helplessness when he discovers that Sophy is engaged to Anna's stepson Owen Leath. Sophy would be present at family gatherings, holidays, or at the very least, always close through correspondence, because Owen and Anna are so devoted to each other. There would be grand children. The affair he is now so ashamed of would never be over because Darrow would have no opportunity to forget having fallen beneath his own standards, of having betrayed Anna and subsequently lied to her.

After Darrow knows that Sophy loves him and is breaking off her engagement with Owen and planning to leave the chateau, Darrow admits to Anna that he had never guessed at Sophy's deep feelings for him. Once Anna has divined the nature of Darrow's

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previous relationship with Sophy, Darrow has to deal with her almost morbid curiosity about the liaison and her struggles to understand it and the man she thought she knew.

Anna's Life

Growing up in New York, Anna was profoundly rejected by her family and milieu, made to feel deficient and inferior. A girl with an innate appreciation of poetry and adventure, Anna had the misfortune to be raised "in a well-regulated, well-fed … world where the unusual was regarded as either immoral or ill-bred and people with emotions were not visited" (TR 86). It was a starved youth for Anna, who eventually came to see life as ordinary and unexciting, "swept and fenced and tended" (TR 87).

Anna learned to see herself in comparison with other girls who seemed more alive and knowing and who possessed of some vital secret that escaped her. In the words of the novelist:

> There seemed to be a kind of freemasonry between them; they were wider awake than she, more alert and surer of their wants if not their opinions … the resulting sense of exclusion, of being somehow laughingly but firmly debarred from a share of their privileges, threw her back on herself and deepened the reserve which made envious mothers cite her as a model of lady-like repression. (TR 87)

Anna feels alienated and defeated. Her reserve leaves a lifetime stamp on her social behavior in the form of shyness, which was an affliction of Wharton's, who describes it as a dreaded disease. Anna is not just sexually repressed – the heavy hand of repression crushes her essential self. She is so bound by convention, that talking to Darrow as a girl, "the things she really wanted to say choked in her throat and burned the palms of her hands" (TR 89). Her inability to share what she felt with Darrow has a continuous source of self-mockery, adding to the mockery of other girls.

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For Anna, her sense of herself as deficient in comparison with other girls helped destroy her early relationship with Darrow. At a dinner party, Anna observed Darrow talking to a "luminous, perilous obscurely menacing" (TR 89) young girl, Kitty Mayne, with a look in his eyes Anna both detested and longed for. Darrow's response to Kitty thus inadvertently called forth Anna's sense of being less attractive and exciting than other girls – a reaction Darrow was apparently unable to recognize. For Anna, the inability to express paralyzed her speech, and she felt immobilized, trapped and alone. Anna was unable to tell Darrow that she felt:

> as if he were leagues and leagues away from her. All her hopes dissolved and she was conscious of sitting rigidly, with high head and straight lips, while the irresistible word fled with a last wing beat into the golden mist of her illusions. (TR 90)

Anna suffers deeply from cultural prohibition all her life. She vacillates between a sense of feeling and of not feeling.

Stifling Environment

The poetry and passion in Anna have been silenced and conquered by her stifling environment. She married Fraser Leath, a dilettante living in an atmosphere of art and beauty. He offered her escape. Leath did more than flatter her taste. He restored her self confidence and countered her shame, or seemed to by respecting her opinions and implying that he thought her superior to her surroundings. Leath made her feel for the first time that she was understood.

For a girl feeling inept in the intercourse with men, less womanly and attractive than her friends, such sentiments were an anodyne. Discovering that a handsome, dignified, impressive man whom she admired for his values and taste deemed her his equal partially restored her self-confidence. But basing her self-esteem on the opinions of others made no real and lasting change in how she had come to feel about herself.

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Still the marriage was a great disappointment for Anna. She felt that she was cold to Leath, and soon after their marriage she discovered him to be rigid and conventional. In the words of the novelist:

> Life to Mr. Leath was like a walk through a carefully classified Museum, where in moments of doubt, one had only to look at the number and refer to one's catalogue. (TR 95)

Exchange of One Prison to Another

Anna just exchanges one prison for another. To have hoped for freedom but to have found only a different kind of restriction is to suffer repression once again. Her visions laden with excitement and joy have been shattered, and her chateau in France is "the very symbol of narrowness and monotony" (TR 84). It is a dull, inconvenient place of duties, habits, defects, discomforts and shabbiness. Such a marriage ultimately confirms her sense of not being valuable and worthwhile.

The desperate need to feel wanted for who she is, fuels her renewed love for Darrow when they meet again in London. At Givre, she feels him transfixed just by her presence. The unassailable happiness he seems to offer is to love her without desiring any change. Anna knew that:

> Every inflexion of her voice, every gesture, every characteristic of her person – its very defects, the fact that her forehead was too high, that her eyes were not large enough, that her hands, though slender, were not small, and that the fingers did not taper – she knew that these deficiencies were so many channels through which her influence streamed to him; that she pleased him inspite of them, perhaps because of them; that he wanted her as she was and not as she would have liked to be; and for the first time she felt in her veins the security and lightness of happy love. (TR 122)

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Later, at the end of a long and tiring day, Anna gazes into her mirror and thinks: "I want him to see me as I am" (TR 124). Anna thinks that deeper than the deepest fibre of her vanity, was the triumphant sense that, as she was, with her flattened hair, her tired pallor, her thin sleeves a little tumbled by the weight of her jacket, he would like her even better, feel her nearer, dearer, more desirable, than in all the splendours she might put on for him.

For a woman who has suffered a marriage in which she felt like a prisoner tapping out messages on her cell wall, what could be more deliriously liberating? Darrow's love of the flawed and human woman she is, can perhaps give her permission to love herself and give up longing to 'be' as she would have liked to be – like those girls of her youth.

Anna feels exposed when Darrow wants to know whether she will not regret leaving Givre. To readily admit that, would be to disclose her long empty years. And going to sleep the first night when he is at the chateau she feels "like a slave, and a goddess and a girl in her teens …" (TR 125). Each image is quite revealing. Darrow has too much power over her as if she is a slave, power that would be all hers, however, as a goddess.

A Fairy-tale Pattern

There is a fairy-tale pattern underlying **The Reef** in which Anna awaits a man to wake her from her sleep. What she awakens to, however, after a brief time of joy, is a nightmare, far worse than Darrow's. The first blow comes with discovering that Sophy loves Darrow. From feeling completely secure in his arms, Anna plunges into a vision of Darrow looking at her from "a place of graves"(TR 274). And when she realizes that Sophy and Darrow have been lovers, it seems to Anna that her life had ended just as she had dreamed it was beginning. All her previous years of pain seem dim, historical, as she

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is stretched on this fiery rack of the irreparable suffering "as a hurt animal must blindly, furiously".(TR 285).

Darrow has proved to be untrustworthy and Anna has been reminded of her deficiencies as a woman. Even before the discovery of Darrow's relationship with Sophy, Sophy had called forth in Anna her

> romantic and almost humble admiration for those members of her sex, who, from a force of will, or the constraint of circumstances, had plunged into the conflict from which fate had so persistently excluded her. There were even moments when she fancied herself vaguely to blame for the immunity and felt that she ought somehow to have affronted the perils and hardships which refused to come to her. (TR 234)

Anna desperately needs to believe that, what has happened to her was "a hideous accident", that "life was not like that" (TR 302). Above all, she needs to believe that "she was worthy" (TR 302) of the love she had dreamed about because everything seems to confirm her unworthiness. The whole seemingly inexplicable business torments Anna with the desire to know more, to understand better, to feel herself less ignorant and inexpert in matters which made so much of the stuff of human experience. Sophy knows all of that, Anna believes, daunted by Sophy's knowledge and her intense passion. Anna fears that she will never be to Darrow what Sophy was.

Anna wants to be Darrow's lover, which makes it impossible for her to feel herself different from Sophy - that is superior. She even spends a night with Darrow out of humiliation at thinking that he doesn't want her, and fury at her own inability to express her longing: "Don't I feel things as other women do?"(TR 342) she wonders. Rather than releasing her, this night leaves her with a new reason to feel ashamed. In a train compartment the next day, Anna hides her eyes from Darrow, flushes with "the desire to shield herself" (TR 345), and is surprised to detect a new element in her love for him: "a sort of suspicious tyrannical tenderness that seemed to deprive it of all serenity"

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(TR 345-346). Sophy seems stronger to Anna, surer of her power to carry out her purpose of giving Owen Leath up, while Anna vacillates between rejecting Darrow and claiming him forever. Sophy, Anna thinks, would also have guessed about an affair sooner than she. Anna has always been painfully aware "of her lack of penetration" (TR 246).

Sophy to the Rescue of Anna

In the end, Anna feels, it is only Sophy Viner who could save her – who could give her back her lost serenity. Anna had been incredibly humiliated thus far, by not knowing about the brief affair and hiring Sophy, who could have become her daughter-in-law; by discovering Darrow to be utterly different from her expectations, and untruthful; by being made to feel once again unwomanly, unwanted.

Anna feels so intolerable that she can only seek refuge in the seemingly wild and improbable act of going in search of Sophy and telling her that she has given up Darrow. But Sophy is already gone back to her previous employer Mrs. Murrett and Anna is faced with a ménage in which Sophy's sister seems to be a prostitute.

> The entire experience fills Anna with even more contempt for her limitations:
>> She looked back with a melancholy derision on her old conceptions of life,
>> as a kind of well-lit and well policed suburb to dark places one need never
>> know about. Here they were, those dark places, in one's own bosom ….
>> (TR 353)

When eventually Anna is forced to give up her too-long-protected innocence and recognize the "dark places" in her own bosom that she would "always have to traverse … to reach the beings she loved best" (TR 353), she is left alone in the "desert of a sorrow without memories" (TR 302). Her belated education has left her terrified by partial insights and lurid visions. She concludes, with anguish that she will never know what Sophy had known.

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Remains a Prisoner

Though presented as a woman of charm and grace, Anna remains a prisoner of the inhibitions, narcissism and rigid mores inculcated by her old New York upbringing. Anna is passionate, jealous, and possessive in her love. She is both limited and protected by convention and by belief in monogamous marriage. Anna though controlled and outwardly passive, she refuses to accept infedility and is stern about the banishing of a rival, even a woman previously seen favourably as a member of the family. Anna appears to be old fashioned, but she is ahead of her time in rejecting a double standard.

Through a flashback technique used at various points in the novel, Wharton economically reveals the origins of Anna's complex nature and of her present reactions to Sophy by showing Anna as she was before her first marriage. Interested even then, in Darrow, she had tried to appear unemotional, though she had longed to kiss him; and she mistakenly thought that her lack of demonstrable ardor would awaken his passion. At this point, Darrow had felt attracted to her but not to the extent of being willing to surrender his bachelor freedom; and Anna had become intensely jealous of less inhibited and less proper women who win their men. When Anna Leath learns of Sophy's affair with Darrow, she experiences resurgence of the frustrated desire and of the acute jealousy of freer women that she had felt some fifteen years earlier.

Considerable Sympathy

Edith Wharton explores Anna's confused reactions in great detail and with considerable sympathy, but the analysis only reinforces the impression of Anna as a woman, "over fastidious by nature and so molded by social training that she cannot face the realities of life (Weshoven, The Female, 105).

Lawson observes "Anna is a victim of an overly repressive, highly artificial social system" (61). Realizing that the process of becoming a lady has deadened her, Anna fears

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that the private self she has been waiting to share is permanently trapped behind the veil that "always hung between her and life (TR 86).Anna is trapped, and the ending does resonate with the futility of every attempt to reconstruct her ruined world.

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Is Task-based Language Teaching 'The Answer'?

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Abstract

The purpose of this article is to critically evaluate Task based language teaching (TBLT), understand its theoretical foundations, its implications for classroom practice and material design, and how it works in the language teaching context of Pakistan. The article explains that evolution of TBLT in its present form clearly indicates that it is a practical manifestation of communicative language teaching (CLT). It is also discussed how tasks can help learners engage in the process of negotiation for meaning that may ultimately lead them towards gaining language proficiency.

The authors also note that current language teaching environment and examination system in Pakistan may pose a serious challenge for a language teacher to use TBLT in classrooms.

However, it is noted that adapting TBLT to the local needs and situations may be the answer, various suggestions/recommendations in this regard are also given. The article also analyses various myths such as there is no room for 'focus on form' in TBLT and TBLT is not suitable for exam based teaching. While evaluating TBLT Krashen's ground-breaking but controversial ideas such as the distinction between learning acquisition (acquisition-learning hypothesis) were also discussed.

Key terms: Task based language teaching (TBLT), Grammar translation method (GTM), Direct method, Audio lingual method(ALM), Communicative language teaching (CLT), Focus on form, acquisition-learning hypothesis, Second language teaching, Second language(L2)

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Task-based language teaching (TBLT) is one of the approaches to teach English as a second language. It aims at teaching language through engaging students in meaningful tasks, thus breaking away from the traditional methods of language teaching.

According to Long & Norris (Long & Norris, 2000) the development of this concept, and coinage of this term, is largely in reaction to empirical accounts of teacher-dominated, form-oriented second language teaching (cited in Van den Branden, 2006, p.1). TBLT is based upon the idea of communicative language teaching, which aims at teaching language in its real communicative context and exposing students to the language, which they are required to use in real life. So the emphasis is on how language is actually used instead of what is language. In a TBLT class students learn through their active participation in carefully designed tasks. Hence, learners instead of assuming passive roles, are actively engaged in classroom activities. Long (1985) and Prabhu (1987) supported an approach to teach language with the help of functional tasks having primary focus on 'meaning exchange' and using real life language (cited in Van den Branden, 2006, p.1).

To Evaluate TBLT

In order to critically evaluate TBLT, it is important to understand what it is and how language researchers define it. Long (1985:89) says that a "target task is a piece of work undertaken for oneself or for others, freely or for others, freely or for some reward. Thus examples of tasks include painting a fence, dressing a child, filling out a form, buying a pair of shoes, making an airline reservation, and helping someone across a road" (cited in Nunan, 2004, p.2). This definition explains that tasks are practical real life activities designed to acquaint learners with real life language use. Nunan (2004, p.4) while giving a precise definition of a task says "a pedagogical task is a piece of classroom work that involves learners in comprehending, manipulating , producing or interacting in the target language, while their attention is focussed on mobilizing their grammatical knowledge in order to express meaning, and in which the intention is to convey meaning". This definition highlights that while performing a task, language learners are required to draw on their grammatical knowledge to convey meanings. Pica, Kanagy and Falodun (1993) classify tasks into jigsaw tasks, information-gap

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task, problem-solving tasks, decision making tasks and opinion exchange tasks (Richards & Rogers, p. 234). Hence, it is very clear that a common thread in these definitions is that a task is designed to encourage learners to use language in real life communicative context, or the real language, as many researchers term it.

Methods Used before TBLT

Grammar Translation Method

In order to understand how TBLT evolved into its' present shape, and what it delivers which other methods of language teaching may not, it will be important to briefly review the methods of language teaching which prevailed before TBLT. The oldest method of language teaching was Grammar Translation Method (GTM). GTM was firstly employed to teach classical languages, e.g., Latin and Greek. It revolved around the idea of teaching grammar deductively, mastering the skill of translation from L1 to L2, and using literary text in language classrooms. Stern (1983: 455) notes that GTM approaches language through grammar rules, followed by translation (cited in Richards and Rogers, 2001, p. 5). GTM defied the natural approach of learning language, as language cannot be learnt only by teaching grammar, with emphasis on reading and writing. It makes learners more accuracy conscious, and they develop 'high affective filters', so arguably, a learner is less likely to achieve fluency in language and he/she may not even use 'survival English'. Such learners often struggle with speaking skill. As in GTM literary text are used to teach language, hence students fail to recognize the difference between literary/formal language and informal language, which is used in carrying out routine business of life. TBLT, on the other hand, exposes students to a learner-centred environment. Such an environment is conducive to the motivation and confidence level of students.

Direct Method

GTM gave way to Direct Method, which referred to teaching language in the target language (L2). Hence the focus was shifted on listening and speaking. According to Richards and Rogers (2001, p. 12) in Direct Method L2, everyday vocabulary and sentences were used in classrooms, while grammar was taught inductively. This method seemed overzealous in avoiding L1, with focus mainly on speaking and listening, while in TBLT, all skills can be

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effectively taught. For example in addition to teaching listening and speaking, writing as a process can also be taught with the help of TBLT. Hence, unlike direct method, TBLT appears all encompassing.

Audio-Lingual Method

Next in line is Audio-lingual Method, which was a product of behaviourist theory. The advocates of this method believed that language can be taught through reinforcement and habit formation. Students were given extensive oral drills and were asked to imitate their instructor. ALM was criticised by Chomsky. Chomsky (1957:153) wrote, "Language is not a habit structure. Ordinary linguistic behaviour characteristically involves innovation, formation of new sentences and patterns" (cited in Richards and Rogers, 2001, p. 65). TBLT, on the other hand, encourages creativity in language use. Learners instead of imitating language, are involved in tasks which require them to brainstorm, work in groups, share their thoughts and generate new ideas. Hence they may develop critical and creative skills at the same time.

Communicative Language Teaching

In the backdrop of the methods discussed above, a widespread realization grew that language goes beyond grammatical rules, sets of vocabulary, habit formation, and it was realized that language is a 'dynamic source of creating meaning'. Hence this changed mind-set laid the foundations of Communicative language teaching, which was a paradigmatic shift. Communicative language teaching views language as a communication tool rather than sets of 'phonological, grammatical and lexical items' (Nunan, 2004, pp 6-7).

CLT advocated teaching language in real life context. Therefore, providing learners with an opportunity to learn language goes beyond the confines of classrooms. TBLT aims at translating the goals of CLT into reality. Communicative tasks, which are designed keeping in view the practical needs of learners, are the means to this end. As Nunan (2004, p.10) explains, "CLT is a broad, philosophical approach to the language curriculum that draws on theory and research in linguistics, anthropology, psychology and sociology". Task-based

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language teaching represents a realization of this philosophy at the levels of syllabus design and methodology.

Acquisition-Learning Hypothesis

In the context of TBLT, it is important to explain Krashen's acquisition-learning hypothesis which claims that acquisition and learning are two different psycholinguistic processes in second language acquisition. Learning is a conscious process, while acquisition is subconscious, similar to first language acquisition, and is activated when individual uses language for communication (Nunan, 2004, p.77). It implies that when an individual is in a traditional language classroom, where the emphasis is on learning language consciously with 'focus on form', he will not be able to acquire language. He will only acquire language when he uses it in communicative context. One may argue that there are scores of such examples where one finds such individuals who have been taught through GTM, or in other words through 'focus on form' approach, yet there L2 proficiency is native like or close to it. A likely reply from Krashen to this argument may be that these individuals were motivated, had a keen interest in L2, and picked up language through acquisition and not learning.

Distinction between Learning and Acquisition

The distinction between learning and acquisition is not as simple as Krashen made it to be. As Nunan maintains, "What made Krashen's views controversial was his insistence that these are two totally separate processes, the conscious learning could not 'bleed into' subconscious acquisition, and that communicative competence in a second language could only be acquired through subconscious acquisition" (Nunan, 2004, p.77). Gass and Selinker also voiced the same objection, according to them Krashen provided no evidence that learning and acquisition are two separate processes (Gass and Selinker, 2001, p.203). Spada comments: "Although Krashen's theory of SLA has been widely criticized for failing to propose hypotheses that can be empirically tested, most teachers and many researchers find his views intuitively appealing. There is little doubt that Krashen's work has been highly influential in shaping and supporting CLT, particularly in North America" (Spada, 2007 p. 274).

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Language can be learnt through combining conscious and subconscious processes. It will not be possible to write off focus on form from this language learning equation, in TBLT such a learning scenario should be attempted where acquisition and learning should complement each other. According to Nunan, acquisition-learning hypothesis favours 'strong interpretation' of TBLT which implies that in TBLT classroom subconscious learning should take place, and learners should be engaged in communicative tasks rather than form focussed drills. He further adds that he is not in favour of such an extreme position, he believes that there is room for form focussed instruction in TBLT classroom (Nunan, 2004, pp.77-78).

Comprehensible Input Hypothesis

Here it is equally important to mention Krashen's Comprehensible Input Hypothesis. According to Krashen, the single most important source of L2 learning is comprehensible input, or language, which learners process for meaning and which contains something to be learned, that is, linguistic data slightly above their current level. This linguistic input was called as i+1 by Krashen. Learners obtain comprehensible input mostly through listening to oral messages that interlocutors direct to them, and via reading written texts that surround them. When L2 learners process these messages for meanings, grammar learning will naturally occur (cited in Ortega, 2009, p. 59). Krashen (1985, p.2) explains that humans acquire language by understanding message, learners move from i their current level, to i+1, the next level (cited in Mitchell and Myles, 2004, p.165). Schmidt (1995) claimed that in order to learn L2, learners are required to notice the 'linguistic data afforded by environment' which triggers the brain to 'register the new material' (cited in Ortega, 2009, p. 63). Krashen's ideas provided food for thought for researchers and language teachers. As language teachers observe that arguably in TBLT, often this 'i+I' formula works to a good effect. It presents learners with a challenge, and could really have a motivating effect on learners, if the task is finished successfully.

Criticism of Krashen's Ideas

Krashen's ideas, though very interesting, were criticised on the grounds that it is not clear how the learners' present state of knowledge (i) is to be characterized, or indeed whether the i+1 formula is intended to apply to all aspects of language, including vocabulary and

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phonology as well as syntax (Mitchell and Myles, 2004, p. 165). It is also important to mention that some language teachers who are not well-trained, and not settled in the real mould of TBLT, may supply 'i+2' input, as sometimes it is not easy for them to differentiate between i+1 and i+2. This will result in making the task difficult and could have a negative effect on the motivation level of learners.

Alison Mackey (1999) was the first to report the positive relation between interaction and acquisition. She examined 34 intermediate ESL adult learners working with native speakers. Among these 34 learners, 14 were allowed and encouraged to interact, and they showed visible improvement in their use of English questions on the immediate post-test (Ortega, 2009, p.65). Mackey's experimental study showed that those learners who interacted progressed one (or more) stages in second language question formation, as compared to those who didn't interact (Mitchell and Myles, 2004, p.172). Rivers (1987) argued that without interaction, real learning cannot take place, according to Rivers, communication derives essentially from interaction when someone has something to share with someone else (cited in Franco, 1996, p.124).

Hatch (1978) was one of the first researchers who argued that we learn how to converse in second language by having conversations, rather than first learning grammatical structures and then using them in conversation (Nunan, 2004, p-79). So, Hatch believed that interaction should come first, and the movement should be from interaction to developing grammatical knowledge. A study conducted by R. Ellis and He (1999) will further elaborate the concept of negotiation of meaning, output in second language acquisition, and its implications for TBLT (Mitchell and Myles, 2004, p.175). As we understand that TBLT is mainly a learner-centred approach and according to Ellis such a humanistic approach will help learners share and recognize feelings. This practice will make them much more confident, more motivated and will boost their self-esteem (Ellis, 2003, p.30). The humanistic approach as mentioned by Ellis ensures equality and learners feel more relaxed, and are mentally ready to absorb new concepts.

When students are engaged in a task, they interact, share their thoughts, agree or disagree with their fellows, without any fear. The traditional language classes may not achieve these

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desired results, especially when a teacher instead of being a facilitator, assumes the role of an absolute authority. According to Poupore (Poupore, 2005, p.253) "There is obviously more to the positive dimensions of interaction than just the negotiation of meaning. By giving students more freedom to control tasks we are also giving them more opportunities to experiment with their language and to naturally discuss and negotiate elements related to task content, procedures, and personal experiences".

Designing a Task-based Course

A key question while designing a task based course is where should 'focus on form' figure. Either a task should begin with a focus on form activity and then takes learners to focus on meaning. As Nunan notes (Nunan, 2004, p. 101) that in early versions of task-based teaching, 'focus on form' came in the beginning of a task. This was termed as 'pre-communicative stage' of a lesson. This was intended to provide students with some basis for the communicative work. The rationale for this practice was that it was unrealistic to ask learners to use language that had not been explicitly taught. Ellis (2001) argues for consciousness-raising tasks that are designed to introduce learners to particular linguistic feature through a range of inductive and deductive methods (cited in Nunan, 2004, p. 98).

According to Willis & Willis such activities which at the same time 'focus on form and meaning' are difficult for learners. When learners think of form and have to communicate at the same time, their communication is bound to be 'halted and stilted' (Willis & Willis, 2007, p.16). It can be said that a teacher, keeping in view his context, has to make a decision regarding where he will place 'focus on form' or how will he embed 'focus on form' in a task-based activity. A solution in such a situation may be to focus on form at the end of a task. It will help learners to make sense of the language which has been used in a task. Besides when focus on form comes at the end, learners have a context to understand new language. By putting grammar at the end of a task, the motivation level of learners will also increase (Willis & Willis, 2007, p.25). This may be an effective way of using TBLT with a group of learners who are more grammar conscious or have limited knowledge of grammar. Grammar does have a value in TBLT and negating this fact may not help teachers to achieve results.

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Ensuring Learners' Involvement

Another way to ensure learners involvement in task is initiating a brainstorming session before a role play activity, reading activity or a discussion task. Brainstorming will help learners come in comfort zone and even a seemingly difficult task may appear easy for them. With brainstorming a teacher can even have shy learners on board (Willis & Willis, 2007, p.66). It is also a common observation that with brainstorming exercise, a teacher is better-placed to help learners come out of their shells and they can break their psychological and 'foreign language anxiety' barriers. Brainstorming also increases the enthusiasm level of students, and arouse their curiosity which is helpful in doing a task.

In TBLT, learners often complete tasks through 'scaffolding'. Scaffolding stands for collaborative efforts in which a good learner and a weak learner are grouped together. They try to finish a task together, while doing so weak learner is helped by the good one, and they scaffold their way through. The aim of TBLT is to make learners, in the words of Nunan, 'reflective learners (Nunan, 2004, p.38). So the role of teacher becomes really important. If he is well-trained, knows how to inspire learners, how to win their confidence, and how to motivate them, he is best suited for TBLT.

Teachers and Settings of Learning Environment

Teachers have to tailor TBLT according to their settings and learning environment. For example in Pakistan arguably, TBLT in its strong form is not practiced anywhere. Even in modern language institutes, teachers blend TBLT with other teaching methods, in order to make it work. There are many reasons for this tendency, though there is a growing realization about the importance of English in Pakistan, but it is still viewed as a written language and not a spoken one. Students are keen to achieve grammatical excellence in English and are much more concerned about accuracy. That is why it is common in Pakistan to see people having their Masters' degrees in English, yet not even reasonably fluent in spoken English. Students approach English from exam's perspective, and not from communicative

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perspective. Unfortunately some examinations set a high premium on grammatical accuracy than ability to use language. TBLT is not designed with examinations in mind, it aims at producing learners who can use English in real world outside classroom, even if their language is grammatically incorrect (Willis& Willis, 2007, p.2).

Another practical constraint for a teacher in these settings is that learners like to be corrected on regular basis. The question of how mistakes are corrected also has an important bearing on the overall learning process. Corrective feedback can be implicit or explicit, implicit corrective feedback is termed as recast and explicit is called direct correctness. According to Long an utterance that rephrases preceding utterance, 'by changing one or more of its sentence components (subject, verb, or object) while still referring to its central meanings, is recast (Long, 1996, p.436). Recast is important in the context of TBLT as 'focus on meaning' is what a teacher is trying to aim at. If mistakes are corrected in an explicit way, it may check fluency and divert the whole attention of learners towards form, rather than the meaning. So fluency and negotiation of meaning may both be sacrificed. Explicit correctness may also embarrass a learner and erode his confidence. There are times when explicit correctness becomes necessary for example, In Pakistan students often demand for explicit feedback. In a situation, where explicit feedback becomes necessary, it must be provided in such a way that it doesn't discourage a learner and embarrass him in front of his peers. TBLT does not suggest that learners should not be corrected, but there is a method to it. "Correction helps prevent fossilization; learners are alerted to the fact that they still have some way to go. If used sparingly it helps motivate learners. It provides useful negative feedback. Sometimes negative feedback is the quickest and most efficient way of putting learners on the right track" (Willis & Willis, 2007, p.121). A key word in this quote is 'sparingly'. If a teacher is providing regular negative feedback to learners, instead of helping students, he may further push them back.

Situation in Pakistan

In Pakistan, English is a language which is used in official correspondence, so learners aim at acquiring proficiency in written English. English is seldom used out of class or out of offices; it is not the language in which routine day to day business is carried out. Students mainly

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from government run schools are averse to TBLT. Many language departments in Pakistani universities instruct teachers to use TBLT in class, while most of the exams are not designed to check the communicative competence of students, this appears as a paradox. Learners don't often understand why they are given such tasks which are communicative and designed to help them learn language for real life. Nunan (Nunan, 2006, p.38) believes that, learners who have done their learning in traditional classrooms, can find TBLT 'mystifying and even alienating' as the focus shifts from language content to learning process. It will be unfair to blame students for thinking on these lines, as in Pakistan the skill one needs is formal written English. So resistance to TBLT is quite natural in this context.

Ideological Constraint

Another constraint is an 'ideological one', being teachers at International Islamic University Islamabad we often come across students, who are graduated from madrassah schools (seminaries). These students are uncomfortable to learn English as they see it as a language of their erstwhile rulers. One may argue that this ideology is a misplaced one, yet it is a real constraint. Motivating such students to study English language and that too through TBLT, is a challenge for teachers. These students view English as language of foreigners and just want to get through their language courses, and are not keen to improve their communicative competence.

The way exams are designed does not auger well for TBLT also. English language exams are set with a focus on form approach. Questions are often set to test how well students can memorize texts. In such an academic context, using TBLT model is not easy, what compounds the problems even more is the fact that in Pakistan well trained teachers of English are in short supply. In such a scenario, such teachers are required, who can strike a balance between demands of students and the TBLT.

TLBT Most Suitable for Small Groups of Learners

TBLT is ideally suited for small learning groups, but as it is the case with India & Pakistan, where it is not unusual to have large number of learners in a language classroom, TBLT may

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not be used effectively. For instance in Pakistan, even at the university level, it is not uncommon to see more than 30 students and in some cases around 50 in a language class. Therefore, conducting all stages of tasks efficiently in such big classes may be a daunting task.

It is quite a difficult task to use TBLT in its extreme version in a context that is discussed in the preceding paragraphs, but TBLT can still deliver in such an environment. The new approaches to TBLT do recognize the importance of grammar. Today many task-based activities are followed by teaching grammatical forms. In Pakistan, some teachers in a TBLT class introduce 'focus on form' in the beginning and then move towards more interactive activities. The rationale they give is that in this part of the world learners need good command over grammar to pass exams, as exams are still set in the traditional way with focus on writing grammatically correct English. So introducing grammar in the beginning may work, as it caters to the needs of the students, and they approach interactive tasks in a more relaxed frame of mind.

TLBT and CLT

As it has already been explained in this paper that TBLT is a practical manifestation of CLT. Due to vagueness of the term, there are some myths which are attached with CLT. For example some of these widely held misconception are (e.g. Sato & Kleinsasser, 1999) that CLT exclusively focus on meaning, it means listening and speaking practice only and CLT means avoidance of learners' L1. Research in CLT classrooms (Spada & Lightbown, 1989), where no (or little) attention is on language form indicates that in such classes students often fail to develop accuracy in many aspects of language. Results of some other studies (Harley 1995, Lyster 1994, Spada and Lightbown 1993, White, Spada, Lightbown and Ranta 1991) favour inclusion of form focused instruction which result in students' better ability to use language. So in TBLT, there is enough room for form focused instruction. While employing TBLT in such contexts, grammar lessons should be incorporated while designing a syllabus.

Conclusion

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While analysing various methods of language teaching, one may say that no method can be termed as the perfect one or the ideal method. Each method has its own pros and cons, same is true with TBLT. TBLT encourages interaction, makes students confident, motivates them, empower them to take charge of their own learning process. At the same time, it may not achieve desired results in all learning contexts and with all types of learners. It may not be suitable for large classrooms, exam preparation and accuracy conscious learners. Teachers have to tailor TBLT according to their own contexts and blend it with other methods, keeping in view the specific needs of their learners. In this way TBLT may still deliver in diverse contexts.

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Differences in SL Learning Styles and Teaching Methods

Dr. Roseline Nirmala Jesudas & Dr. Hala Ewaidat

Students show their unpredictable learning style and teachers have their own preferred strategies. The ultimate aim of the language instructor is to help students to develop their language learning skills in the best and practical way because a teacher may indeed be highly knowledgeable & Creative, yet still be ineffective in training students whose learning is still developing and need to overcome their learning difficulties.

Learning Style

How an individual student acquires, retains and retrieves information is considered as Particular learners Learning Style.

According to Kneefe (1979) Learning style has the following 3 traits

- ✓ Cognitive
- ✓ Affective
- ✓ Physiological

These traits are stable indicators, they will indicate how learners perceive, interact and respond.

Richard M Felder, North Carolina State University, discussed the learning style issues in his paper "Learning and Teaching Styles in Foreign and Second Language Education". He expressed that, serious mismatches may occur between the learning styles of students in a class and the teaching style of the instructor (Felder & Silverman 1988; Lawrence 1993; Oxford et al. 1991; Schmeck 1988), with unfortunate potential consequences. The students tend to be bored and inattentive in class, do poorly on tests, get discouraged about the course, and may conclude that they are no good at the subject of the course and give up (Felder & Silverman 1988; Godleski 1984; Oxford et al. 1991; Smith & Renzulli 1984). Instructors, confronted by low test grades, unresponsive or hostile classes, poor attendance, and dropouts, may become overly critical of their students (making things even worse) or begin to question their own competence as teachers.

Reasons to know about learning styles

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To initiate an effective training to find the individual learning style of each student is very important. In order to identify the style each instructor should do the action research following Sue Davidoff and Owen van den Berg (1990) four important steps

- ✓ Plan
- ✓ Teach/Act
- ✓ Observe
- ✓ Reflect

The solution of the result will give the positive effects in the classroom teaching.

- ✓ The method used to teach language effectively matches the individual students learning styles, the classroom becomes effective.
- ✓ Another positive effect is that student should feel more comfortable and he /she must feel the learning progress is enhanced.
- ✓ Primary Successful factor is Student-Teacher Interaction.

In common students may learn the language in many ways. Learning can be seeing and hearing; reflecting and acting; reasoning logically and intuitively; memorizing and visualizing. According to the learners traits the teaching methods also vary.

Syllabus

The integration of Subject Matter and the Linguistic Matter designs the language syllabus; the content of instruction is grammatical and lexical form of the language. The major part in language teaching is the choice of a syllabus that must be made very carefully.

This Study

This study explores the following problems by understanding teaching second language to Native Speakers of Arabic.

- ✓ The syllabus
- ✓ The materials
- ✓ The teaching & Learning

Limitations of this Study

This article gives insight into the syllabus and second language learning problem of the students studying in university and university affiliated colleges' Preparatory program with reference to Saudi Arabia.

Revolution in Education

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Saudi Arabia progresses in all spheres of life and with its revolution in education and the expansion of universities all over the kingdom, the growth in the use of English as the International Language of Science and Technology can be detected.

In the last 20 years ELT in Saudi Arabia has undergone a considerable change due to the improvement in developing of language centers and designing of Language Learning syllabus, purposive curriculum, adopting integrated textbooks and qualified teachers.

Though there is a noticeable change in the English Language Learning, there are many issues preventing Language learners not to achieve their 100% language competency. The main barrier of this issue is syllabus design and methodology.

In Saudi Arabia the problem of many students in the preparatory year stems from the methods not from the syllabus. The fundamental skills are taught but not practiced enough and consequently not developed at the school stage. To overcome this issue the universities in the major cities have undertaken the following serious procedures to improve the teaching of English. They have

- ✓ Improvised deanship for preparatory year
- ✓ Increased contact hours for General English
- ✓ Equipped the Labs and infrastructures of the classrooms
- ✓ Employed a good number of language instructors, majority of them are native speakers of English.

Still, in the affiliated colleges students are not fulfilling the expectation of the language teachers.

Syllabus Design in Saudi Arabia

Curriculum design is based on the Western pattern. Preparatory year program syllabus is General English 101. This is the only course taught in English in the Preparatory year. This course is taught for one semester. This has LSRW Skills for three credit hours per week, purely text book oriented teaching. If time permits the faculty may allow the students to do the practice apart from the book in the class room. On the other hand, teachers give the home work, students are allowed to use other sources but they rarely do.

In this context speaking the language effectively is not a prerequisite for the placement in governmental positions, but this is not the case in the private sector. So the students are forced to learn English after they graduate and realize their need for this language in the job market.

The LSRW skills are all covered. Though many reference books and technological aids are available for both teachers and students, prescribed text book is the only source used. The suggested text books are exam oriented but the prescribed hours for

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teaching according to the syllabus differ in Saudi universities. Some allocate six contact hours and teach the four skills, and divide the marks accordingly. Other universities teach the three credit hours and thus only listening; reading and writing are covered during the semester.

Problems in Teaching Listening Skill

This skill should be taught to the students in the labs, if the infrastructure is not available, instructors use the laptop and speakers in teaching listening in the classroom. This skill is included in the final exam. The students are tested in this skill by listening to an audio twice and answer the questions in the exam paper. What are the major problems observed then? The first problem is that the one weekly hour allotted to listening in the course is not enough to train students and at the same time students do not respond to the teacher's request to devote more time for listening at home. Secondly, students listen to the audio, but the majorities of the students are not able to cope up with that, thus "Guessing" and "Randomly selecting the options" are major problems during the course and in the exam.

Speaking Skill

Native Arabic Speakers are forced to speak English in certain environments. They have to communicate with non Arabic speaking foreigners in places like hospitals, shopping malls, and at home with servants and drivers. With a variety of nationalities working in Saudi Arabia English is the international language used. In these situations students usually use some vocabulary in wrong structure to facilitate their urgent needs. This is the real situation, then how do the classrooms enhance their speaking skill? What is the content of the course? What is the method of testing?

In this context the students first read and practice the written conversations in the text book. Then they are given the situation to speak to each other, based on their fluency or effective communication, the instructors evaluate the speaking skill of the students. Many of the students do not participate in any classroom activities. Particularly this skill is tested during the course. i.e., class room interaction, presentation etc., but this skill is not included in the final examination.

On the other hand, the students are given some situations beforehand, the content and question and answers, in this situation they memorize and speak. The problem noticed here is that the students speak in a mechanical method or a robot-like way they speak but with no expression or use of proper body language. This skill is not important for the midterm and final exam thus students do not pay much attention to practicing or developing it.

Writing Skill

This is considered to be a productive skill, but is taught like the reading skill. At school students did not learn writing skills properly.At school students used to

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memorize a number of paragraphs and in the exam they may write one of them. In General English 101, the real expectation of this stage is to get the students to write a paragraph on their own about any topic after learning the writing techniques. Thus, the elementary writing techniques are to be taught first, next writing the paragraph is to be the main concern for the teacher and then letter writing. Other types of writing are not taught because of time limit.

This is the real practical difficulty the instructors face in the Second language class rooms. If the students are given any unknown topic many of them are unable to write even a single simple sentence. Identifying the main problem is the first task to hone their skills effectively. The other major task is teaching method which is to include continuous practicing of writing to enable the students to learn the language effectively.

Grammar

Though there is not a grammar book assigned for students in this course, the course text book includes grammar rules and exercises that could be considered a sort of revision to what they already studied at school. Grammar is included as a section of the final exam.

Real Problem in Learning Second Language

Concerning Grammar students who learnt during their schooling need to change their point of view that grammar exercises have got nothing to do with the four skills and adhere to new attitude that of learning grammar to serve and get the other skills right. Online quizzes and other high-tech strategies can be involved.

The major problem students face in grammar stems from comparing rules in their mother tongue to English. In Arabic, there is a type of sentences that start with the noun or the subject like English but does not include a verb, it is called the noun-sentence. The second example where the verb is the first word but gives almost the same meaning of the affirmative SV in English with more attention to be paid for the importance of the first word.

Example: Usage of verb to "Be"

In English: S be O = In Arabic: Noun + Noun (no be)
Ex. 1.My name is Hala = My name hala
Ex. 2 Ali is a student = Ali student
Ex. 3.Ali is not a student = Ali not student - No _be_ is needed or used with the same meaning.
In English there are both definite and indefinite articles. In Arabic only the definite article is used and nothing before the noun makes it indefinite, for example, This is

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the book you need. In Arabic it is the same. There is a book on the desk. In Arabic :There is book on the desk.

Conclusion

These are only few examples to provide evidence that the course that is really needed in teaching English in the Arab world should be specially designed for Arabic speaking communities.

As for the improvement of English Language Learning and Teaching in the preparatory year, the concentration should be on all four (LSRW) skills. The following recommendations can be followed to enhance the language competency of individual student.

- ✓ General English course can be at least included for both semesters of preparatory year program to achieve the target. Still, it is recommended that English courses be taught for four levels in an undergraduate program.
- ✓ Contact hours of this course might be increased
- ✓ Minimum number of students (20 -25) can be admitted in each section to increase the efficiency of teaching learning process.

- ✓ As Parkinson and Reid Thomas(200;9:11) said in their article, Teaching of literature in a second language provides a good model for good writing, as memorable, non-trivial and challenging. So interesting short stories, simple lyrics and familiar poems /rhymes can be used to stimulate students' creative imagination and improve their writing and reading skills.

- ✓ Also this kind of materials may improve the students' general cultural awareness and provide the opportunity to lean new vocabulary and different writing structures.

- ✓ Audio-Visual Technique can be adopted by all colleges to enhance the teaching methods of both listening and speaking.

- ✓ Integrating two skills i.e., listening & speaking and Reading & Writing can be followed in one class.

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Incorporation of Absurd and Symbolic Elements in Eliot's
The Waste Land

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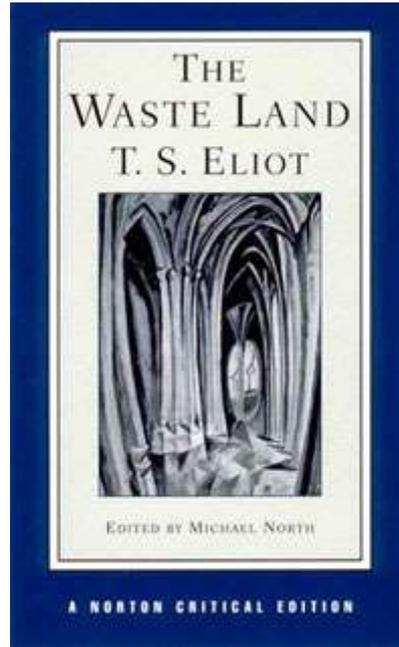
Abstract

Symbolism had been a powerful literary movement that dominated French poetry in the second half of the 19th century. Symbolism was the poetry of disgusted and sometimes disillusioned idealists, who sought in poetry an escape from the ugliness, hypocrisy, and rapacity of 19th century industrialized society. To these poets, the newly triumphant bourgeois class lacked culture and taste and seemed to care only for useful inventions, facts, or material products and wealth. In contrast to this materialist, utilitarian, and practical view of the world, symbolist poetry emphasized an ideal world beyond the material, and sought an ideal language to express that world.

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Symbols are essentially words, which are not merely connotative but also evocative and emotive. In addition to their meaning, they also call up or evoke before the mind's eye a host of associations connected with them, and are rich in emotional significance. A symbol can be used to convey "pure sensation" or the poet's apprehension of transcendental mystery. It is by the use of symbols that the poet enriches the texture of his verse and reveals the full significance and deeper meaning of a particular situation, events and happenings. On the surface there, might be merely a plain and simple narration or description, and the poem may be enjoyed as such, but a careful reading reveals the hidden and deeper meaning.

Present paper is an effort to examine the way how T.S. Eliot uses his symbols in his legendry poem 'The Waste Land.'

Introduction

Symbols are essentially words, which are not merely connotative but also evocative and emotive. In addition to their meaning, they also call up or evoke before the mind's eye a host of associations connected with them, and are rich in emotional significance. A symbol can be used to convey "pure sensation" or the poet's apprehension of transcendental mystery. It is by the use of symbols that the poet enriches the texture of his verse and reveals the full significance and deeper meaning of a particular situation, events and happenings. On the surface there, might be merely a plain and simple narration or description, and the poem may be enjoyed as such, but a careful reading reveals the hidden and deeper meaning.

Edmund Wilson defines symbols as:

"The medley of images; the deliberately mixed metaphors; the combination passion and wit, - of the grand and the prosaic manners; the bold amalgamation of the material with spiritual"[1.]
Symbols can be of two types, traditional and personal.

The Five Parts of *The Waste Land*

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Eliot's symbol is a word, a phrase, a clause, or even a sign. But it always stands for an abstract idea or thing such as emotion. In fact, "Eliot is a giant of personal symbolism." The five parts of *The Waste Land* are entitled:

1. The Burial of the Dead
2. A Game of Chess
3. The Fire Sermon
4. Death by Water
5. What the Thunder Said

Correspondence with Greek Classical Elements

The first four sections of the poem correspond to the Greek classical elements of **Earth** (burial), Air (voices – the draft title for this section was "**In the Cage",** an image of hanging in air; also, the element of **Air** is generally thought to be aligned with the intellect and the mind), **Fire** (passion), and **Water** (the draft of the poem had additional water imagery in a fishing voyage.) The title of the fifth section could be a reference to the fifth element of **Aether**, which is included in many mystical traditions (one line here mentions *aetherial rumours*).

Spiritual Decay

In *The Waste Land*, '**dry bones'** signify spiritual decay, desolation, and **'rats '**the ugliness and horror of modern civilization. In the same way '**dry grass'**, **'cactus land',** **'rocks'**, '**winds**' singing dryly are all symbols of spiritual sterility.

Personal Symbols

The other category consists of personal symbols. They are devised by the poet for his own purpose, to express the vague fleeting impressions passing through his mind, or to convey his own sense of mystery of life. As the readers are not familiar with such symbols, they create difficulties for them, though, at the same time, they enhance the richness of the language. Eliot uses his own personal symbols in a very meaningful way. The **'dog'** is a

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symbol of human conscience, '**Red rock'** stands for Christian church, which offers a place of refuge for the lost soul of man. There are certain symbols invented by Eliot from the facts of modern life. "**The broken finger nails of daily hands"** (L-303) represents the aimless and cheap life of three daughters of the Thames River "**A sick hat on a Bradford millions"** represents the unbecoming self-confidence of the young clerk. Even Eliot's personal symbols are easy to understand.

Abundance of Ambivalent Symbols

Many of Eliot's symbols are ambivalent. They are used in different and opposite sense. **Water**, for example, is a symbol of regeneration, of purification of life as well as death. Likewise, the basic symbol of fire is employed in double sense. In the '**Fire Sermon'**, fire stands for the destroyer, for the sterile lusts of the city. It is in the closing lines of the final section that fire represents the purifier, the purgatory flame. The meaning is to be found in the light of particular context in which a symbol is used. Matthiessen says:

> The subtly different connotation of the chief symbols within the course of 'The waste Land' itself are one of the strongest means by which the poet conveys the complexity of the existence that confronts him.

Characteristics of Symbols

The **first** and the basic characteristic of the symbol is its figurative quality. The **second** characteristic of the symbol is its perceptibility. The third characteristic of the symbol is its innate power. The **fourth** characteristic of the symbol is its acceptability as such. Metaphor, symbol and myth have one thing in common which we have called existence and essence. Symbolic language is a "Secret code", and dream interpretation becomes a job of decoding. More simply Findal defines symbol as "an outward device for presenting an inward state"[3]

Allusions, quotations and references to past literatures, myths and legends, all acquire symbolic significance from Eliot's use of them and throw into sharp relief fact of life of

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modern, urban civilization. For example, "**The unreal city",** and the crowds moving across London Bridge in **The Waste Land** are linked up with the city of Baudelaire and with Dante's Limbo and in this way the decadence of contemporary life is emphasized.

Complex Symbols

There are **Complex symbols**, often compounded from the primary or elementary symbols mentioned before. Thus, in the first section, the life of the German princess, her journey to the south in search of warmth, symbolize the ruthlessness of modern humanity and its search for sensuous pleasures. No discussion of the symbolism of the poem that does not take into account of the symbols contributed by the Bible can be considered as complete or satisfactory. "**The cricket which gives no relief**", "**some of man", "the fear in a handful or dust", "the rock", "and the dead tree",** "**the dry bones",** are all Biblical symbols though Eliot has often modified them to suit his own purpose.

Significance of *Waste*

The Waste Land, Eliot's first major work, sums up his vision of life within the contest of modern age, Eliot's immediate "Waste Land' is in the world, as he saw it after the 1914 – 18 war. The 'waste' is not however that of wars devastation and bloodshed, but the emotional and spiritual sterility of western man, the waste' of our civilization.

The title of the poem consists of the central waste land symbol and a significant date 1922. For the title of his poem, Eliot chose the central symbol of a devastated land. The title evokes all the associations of a barren landscape blighted by drought and Famine, leading on to wide-scale human starvation, misery and death. At another level, this symbolic title recalls the ancient vegetation or fertility myths and primitive folklore associated with the sterility of a land affected by the impotence of its ruler. Both the land and its people could be saved by a virtuous and daring youth whose life was ritually sacrificed so as to renew the earth. *The Waste Land*, as a title and symbol has a profound and subtle significance. Eliot uses it to refer to the post-war devastation of Western civilization as a

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modern counterpart to the mythological waste land. Significantly, Eliot affixed the date "1922" to the title suggesting thereby that his "waste land" pertains to the contemporary scenario of woe and waste following the carnage of World War I. For the most part, Eliot relates the waste land symbol of the title to the "Unreal City" such as London, Athens, Alexandria, Vienna or Jerusalem (all centers of human civilization destroyed in past or recent human history.

The Theme of the Poem

The theme of the poem is the salvation of the waste land, not as a certainty but a possibility of emotional, spiritual and intellectual vitality to be regained. The whole world has become a wasteland. It presents modern London as an arid, waste land. The poem is built around the symbols of drought and flood representing birth and death, and this fundamental idea is referred to throughout. The poem progresses through five moments; **The Burial of the Dead, the Game of Chess, the Fire Sermon, Death of Water** and **What the Thunder said**, Tiresias throughout gives it a spite of its complexities and apparent ambiguity, The Waste Land is powerfully moving presentation of sterility and disruption. In the words of Vikramaditya Rao:

> **The Waste Land** views the contemporary human problem as a repetition and continuation of a permanent problem of humanity, while emphasizing everywhere the wide gulf that separates the Godless humanity of today from the early human society, when moral and spiritual values were intact to guide the human destiny and redeem man from the career of sin and crime.[4]

The Burial of the Dead

The opening section of **The Waste Land** entitled '**The Burial of the Dead'** implies that the inhabitants of the contemporary waste land are spiritually dead and the very thought of re-birth or spiritual re-generation is painful to them. The poem begins with the month of April, which ushers the spring season. Nature, which is dead and cold during the winter-season, is revived and brought back to life by the spring rain. The spring seems to unite the

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past and the future, the past that is dead and the future, which is yet to come. Looking at **The Waste Land**, the poet observes that April as a bad month because the plants, like human beings, do not want to get a new life. They are quite content and happy with winter, **"winter keeps us warm"**. Winter stands for a life of comfort, of physical joy when the spiritual side of the mind and make him decree his blissful seat in heaven. They like winter, which is a symbol of spiritual death. It keeps them warm and looking for excitement and joys of life.

The Protagonist Tiresias

The protagonist, **Tiresias,** surveys the panorama of modern civilization and finds it spiritually barren and dead. The stones, dead trees, sun, all symbolize spiritual dissolution nothing spiritual can grow in this barren land. Broken images are the wrecks of old ideals and values in which man has lost faith. There is no relief, ho shelter from the scorching heat of the seen except under the shade of a red rock. **The red rock** symbolizes the Christian Church, and the only hope of humanity lies in seeking shelter, i.e. accepting the message of Christ. The shadow of man, which is his death; in youth (morning) it is behind and in old age (evening) it is before him, ready to meet him. '**A handful of dust'** is 'man' who is afraid of death and the anger of God both. It is this feat, which haunts him from his cradle to his grave. According to **F.R. Leavis**: "This fear is partly the fear of death, but still more a nameless, ultimate fear, a horror of the completely negative."[5]

Dust is a reminder of man's mortality. He can be immortal if he follows the Christian ways. If Christ was able to regenerate man in the past, he can do so in the present time also.

We are then, introduce to two episodes of guilty love, which are Eliot's comment on the sexual compulsion in **The Waste Land**, where sexual art has become beastly and sinful because it is divested of all spiritual import, all considerations right or wrong. Tiresias observes two contrasting scenes of love depiction the intensity of emotion and feeling and undying faith in love even in the face of death, and the other refraction total breakdown of emotional communication. Tristan lay on a bank of flowers fatally wounded, longing for death and waiting for his beloved, and when he had the last glimpse of her, he opened his

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wound and breathed his last. Such a pappy death is not possible for the waste landers. The ecstasy of love possible is framed. The modern waste landers cling to life and fear of death.

Man-Woman Relationship

The second scene exposes the hollowness of man-woman relationship without occasional warmth. A young girl tells her lover that when they returned from Hyacinth garden a year before, her heart was filled with existential fear,

> **-Yet when we came back, late, from the hyacinth garden,**
>
> **Your arms full, and your hair wet, I could not**
>
> **Speak, and my eyes failed, I was neither**
>
> **Living nor dead, and I knew nothing,**
>
> **Looking into the heart of light, the silence.   (L-36-41)**

These lines show the uncertainty of the relationship. Here a **hyacinth** is symbol of sensuous love. As their live was lusty, the lover lost his senses. Hence, there is desolation and emptiness in his heart. Eliot says that their love is guilty and hence instead of bringing sense of fulfillment, it brings a sense of satiety and boredom and futility of sex outside marriage.

The Tarot Pack

We, then, move to the very heart of the modern wasteland. The tarot pack used by madam Sosostris was originally used to determine the events of the highest importance to the people, but in the contemporary world the function of the pack has degenerated and in the contemporary world the function of the pack has degenerated and it is used for trite and forbidden fortune telling. The immediate function of the passage introducing the pack, moreover, is to evoke, in contrast with what has preceded, cosmopolitan "high life", and the charlatanism modern Sosostris, suffers from bad cold and lives in constant fear of police. She has a pack of cards representing the different personages. One of there is of the drowned Phoneciam Sailor. He symbolizes the fertility God whose image was thrown into the sea every year to symbolize the end of summer.

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Belladonna and Other Symbols

Next is **Belladonna,** which generally means a beautiful woman. She is the woman of situation for she is adept in manipulating sex intrigues. She symbolizes womanhood in the modern waste land.

Another card present **Fisher King** and the three sticks sympathies and to control. The wheel symbolizes Buddha's Wheel of Dharma. It may also refer to the wheel of the ship linked with Phoenician sailor. This ward may also refer to encircling water of the whirl pool mentioned it the fourth section of this poem. It may also symbolize wheel of fortune, or the cycle of seasons symbolizing the vicissitudes of human life. Then is the '**one eyed merchant'** who refer to the merchant of **Smyrna** mentioned in the third section, which has one eye namely, the eye of commerce, the second eye of religion is dead. His one-eye also symbolizes the contemporary decay and desolation. The blank card represents the mysteries of religion. However, the waste landers are blind to religious truth. They are so degenerated that, to them, the card of religion appears blank.

'**The Hanged man'** is the sacrificed fertility God mentioned by Frazer and the crucified Christ. He is hooded and the fortuneteller cannot recognize him. This is the measure of their degeneration. The crowds of people refer to the office going men and women. These people lead aimless and futile lie in a cycle of routine. These people spiritually strike, describe a purpose less circle.

The Unreal City

The protagonist then surveys the '**unreal city'**, London and the crowd that moves in the dead routine. As the crowd reaches **King William Street**, the church clock strikes the hour of nine but the hour means nothing to them except that it is the time for opening of offices. It is also the hour of Christ's crucification. In the modern mechanical and commercial world, there is a negation, of spiritual values. The devotion to business is a denial of Christ.

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The Blooming Corpse

Tiresias who is the mouthpiece of the poet recognizes a man named Stetson. He asks him whether the corpse, which he had planted in his garden, bloomed.

> **"That corpse you planted last year in your garden,**
> **Has it begun to sprout?"** **(L-71-72)**

Here the corpse is the spiritual failure of Stetson or modern humanity. He further adds:

> **"Oh keep the dog for hence, that's friend to men,**
> **Or with his nails he'll dig it up again!"** **(L-74-75)**

Here the dog is the conscience which will like to awaken humanity to its spiritual failure but this the spiritually dead human does not like, and so wants the dog to be dept away, Various interpretations regarding' the corpse' and of the 'dog' has been given. **Cleanth Brooks** takes the dog to mean humanitarianism, rationalism or scientific mentality, which, "in their concern for man, extirpate the supernatural dig up, the corpse of the buried fertility god and thus prevent the rebirth of life", The dog may stand for the Dog Star Which heralds the rise of Nile water and thus brings fertility to the barren soil. Dog may also stand for some destructive creative or the dog of lust, which may spoil the spiritual soil. He universalizes the symbolism of Stetson by identifying him with himself as well as with readers.

A Game of Chess

The second movement of the poem is fittingly entitled, "**A Game of Chess",** for it exposes the failure of sex relationship in the modern wasteland. Sex has become a matter of intrigue, a matter of moves and counter moves between men and women. It has become a mere source of pleasure and has lost its spiritual significance. As a result, family life both in high and low society has reached stale, and life has become a round of dull routine. Eliot

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traces the futility, boredom, neurosis of modern life to the perversion of sex relationship. The title reminds one of the game of chess in **Middleton's** play *Women Beware Woman*, when a game of chess is played to hide a seduction. It also symbolizes the futile exercise of the mind upon problems, which by their nature are insoluble.

In order to cover a wide range of society, Eliot has picked up two suffering women, one from the rich aristocratic class and other from the poor lower class. Richness or poverty does not affect their fate. The 'she' in the first part of this section is 'Belladona', the lady of Rocks, the lady of situations of the first section who represents the agony of all the women in the poem, who have been betrayed by their lovers? The entire passage is intended to bring out the artificiality and superficial mythical tales as comment upon her own tragic plight. Another scene painted above the mantel tells the story of the rape of Philomel whose 'inviolable voice' still fills the wasteland to whose inhabitants it is only the 'Jug Jug' of a bird song.

Lady Belladonna is waiting for her lover when he enters. She asks the lover to stay with her and speak to her for some time. But the lover has nothing to speak about. She asks her lover again what is in his mind and what about he is thinking.

> **"Speak to me. Why do you never speak. Speak**
> **What are you thinking of? What thinking? What?**
> **I never know what you are thinking. Think." (L-112-114)**

These lines show that there is a mental vacuum. They are the victims of boredom and thoughtlessness of modern life. This indicates monotony of the routine life.

> **"I think we are in rat's alley**
> **Where the dead men lost their bones." (L-115-116)**

This again shows the spiritual bareness and the decay of the modern man. The lover feels that human beings are like rates in their holes. They keep running around and this only disturbing the dead bones about. This shows the purposelessness and aimless life patterns.

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Another side of the same picture comes in view through the second half of '**A game of chess'**. The sordidness now is more candidly physical. It shows how Lil having undergone abortions, suffers from its effect and which has resulted in premature aging where the marriage is meant for regulation and discipline of sex- instincts and not for excessive sex relationship. The lower class people do not have much for recreation and indulge them in sexual activities and thus had made their life barren and desolate.

Sexual Violation

The chief symbol of this section is the sexual violation, the fiery hair, the chess game and the blindness. The fiery points of the woman's hair present a **Medusa** like contrast to the wet hair of the **Hyacinth** girl, fire here is a symbol of lust, water of love. The key symbol in the second part, however, is abortion, which advances the theme of unfruitfulness and sterility. "The violet girl" is essentially a symbol of betrayed innocence. Lack of discipline in sexual relationship tunes it into a source of mere gratification of the senses. The consequence is a state of checkmate in the family life. Sex is merely escape and when it pulls, it converts marriage into tedious bondage. Both the women of high society and lower strata from nervousness and uncertainty and emotional imbalance obsession with sex is one of the main diseases of modern civilization.

Life is presented here as a game of chess. The game requires calculated moves. Nothing should be taken for granted. To the waste lenders, life has never been a serious game. As a result, life finds itself reduced to being a source of carnal experiments and material pursuit. That is why women in the poem ultimately had to come to such a plight. Tragedy lives in the fact that they are not least aware of their plight. No hope is seen to rise for them.

Use of the Sermons of Buddha

The title of these sections is borrowed from the sermon of Lord Buddha wherein he said that the world is on fire, "burning with the fire of hatred with the fire of infatuation, with

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birth, old age, death, sorrow, lamentation, misery, grief and despair."[7] All these are on fire, the essence of this section is that lust burns up life. One can conquer lust by suffering and pain, by passing through the fire.

The description of the river scene in the opening lines evokes a sense of the loss of purity and chastity. Winter has arrived. The branches of the trees standing on the bank of the river are lifeless. The nymphs, who used to play on the river bonk, have gone away. This refers to the spiritual barrenness of the present society. The summer society girls along with their customers visited the river. After having their round of pleasure, they have all left. The river is strewn all over with empty bottles, cigarette cases, papers and handkerchiefs, the reminder of the orgy of pleasure on its bank. The water is a source of purification and regeneration but the degenerate modern man does not realize this, and so does not hesitate to define the purity of the river, which, "**Sweats oil and tar**". The pollution of the river symbolizes spiritual degeneration.

Vulgarization of Spiritual Values

Eliot's pre-occupation with the vulgarizations of spiritual values is further seen in the reference to **Mr. Eugenides**, the **Smyrna** merchant. For him, sex is also a commodity, which he purchases wherever he likes. Thus, he represents a sex relationship, which is essentially sterile.

The mechanical animal like nature of sex relationship in the contemporary waste land is emphasized further by the actions of the lady after mating with her lover. The mating of the typist with the young man "carbuncular" is merely mechanical, indifferent. Symbolizing the physical sex-relationship in the waste land, the girl is indifferent. She does not repulse her advances, but she shows no pleasure and no signs of welcome. But this lack of response does not matter to the youth, soon the act is over and the lover departs with a final kiss.

> **Endeavours to engage her in caresses**
> **Which are still unreproved, if undesired.**

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> **Flushed and decided, he assaults at once;**
>
> **Exploring hands encounter no defence;**
>
> **His vanity requires no response,**
>
> **And makes a welcome of indifference.**
>
> **(And I Tiresias have foresuffered all**
>
> **Enacted on this same divan or bed;**
>
> **I who have sat by Thebes below the wall**
>
> **And walked among the lowest of the dead.)**
>
> **Bestows one final patronising kiss,**
>
> **And gropes his way, finding the stairs unlit...**

<div align="right">

(L-237-253)

</div>

It is her way of overcoming the ennui of life. In fact, she derives no pleasure form this act. The departure of her lover does not bother her at all. She looks in the mirror to see if her hair has been disarranged of the powder from the face removed, paces about the room and mechanically puts a record on the gramophone.

<div align="center">

'Well now that's done, and I, am glad it's over' (L-252)

</div>

Tiresias observes a sordid liaison between a typist and a clerk. The passionless quality of the style implies the lack of genuine passion in their union, in the clause,

<div align="center">

'When lovely woman stoops to folly',   (L-253)

</div>

Tiresias compares her with **Oliver Goldsmith's Olivia** in ***The Vicar of the Wakefield***; who is full of shame and repentance and the only way to save her name from anonymity is to die. But the typist girl will never make this choice. She will die every moment spiritually. The Juxtaposition of the past and the present brings out the contrast, and in this way heightens Eliot's satire in the contemporary perversion of values.

T

he poet now gives a picture of the river Thames. The daughters of the Thames lament the loss of their chastity at the hands of their seducers. They bemoan their loss of purity and virginity as a brutality of man. The three girls – first from **Richmond**, the second from **Margate** and the third from **Margate** sands tell their stories of rape. These girls are utterly frustrated and their life is equal to nothing.

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The Promise of Redemption

The section closes on a note of the promise of redemption from the sin of the flesh through repentance. Such sins have been committed by men in past as well as, after repenting of their sin, they became saints. 'The Fire Sermon' is the cardinal turning point of the poem. '**The Fire Sermon'** closes on a note of hope that a degenerate soul can be spiritually rehabilitated by true repentance of the past sins followed by abstention from indulgence of sense and self-abnegation. Otherwise, the waste Landers will burn is the fire of poison and one day enveloped in the deep bottom of the sea of death. The name of love can only draw one further downward into the hell of the wasteland, with its seething caldrons of lust, then we must refit all burning D.E.S. Maxwell says.

> The burning of lust, the sterility of love, the physical and spiritual drought,
>
> can be quenched only by the coning of the life giving water …That is a
>
> death that can lead to renewed spiritual life. [8]

Death by Water

In the next section, "**Death by water**," Phlebas the Phoenician symbolizes man', passion for worldly pleasures, which eventually devour him. He belongs to the commercial class, which works to govern life with wealth and property. While he is on the sea on his business expedition, he is drowned. He undergoes a slow process of death in the month of the demon of commercialism symbolized by sea.

According to **Miss Weston**, there is an ancient ritual in Egypt, where effigies of the fertility god was thrown into sea at Alexandria to indicate his death. There is a contract between the drowning of the effigy and the drowning of Phlebas: There is no rebirth in the case of the above sailor because he has wasted his life in worldly pursuit. Salvation is possible for those who pursue the things of the spirit and have faith in God. This is a warning to the modern man that he must bear in mind, the death of a drowned sailor and takes a lesson from him to devote his life to higher values. The last line sums up the moral of the section – "**Consider Phlebas, who was once handsome and tall as you".**

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The water, instead of being a savior, has become destructive. But the truth still evades the poor waste Landers. Death is not destructive but productive. It regenerates a new life. The waste-Landers will learn it only slowly. **The Bible** says – until a seed dies, it cannot bring out a new life. Moreover, the wasterlanders has to learn this truth in course of time. Tiresias tells all those who, like Phelbas, thinks that they turn the wheel of the world that they should gather a lesson from his death, who was not inferior to them, met his doom due to his mania for amazing sources of pleasure. The machinery he thought he owned and regulated crushed him.

Water is a symbol of purification and rebirth. However, there is no rebirth of the Phoenician sailor or modern humanity because of their modern degradation. The idea is that the people who devote themselves to worldly pursuits and accumulation of riches will be punished and drowned in whirlpool of death. Then youth, strength and wealth will not be of any use to them. Deliverance from death can be achieved only through pursuit of moral values and practice love of God. Complete secularism and rejection of the supernal is at the root of the contemporary decay and disintegration. In the notes, Eliot writes:

> "In the first part of part V, three themes are employed, the journey to Emmaus, the approach to the Chapel perilous….. and the present decay of Eastern Europe".[9]

The moral of the section is contained in the message proclaimed by thunder for the liberation of society from spiritual barrenness. What the Thunder said concentrates on the essential of the scenes enacted in the previous journeys, summarizing their desolation. The social covering is stripped away, and without any distraction. People are shown faced with the horror of their self created desert. The original journey could not be completed not the thirst be relieved by the coming of rain. But here the poem begins with a rain shower.

In the first passage, we get an account or the scene of Christ's arrest and later on, he was crucified. However, the poet says, that his crucifixion was not his real death, for Christ lived on through religion and in the heart of his disciples. However, we, in the 20th century, have killed him in reality by out indifferences. We are living only physically, spiritually we

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are all dead. We are dying a slow death, suffering patiently the consequences of on spiritual indifference.

> **He who was living is now dead**
> **We who were living are now dying. (L-329)**

Tasting the Fruits of Action

The path of spiritualism is full of difficulties and those who follow it often have to undergo lot of pains. There is rocky deadness, lifelessness everywhere. There is no life giving water anywhere. The '**sandy rock'** '**dead mountain**' '**dry strike thunder'**, '**dry grass',** '**Mud rock houses'** all enhance the symbolism of lifelessness. This symbolizes the great thirst of pilgrims, which is increased as they gasp for death. A devotee has to face lots of hardship in this spiritual quest.

Weavers and vacillators have to taste the fruits of their actions. They cannot visualize reality or discriminate between evil and good. Doubt and disbelief will lead them to their doom. Tiresias presents a short scène of the illusion of two such persons who are compared to the two fools in Luke. There are two disciples of Christ walking together who are doubtful about the truth of the report that the dead Christ has arisen from the grave. One of them feels as if there is a third person with hood wasting along with them and asks:

> **Who is the third who walks always beside you? (L-359)**

As he turns to verify, the hooded figure become visible. The third person is Christ himself – who accompanied his disciples and in indication of resurrection and thus is hope of redemption and regeneration.

Hopelessness

The contemporary hopelessness is in sharp contrast to the hopeful journey of the king who ultimately reaches his goal. When he reaches the top, a cockcrows, indicating the end of night and the birth of morning. There is a flash of lighting and a damp wind indication arrival of rain and fertility.

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<center>**'Only a cock stood on the roof top' (L-391)**</center>

Mantra

The scene shifts from Europe to India. Once, there was a total failure of rain in India, and when confused and perplexed people prayed to the Divine or God, He spoke to them in thunder, **'Da, Da, Da**,. Thus indication them to the three fold way of deliverance and spiritual salvation. It is **Datta, Dayadhvam, Damyanta**

The first "**Da**" means to give. It means giving oneself to a spiritual way of life or surrender for a higher purpose. The first "**Datta**" surely concerns the sexual blunder to which Tiresias had already confessed.

Secondly, '**Da'** means "**Dyadhvam"** i.e. '**to sympathize'** has proceeded from the same cause. The surrender to something outside the self is an attempt (whether on the sexual level or some other) to transcend one's essential isolation. 'Sympathy' means going over to others or spiritual harmony with others, and this is essential for spiritual salvation.

Thirdly, '**Da'**, means **"Damyata'** i.e. '**self control'** and '**discipline**'. It also follows the condition necessary for control, sympathy. Spiritual discipline implies control over sensuous guidance on a calm sea. Spiritual discipline implies control over sensuous desires than life becomes a gay adventure.

In the closing lines, Eliot strikes a personal note and wishes to find out remedy for the reforming of spiritually decadent society. Pain is necessary for reconstruction of individual. Detachment of the soul is necessary for salvation. Tiresias closes his observation with his wish. May there be **Shantih** everywhere. **"The peace of God, which passeth all understanding".**

Conclusion

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At the end we can say that Eliot's The Waste Land presents a veritable labyrinth of meanings and messages for our turbulent times. Eliot's use of complex symbols and intricate imagery adds richness and variety to the texture of the poem. It is replete with luxuriant allusions to myth, ritual, religion, history - both past and present. This makes the poem itself a virtual "waste land" or quagmire through which any aspiring reader must cautiously wade if s/he wishes to absorb the essence of its meaning or significance.

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Psychological Studies and Linguistic Analysis

Bhagwanti Jadwani, Ph.D.

Abstract

Psychologists mainly use language as a tool to study human behavior and cognitive functioning. In fact, there is no psychological measure where language is not used, from the instructions and the tests itself to analysis and interpretation we find language everywhere. Since 1970s 'turn to language' movement there has been many developments in the methods where language is the only tool whereby one can plunge deep in the human mind. Discourse analysis, text analysis and analysis of narratives are some of the forms of methods which can be very useful for psychologists. Present paper is focused on the analytical methods when linguistic data is collected through interviews, diaries, literary writings and narrations; how the data can be stratified and put to meaningful structure for the researchers' purpose and to keep the human aspect in the data intact. The Example discussed in the paper is thematic analysis.

Key Words: Language, Qualitative methods, Schizophrenia, Stratification of text, Thematic Analysis

Language: A Bridge between Science and Art

Psychology is all about understanding minds – our own mind and that of others. This understanding should be aimed at the formation of better societies, better organizations, a better life and should add to the seamless ocean of knowledge. Observation and communication are basic processes with which understanding starts. Intuition and contemplation complement these primary processes. Psychological research since beginning has been more preoccupied with scientific measures which degraded artistic efforts as unscientific. Researchers hardly give their minds freedom from the scientific systematicity and due to the adherence to this systematicity

many dimensions of human mind are left hidden behind the screen of numbers and generalizations. Science overpowered art and reason took over intuition. But a good science is lifeless without art. It is the time that psychologists should rethink over the contribution of their tools and techniques, integrating art with science and train the interpreters of mind as artists well versed in the science of behaviour.

Language is a fundamental tool in all types of psychological research. Linguistic analysis requires the insight of an artist to unravel the meaning behind the symbols. It also requires scientific systematicity; moreover, it requires the combination of both. Psychologists often think in the dichotomies of qualitative and quantitative methods and the research that is based on linguistic analysis is classified as qualitative research. The paradigm of qualitative research was motivated by the *turn to language* movement which resulted from the crisis during early 1970s which calls for the *meaning* in positivist research. The reason for this shift was the old experimental paradigm in which human behavior was reduced to the interplay of independent variable, dependent variable and statistical analysis. The act of interpretation was discarded in favour of objectivity and quantification and in the last step of generalization and abstraction context used to be totally washed out.

Qualitative research emphasized the elements of context and subjectivity *i.e.* knowledge being mediated by the perspective of the observer and the time and place of the event. Qualitative research is generally understood as a method where the researcher avoids quantification. But it is not necessarily so, 'it would be wrong to assume that a qualitative researcher will refuse to summarize data numerically or…always disregard material that has been gathered through rigorous sampling techniques or represented in statistical form…..a qualitative researcher will be focusing on the context and integrity of the material and will never build her account directly, or only from quantitative data' (Banister et al, 1994:1). Integration in qualitative research is achieved by the use of interpretation; and it is the interpretation where language emerges as a powerful medium.

Language is not only the form which we see and hear - the code. It is the meaning that lies behind the sign. Meaning is symbolized by the visual and auditory signs. If meaning is everything then what is the purpose of the written and auditory forms. Form does have its own importance. Structure is not language, true, but the structural constituents and the way they are ordered show the way we perceive world. Words reveal our thinking to an extent, if not complete in all aspects. There are certain properties of human languages that can be found universally and these universal elements show the way human beings perceive and categorize their world.

In psychological research, language can be taken for analysis from a literary piece of writing (poetry, story, newspaper articles), text of interviews, diaries, letters and the text of those procedures where verbal responses are required (e.g. stories obtained in TAT). The questionnaires used in the testing procedures are also a form of language. Language in questionnaires is profoundly affected by the test maker's assumptions, definition of the concept and by the permissibility of a certain type of language that is socially, technically and mutually accepted in the documents like psychological tests. Here, one might ask, what is the difference between the analysis when the same piece of text is taken for analysis by a linguist, a literary analyst and a psychologist? The difference lies mainly in the purpose (whether it is language or mind or society that is studied) and the perspective. But the analysis where such distinctions are blurred, where disciplinary boundaries are secondary and the exploration of language and mind are primary contribute significantly to the knowledge of human mind.

The *call for meaning* in psychological research is not totally new. It is the reincarnation of the old ways of doing psychology that can be found in the writings of Freud, Wundt, Bartlett and James. Symbols and their meaning have been discussed in plenty in psychological writings. Bartlett's work on reconstructive process in memory, Ebbinghaus' work on memory using nonsense syllables, and Freud's dream analysis and free association are some of the pioneering works where language was used creatively. Freud's writings are full of symbols, writes Arrivé, 'Everything that happens in psychoanalysis happens in and through language. It is enough to open the works of Freud at almost any page and to observe the almost unbelievable luxuriance of comparisons in which elements of language appear…….from the individual letter to

discourse….also the poetic, literary, mythical, and folk-loric texts which have such a central position in all Freud's writings' (Arrivé, M. 1992: 2).

Wundt's work on psychology of language is not known widely. 'The foundation of Wundt's lab, its national date of 1879, is well known. Less well known that there was a thriving tradition of experimental work on the psychology of language, particularly in Wundt's lab. Wundt himself published a book on 'Die Sparche' in 1890, which appeared in an enlarged two volume edition in 1912-1913' (Garnham et al 2006: 3). George Miller, one of the founder of cognitive psychology, is credited with popularizing psycholinguistic work on Chomskyean theory of transformational grammar. There is one more dimension of the relation of language and psychology, between the literature and psychological phenomenon of all kinds. It is said that if one wants to understand sschizophrenia one should start with the reading of Gogol's *Diary of the Madman* (Buyanov 1989). We may add the name of Lu-Xun's story *Madman's Diary* (1918) to it. The writers were the first to describe schizophrenia with the details touching various aspects of a madman's life even before psychiatry was able to recognize, define and describe it systematically.

Our present discussion is focused on the analysis of the data (sometimes huge amount) that is collected through interviews, narratives and other linguistic document apart from the standardized tests. Initial step in this process is determining the purpose of the data collection. Analytical patterns and procedures differ for different groups and purposes, whether one is working on children or on adults for career counseling or on psychopathology.

Stratification of Text

Charles J Fillmore (1977) suggests that there are four main questions which one should try to answer when interpreting what someone has said or written:
   1. What did the person say?
   2. What was he talking about?
   3. Why did he bother to say it?
   4. Why did he say it in the way that he said?

Answering above questions includes recognizing the symbols, understanding the theme, the reason behind the content, intentions and the functions. Linguistic data can be stratified at different levels. Rosenbaum and Sonne (1986:15) characterize text as containing four levels: theme, narrative, enunciation, and discourse. These levels are assumed to be interdependent and correspond to different phases of a text. Both the written and spoken texts can be stratified in accordance with these levels:

1. Each text is about something i.e. it presents some matter or deals with an object or human beings and their relations. It is referred as theme.
2. As the text progresses it moves from one topic to another. This progression can be looked at in two ways: as a movement in time and as a logical sequence. It is referred as narrative.
3. The text presents relationship between the speaker and the other to whom the text is addressed. It is referred as enunciation.
4. Presentation of reality in a text with intertextual relations is referred as discourse.

On the basis of these four levels, Rosenbaum and Sonne (1986) have presented four levels of textual analysis. These are:

1. Thematic Analysis**:** Thematic analysis investigates the themes of a text.
2. Narrative Analysis*:* Narrative analysis investigates themes sequentially and logically distributed.
3. Enunciation Analysis: Enunciation Analysis investigates relationship between the speaker and the other in a text.
4. Discourse Analysis: Discourse Analysis investigates text as a total expression of the speaker's conception of reality because the text as a whole is related to other texts and is a part of a wide reality.

These four levels can be discussed with the following example (Rosenbaum & Sonne 1986: 16):

The burning question of today is the proposal put by the conspirators which is about removing all things living and dead between Heaven and Earth. In this way they think that they will be able to make room for something new and better, which is supposed to come out of the rays of the sun. However, I shall apply for permission to form an exception.

Rosenbaum and Sonne have interpreted the above text with reference to the four levels. The text expresses two themes '*the end of the world and the wish to escape from it if it comes*' (pp.17). The entire text has one or more main themes and sub themes. These themes are expressed by semantic units. 'In the schizophrenic text quoted above, the relations among semantic units such as life, death, old, new, known, unknown and their semantic relation and coherence are considered' (ibid). In the text quoted above, the discourses are: religious and literary (all things living and dead between Heaven and Earth), partly political discourse (the burning question of today, the conspirators, permission to form an exception), and 'the textually produced reality is at the same time global or universal and local and particular' (pp.19).

The level chosen for analysis depends upon the topic and relevance. Content analysis and narrative analysis have been more practiced in psychology. Discourse analysis has emerged as a method which has theoretical affiliation with post-structuralist traditions. Enunciation analysis is also a form of discourse analysis where the main focus is on the relation between the speaker and the other. The term textual analysis can be used to avoid any theoretical constraint.

Thematic Analysis: An Example from Schizophrenia

Linguistic analysis can be highly useful in the case of understanding thought disorder, where it is often claimed that the language of these patients is difficult to be understood, incoherent, word salad and gibberish. If closely analyzed the meaning of schizophrenic patients' incoherent language can be uncovered. The way the language is ordered gives us the glimpse of the entire world of the person on which the therapy can be planned. Quoting Lacan, Rosenbaum & Sonne (1986: 6) write that 'the treatment and, indeed, the whole conception of psychosis must of necessity take its point of departure from the way language is used.'

Here we will discuss thematic analysis with some examples of texts from schizophrenic's language. The text given below is taken from the conversation with a schizophrenic patient (The examples discussed hereafter are from Bhagwanti 2010):

Human life's ingredients are written in psychology….no, not the ingredients, it is about mind…senses beyond body, mind beyond senses, intellect beyond mind, soul beyond intellect; soul is in the heart of every living being. My mother used to say that the soul is equal to a thumb. What is in the heaven, human beings worship, no hunger, no thirst, in the heaven he is free from everything. That day when I came I saw, I felt it slightly that my mother has told me that there are worships in the heaven. It is also like heaven here because no one fights with others. My health is improved here.

The first step in the analytical process is to identify what the patient is speaking about. The themes on which the patient is speaking are: psychology, soul, heaven, rationalizes his being in the hospital. The second step is to identify the relations between these elements. How a theme gives way to the next theme. The relations by which themes are interrelated can be realized through meaning relations, logical relations and contextual relations.

- **Meaning Relations** – Themes may be from the same or similar semantic category. The relation here is semantic.
- **Logical Relations** – The events in the text logically follow the preceding event. One theme has logical relation to the other theme.
- **Contextual Relations –** The relatedness of themes is also determined by the relations of themes to the external and internal context of the speaker. The themes a speaker talks about and the way he relates themes are assumed to be guided by both the contexts.

The themes in the text quoted above can be schematically represented in the following manner:

Psychology → a study of human being's → life → mind → soul

↓

Soul → mother has said something about soul

↓

Heaven → mother has said something about heaven

↓

Hospital like heaven

↓

Rationalizes his being in the hospital
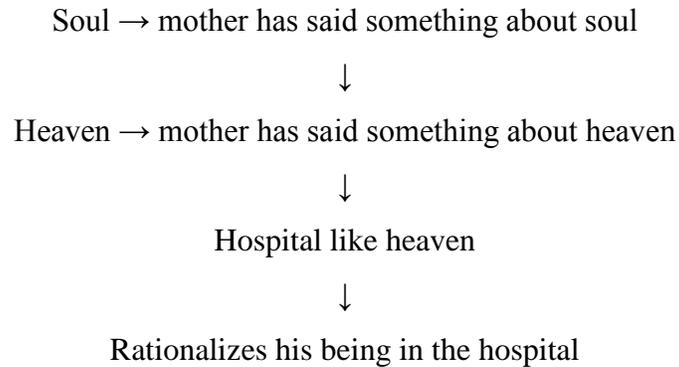
The next step is to ascertain the relations between themes, how a certain theme follows the preceding theme. In the above example the change of themes can be noted. One theme led the patient to the second and from the second he moves to the third. After picking up the new theme he leaves the initial theme he was speaking on. But the patient is not moving randomly. The themes are associated. The associations have clear meaning relations for the patient. From *psychology* he moves to *soul* and from *soul* to *mother* who is no more now, from *mother* he jumps to *heaven* and from *heaven* to the *hospital*. A common practice by psychologists is to conclude that the themes are incoherent or do not go together. Instead of being called incoherent, it can be observed that the themes are changing rapidly, but it can also be seen that the change is not totally random. The initial themes psychology, soul, mind show both the semantic and contextual relations. The relations in the text are semantic as *psychology* is the thought to be the study of *mind* and *soul*; and contextual as the patient has taken up these topics on being questioned by a psychologist in a mental hospital. The context here is external. The theme of *mother* shows the contextual relation but context here is internal. The content of the speech is switching back and forth to internal and external context.

Look at another example:

Life has become a story what stories to read? (I) have read only one story, Haar Ki Jeet ….robber Kharag Singh …took perhaps a horse of a mahatma…returned at 12'o clock night….highschool in 73 then Intermediate, then CPMT, I would be at doctor's place…Sonia

Gandhi is in Delhi at 10 Janpath, will be enjoying sun, may have switched off the heater, Atalji would be writing poetry

I am brahm, I am brahm, I am brahm… I am brahm, I am brahm, soul is brahm, soul, god, society, India's philosophy, soul, god, Vedas, Stitha Pragya, becomes silent, Peace, soul, god…peace, a line in ECG, a straight line, ECT consciousness is lost…for two three hours no feeling of hunger, no sleep, no sense of bitterness, ECT is punishment.

Doctor would come to know everything whatever I am speaking, there are vibrations, there are waves in the universe, why there are waves this side but not this side. Who is speaking there? Coloured T.V. (smiles sarcastically)! Why don't they show Ramayan, Geeta on television. This is the reality. Mental patients, thought block, Priyanka, prime minister of India. He is the great doctor (pointing up for God), good doctors are rare, good people very few, some doctors, some…some in acting.

In the text quoted above, the patient starts with the story narration, but he has the story of his life to tell so he turned from the fiction to his own life but after the short self-reference, he moves to political leaders. In the next paragraph it is the spiritual content that the patient has started with. From the word 'peace' he is led to ECG and from the ECG to ECT. The third text has two main themes: mental patients and politics. The themes of the text are:

Para 1: Story → self reference → political personalities
Para 2: Spiritual content → peace → ECG → ECT
Para 3: <u>Mental patients</u>, <u>thought block,</u> Priyanka<u>, good doctors</u> → <u>good people</u>
1   2   3   4

What are the relations in the themes in the above text? A hearer feels confused at once hearing such text. We can say there is no relation, but it is impossible for someone to speak continuously without any relation between the constituents of speech. Language by definition is relation, between the world and the mind, between the symbols and the objects and between the constituents at various levels. The text quoted above appears incoherent at the outset but on closer analysis relations between constituents can be discerned. The patient speaks on the topics

in a usual manner. These are (outlined above) some themes on which the patient continuously speaks. In other words, the world of the patient is fixated on certain themes. There is no addition with the passage of time. The lack of complete sentences can also be noticed. The reason for speech with incomplete sentences is the assumption by the patient that the things he is talking about are known to everyone. But the patient does not realize this assumption consciously. For him this is the usual way of speaking. The relation between various themes is contextual and the context here is internal.

The psychologists have to find out the roots of the observed relations and the lack of such relations. The things thought disordered people talk about may be incomprehensible initially but once we know about their life and have regular conversation with them it is not difficult to understand what they are talking about. Apart from the content, the ways themes are connected reflect particular style of thinking of a patient. The text can reveal more than that, as we have already said- the entire world of the person, the things that he may not be consciously aware of.

Here is one more example from a schizophrenic patient:

In the story, the beard, do not let me go home, there are boys
Abusing
And the rice is in the milk.

In the psychiatric terminology, above text is an example of the poverty of speech and is highly incoherent. But how to explain it thematically and why does the patient has said the above lines. The language in the above text is an example of the state when no relation exists between different elements (here themes). The themes here are beard, desire to go home, boys who are abusing, and the rice in the milk. The themes can also be understood as the images. These images can be procedural (boys-abusing) and static image (rice in the milk). Images without relation are an extreme state that results from isolation and being away from the world. Being away from reality gradually gives way to mental atrophy which clearly appears in the language one speaks. The person who has no life, or no active life, who is living an isolated life can not be imagined to

speak a language that is full of life. We have language because we have a social and intellectual life. We speak because we relate things socially, personally and intellectually. In the life where there is no relation left: social, personal or intellectual, language gradually dies. But still we can not conclude that the themes in the above are not related. There is a relation and the relation is governed by the inner life of the person. The themes are the images that are there in the mind of the patient and which he could relate to and speak at the moment.

The concept of contextual relations emerged an important concept in the analysis of schizophrenic language. Implication of such analysis for psychiatrists lies in understanding patients as human beings and planning therapy for them. The procedure can be equally useful in various other settings. Linguistic analysis can give us complete picture of a person's inner life. Art of careful listening together with the skill of stratification of language are most important skills for psychologists. The coming generations of psychologists should be trained in all the dimensions of communication and in the art of how to read mind with words. Interdisciplinary approach to the study of human behavior will help in fulfilling this objective.

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Globalization Demands Standardized Competence Framework for Teachers Using English for Academic Purposes

Madhumathi, P., M.A., Ph.D. Scholar

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Abstract

After globalization, there is a need for expansion of teacher competence requirement for teaching any subjects. Globalization demands the teachers to be competence in using English for academic purposes, irrespective of the subject they teach. There are certain global standards available for general learners such as Common European Framework of References (CEF), Canadian Language Benchmark (CLB), and American Council for Teaching of Foreign Languages (ACTFL). These standards lack appropriate competencies that are necessary for teachers using English for academic purposes. Therefore, it is necessary to develop a standardized global competency framework for teachers using English for academic purposes. This paper attempts to explain various elements associated with teacher competences including academic language skills. It further elaborates on the need for including those elements while developing the competency framework for teachers using English for academic purposes.

Keywords: EAP, EFL, Globalization, Standardization, Student education, Teacher competence.

Globalization in Education

In recent years, the impact of globalization is visible in not only commerce, business, science and technology but in education as well. Globalization has increased the standards of education. Refinement of courses or programmes from elementary to higher education becomes necessary to reach these increased educational standards. This move towards accomplishing global standards in education may reduce the educational inequality that exists among the nations. Law (2004) advocates that global requirements emphasis on promoting lifelong

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learning, developing broad knowledge in core subjects, improving critical thinking and innovative ideas among pupils, fostering global awareness and increasing levels of professionalism among teachers.

The English language is the medium of instruction in most countries and it is the connecting language of the global market. Many countries teach the English language from primary school through higher education. In addition, teachers of various subjects teach their lessons through English. In this case, both the English teachers as well as other subject teachers must be proficient in using English language in classroom. There is a misconception that the teachers of English are solely responsible for educating the students in English as a Second Language (ESL). To a certain extent, the statement is true. However, the reality is that the teachers who teach their subjects in the medium of English are also responsible for educating the students in English, in order to understand their teaching subject appropriately.

Teachers Using English for Academic purposes

In the era of global education, English for Academic Purposes (EAP) has a significant role to play. Although EAP as a branch evolved from English for Specific Purposes (ESP), it has established a prominent role in academic sectors. As mentioned by Hutchinson and Waters (1987) in the 'Tree of ELT' the branch ESP is divided into various sub-branches like English for Science and Technology (EST), English for Business and Economics (EBE) and English for Social Studies (ESS). Each of these branches is further divided into English for Academic Purposes (EAP) and English for Occupational Purposes (EOP). In this context, EAP refers to the English language proficiency, which is acquired during the study environment, and EOP means the use of academic discourse with basic interpersonal skills in Job atmosphere. (Hutchinson & waters, 1987)

These two branches EAP and EOP co-exist interestingly, with teachers using English for teaching their subjects. The Teachers as an EAP learner study their subjects in an academic

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environment to acquire the academic discourse in English. This acquired academic English proficiency is professionally used for teaching the students of their branch of study. At this interjection of leaner becoming teacher, perhaps, EAP becomes EOP. Thus, the teachers who use English as a medium of instruction experience both EAP and EOP. Therefore, it is the responsibility of the ESP professionals to concentrate on this issue involving not only English teachers but also other subject teachers using English for Academic purposes.

Thus, it is necessary to design a distinct competence framework for teachers using English in EAP and EOP context. The objective of these competence framework must address to the issues concerning to various elements of teacher competencies and skills, which are required for efficient teaching and use of English in the classrooms. The Standards in setting a competence framework for teachers must bridge the gap that exists among the other standardized English language frameworks for learners. In specific, it should concentrate on setting standards for equipping and reinforcing teacher's English language proficiency. Therefore, it is the responsibility of the experts in the field of English language teaching (ELT) and the teacher education to design a competence framework for teachers using English in their classrooms.

Need a Competence framework for Teacher's Using English

The student's requirement in education is drastically expanding to meet the 21st century demands. Teachers of the 21st century ought to be competent to supply the demands of the students through education. According to Sonoma State University Academic Senate (2003), "the responsibilities of the teachers fall into five main areas: (1) to their subject; (2) to their students; (3) to the institution of which s/he is a part; (4) to their profession; and (5) to the community at large" (Iqbal, 2011).

It is obvious that every teacher adhere to these responsibilities while teaching in order to have expertise in their profession, but to train themselves in these items the teacher must have clear ideas of the key skills associated with these items. Each item mentioned above needs to be

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classified further and sub- skills associated to these has to be framed. Therefore, the problems regarding the vagueness of teacher responsibility could be resolved.

Although countries like Canada and the US and some countries in Europe have developed English language proficiency levels for learners, the objective of preparing the proficiency framework is different. The famous and widely used global proficiency standards in English such as Canadian Language Benchmark (CLB), ACTFL, CEFR are designed for general/common learners. These standards do not focus on teacher education and performance. Instead, Canadian language benchmarks (2002) focus on the immigrant's English language learning needs. It has set Canadian National Standards for describing, measuring and identifying English language proficiency of adult immigrants for living and working in Canada. It has distributed English language proficiency levels into twelve divisions from B1 level to B12 level for Reading, Writing, Speaking and Listening skills. These twelve levels are arranged in a sequence, in which less difficult skills occupy the lower levels and skills that are more difficult occupy higher levels. Largely, CLB explains on the Essential skills required for immigrants entering Canada for various Occupations. It gives a list of specific skills that are necessary for performing well in the chosen work and community. However, CLB in general concentrates on testing and improving immigrants survival English language proficiency. It also focuses on comfortable mobility of the immigrants, in a particular work place and society.

The American Council of Teaching Foreign Languages (ACTFL) researches the developmental process of teaching and learning languages at various levels of proficiency. This framework concentrates on the learning aspects of languages such as research, testing, teaching and curriculum development projects. ACTFL proficiency guidelines (2012) focus on effective teaching of English as a Foreign Language (EFL) to students and their learning levels of proficiency. The ACTFL's standard for Language proficiency levels has Novice, Intermediate, Advanced and Superior levels. The students are educated based on the descriptors available in the benchmarks; however, it lacks focus on the professional development of language teachers and benchmark for teacher performance. Common European frameworks focus on the testing of

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individuals' levels of proficiency in English at every level of proficiency. CEFR researches testing and assessment of language proficiency from beginning level through mastery level, in which there are six stages to attain mastery in English language. All together, these standards fine-tune the language competence in to various levels of proficiency. However, these standards do not have specific descriptors for language teacher competencies. These standards are framed for every individual, who wants to learn language from beginning through mastery levels. As Manby (2001) points out, research on teacher knowledge and training is two decades old and in the beginning stages, due to lack of awareness on varied competence requirements on the part of teachers (Zakeri, 2011). Therefore, separate focus on English teaching skills and descriptors associated with English teaching levels of proficiency has to be identified to clarify the queries regarding evaluation of teacher competencies and performance.

Teacher Competence Evaluation

None of the mentioned frameworks concentrates on the assessment of teacher competence and performance in using English in classrooms. Review of literature reveals certain methods of teacher assessment. In general, teachers' performance is judged through students' performance. That is, if most of the students in a class performed well on exams and scored high percentage of marks in their subject, the teacher is appreciated as best teacher (Zhao, 2009) . This idea of evaluating the teacher performance has many drawbacks. For example, a student who memorised subject notes without understanding the subject can score high marks in the test. Moreover, the scoring of marks in the test also depends on the difficulty level of the question paper that is set for testing the students. If the questions do not demand testing of student's deeper understanding of the subject, then, the superficial reading of the subject text is enough for scoring higher marks on exams.

Otherwise, the popular methods used for teacher assessment are few in number. Widodo (2004) explains, "Self-evaluation checklist is used by language teachers to reflect upon their teaching performance." He also explains that these self-evaluation checklist allows modification

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and inclusion of items based on the teacher's preference. He states that the "teachers may also ignore the unnecessary items in the questionnaire and add other necessary items or modify the self-evaluation checklists". These arguments prove that there is no standardized checklist for evaluation of the teachers. This self- evaluation checklist lacks in-depth skills sets that are essential for teacher evaluation and so it allows changes in the formulation of the descriptors. Therefore, the quality and reliability of the self-evaluation questionnaire is questionable. Otherwise, the teacher who intends to make changes in the items must be expert in the field to overcome errors in the self- evaluation checklist. Therefore, a standardized evaluation framework for assessing the teacher competence will avoid alteration and error in the evaluation.

Widodo (2004) justifies his statement contemplating that "this portfolio for language teacher will raise awareness of becoming self-reflective teachers. It allows the teacher to work independently to become self-directive learner and teacher and so the teacher will achieve high teaching performance" This argument is good for development of the novice teacher as they are young and inexperienced, self-directive notions will help them to establish high profile in their future. However, learning through self-reflective teaching occupies much time. Once the teachers are provided with a standardized global framework, which comprises the list of necessary descriptors, then without any digression they can concentrate on their professional growth. In fact, to resolve the issues regarding life-long learning on part of the teachers both self-directive and global framework must be paid dual consideration.

Standards for teacher of English language and literacy in Australia (STELLA) have listed "advanced skills" for teachers to improve and evaluate individual teacher competencies. Doecke (2011) demonstrates that "these STELLA standards reject the narrow focus on individual career advancement and the construction of teachers as competing with one other for professional recognition" Therefore, to improve the education for global requirements, students require proficient teachers to educate them. For that, the teachers using English must have global perspective, appropriate professional development, and advanced skills to meet student requirement. To serve all these purposes, we need a standardized framework for teacher

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competence in English, so that it could be useful for teachers around the world. If the framework has international scope of application for the teachers, then it could reach the international audience. This will ensure less quality difference in teaching and learning process around the world. Also by generalizing these global competencies, teachers could identify inadequacies that exist in their academic language skills. Thus, they can work on those inadequacies to achieve global skills and can attain global professionalism.

Teachers are the facilitators of students. Not all the students have the same understanding capacity. The learning pace of each student may vary depending upon the understanding capacity of the students. Analysis of students' abilities is one of the most important teachers' competencies. If teachers lack an understanding of their students, structuring the course plan for teaching English is difficult. Teacher competence includes the evaluation of a student's understanding of the subject taught in the classroom. As Feryal Cubukcu explains in '*Students Teachers' Perception of Teacher Competence and their Attributions for Success and Failure in Learning'*, a student's understanding is influenced by their background conditions such as earlier schooling, the facilities available at school, English teachers' proficiency, medium of instruction, social position of the parents etc. So the teacher must have a positive attitude towards the student in teaching English with due consideration to their background. Initially, the teacher must be aware of these background conditions of the students. Unless the teachers are informed regarding their students' requirements, changes in the lesson plan and the method of teaching English may not be possible. Hence, teacher competencies are related to the knowledge of teacher on their subjects, students' background, teaching and learning strategies associated with it.

Teacher Performance Evaluation

The first competence that teachers using English must be evaluated on is teacher performance. Cubukcu (2011) illustrates teacher performance as a separate component in the professional development of the teachers. Although teacher performance concentrates on subject knowledge of the teacher, the term performance actually refers to the teacher's conduct in the

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process of teaching. Cubukcu (2011) argues that teacher performance has enough scope to evolve as a separate entity from teacher competencies. Teacher competence includes the depth of knowledge in the subject, but the demand for teacher performance involves more than just knowledge of the subject. A teacher's capacity to deliver their subject knowledge in a well-planned and structured manner using standardized English validates their performance. Most of the research on teacher competence reveals that teachers lack awareness of the teaching skills that are required for performing well in the classroom. (Zakeri, 2011)

In many cases, experienced teachers guide the novice teachers in their performance in the classrooms. Zhao (2009) explains in his article that the experienced and qualified teachers at many schools train the new teachers. The mechanisms of teaching students at particular levels are learnt from their colleagues and peers. The problem of learning teaching techniques from peers is that each experienced teacher might follow different sets of teaching techniques. The demands for teaching science subjects through English may vary from teaching other subjects. Ken Heyland (2002) explains in the article 'EAP: Issues and Directions' that every discipline has specific academic contexts which could be researched and branched under EAP. Thus, it is clear that learning from peers will not provide complete knowledge for teachers' teaching various subjects. Evolving a standard set of teacher competence framework for English will facilitate teachers in learning and evaluating their skills at various levels. Moreover, neither experienced teacher nor beginner may be aware of the above specified teacher competencies that are necessary for educating 21st century students. However, not all teachers master all the competencies required. Some teachers are able to master all the competencies and some may lack certain competencies. Therefore, it is necessary to assess teacher competencies in order to identify the areas in which teachers using English fail.

Teacher competence is an umbrella term that includes teachers' subject knowledge, attitude, understanding of students' needs, and evaluation of student and teacher performance. Zakeri (2011) describes in a survey that teachers' in-depth knowledge in competencies increases teacher efficiency. This finding provides an assumption that there is a strong relationship

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between teacher competence and teacher efficiency. However, less research focuses on the teacher performance. Teacher performance is the ultimate product of the teaching, which, as mentioned above, influences students' learning. Excellent teacher performance evolves out of a combination of attitude, efficiency and competence of the teachers. A teacher has to inspire students through their teaching performance to kindle the curiosity of the students to learn the subject. Experts in the education field must provide attention to these dimensions of teaching performance.

Excellent teacher performance evolves out of a combination of attitude, efficiency and competence of the teachers in using appropriate English to express their ideas. A teacher has to inspire students through their teaching performance to kindle the curiosity of the students to learn the subject. Language is the medium for expressing one's own ideas, so the teachers must be confident in using English to express their subject knowledge in order to attract the students. As English for Specific Purposes (ESP) explains, every discipline has its own academic language, which is defined through EAP. (Allison, 1996) Experts in the education field must provide attention on these dimensions of teaching performance.

Suggestions

This paper identifies several issues and deliberations that are taking place around the world in enhancing the teacher competence in using English for Academic Purposes. All these issues can be sort out with the help of English for Academic Purposes (EAP) elements. The EAP experts and Teacher educator's can conduct needs analysis on the teacher's requirement for using English in their classrooms. First, the Needs analysis can focus on the specific academic skills required for a teacher using English to teach their subjects. Second, a survey can focus on the student's expectations and views regarding their teachers in using English inside classrooms. Third, a survey among the peers can be conducted to identify the adequacy and inadequacy that exist among teachers in using English language skills. Analysing these collected data with

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appropriate survey techniques, may result in a perceptible framework for teacher competence in using English.

Therefore, the EAP professional and experts in teacher education can necessarily undergo collaborative effort in evolving the teacher competence framework for English. It is mandatory to combine the various skills, which embrace the teacher competencies such as teacher efficiency, performance, back ground knowledge of the students, pedagogic tools, Self-assessment and so on, to structure a complete framework for evaluating teachers of English and those who teach their subject through English.

Conclusion

Experts in EAP and Teacher educators hold the responsibility to develop a standardized global teacher competence framework for English. Through this standardized competence framework, teachers can recognise and meet global demands. The framework would provide a platform for teachers to test themselves and to find out the inadequacies in their Academic Language competence. Once the teacher is aware of the competencies that are necessary for teaching a global audience, it may be less difficult for them to excel in teaching their subjects. Regardless of time and experience, all the teachers of English as well as other subjects should be able to study and improve their competence based on a global teacher competence framework for English. Therefore, it will aid the teachers to meet the global requirement of twenty first century students.

The use of these frameworks may increase the teacher's standards in teaching. Even educational institutions could assess the proficiency levels of a teacher at the time of interview. Furthermore, experienced teachers could assess their teaching performances before appearing for promotion and if necessary could train themselves for an applied post. Thus, a standardized teacher competence framework for English would lead to quality educators in the field of English and to better job opportunities for the educators themselves.

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Feminism and Its Influence on Women's Emancipation in Nayantara Sahgal's *The Day in Shadow*

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Nayantara Sahgal

Courtesy: http://www.penguinbooksindia.com/en/content/nayantara-sahgal

Abstract

Feminism is an expression which connotes a movement for securing equality between the sexes in all walks of life, social, economic and political. It aims at ensuring for womanhood freedom in all respects. Nayantara Sahgal primarily deals with feminism in most of her novels. She is a writer of feminist perspective. She projects her heroines struggle for freedom and self-realization in her fiction. She infuses into her heroines the spirit of self-respect and individualism. Her heroines always try to realize their self-hood either unconsciously or consciously and deliberately. In *The Day in Shadow*, she shows how a woman can be criminally exploited 'without creating a ripple.'

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The novel delineates the emotional and economic strains of divorce on the female protagonist, Simrit. Simrit is an independent woman who can make choices. She marries Som, solely attracted by his colour, life and action disregarding opposition from her parents and the dislike of her friends. Very soon, she realizes her folly when she is forbidden in his house to have a say even in routine matters like choosing servants or a cook, selecting curtains or sofa covers. Disappointed at Som's attempts to restrict her individuality and the humiliating treatment meted out to her, Simrit resolves to dissolve her seventeen-year-old marriage. Even as a divorcee, she asserts her individuality. In the sight against the outworn traditions, she chooses to start a new life with Raj, a liberal thinker.

This paper presents in detail the problems faced by woman and their struggle for self-identity and their emancipation from the traditional bondage of the patriarchal society.

Key Words

Feminism- marital discord - quest for identity-identity crisis – self realization – emancipation

On Defining Feminism

Feminism is a search for identity and a quest for the definition of the self. It is an expression which means a movement for securing equality between sexes in all walks of life, social, economic and political. It aims at ensuring for womanhood freedom in all respects. Feminism plays a prominent role in the novels of Nayantara Sahgal. Sahgal's novels bring out her as a writer with feminist concerns seeking independent existence of women. She sees women as victims of conventional Indian society engaged in their quest for identity. Sahgal has tried to portray the sensibility of woman: how a woman looks out at herself and her problems. She feels that woman should try to understand and realize herself as human being and not just as an appendage to male life.

Main Theme of *The Day in Shadow*

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THE DAY IN SHADOW
Nayantara Sahgal
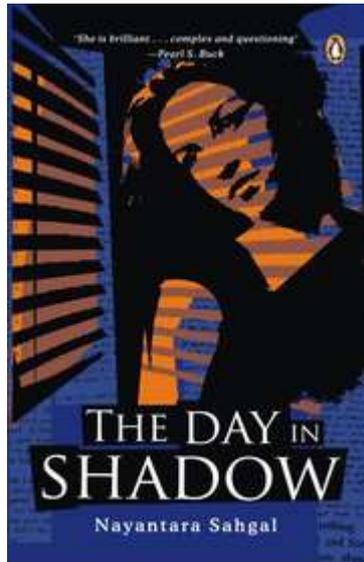
The main theme of *The Day in Shadow* is the continued exploitation of the woman by her husband. The continued tendency towards exploitation of woman by man provokes her to revolt against the social system and reconstitute it on her terms. Thus, *The Day in Shadow* marks the emergence of the new type of woman who can present her own terms on which compatible and dignified family life will be possible.

The novelist narrates the story of Som and Simrit who seem to get on well during the first few years of their marriage. But Som's inability to understand her, except as an object of physical attraction, fit only for physical pleasure and enjoyment, compels her to seek human communication outside the marital bonds. Som treats her not as a person but as a possession. Som is a business magnate, aspiring for greater comforts and riches, but he is unmindful of his wife, Simrit as a person who has individuality and who aspires for her own identity. Unable to get recognition of her identity from Som, Simrit carves a new path for herself and for the women of her kind who might despair of her husband domination.

Simrit and Som

Simrit is an independent woman who can make choices. She marries Som, solely attracted by his colour, life and action disregarding opposition from her parents and the dislike of her friends. Very soon, she realizes her folly when she is forbidden in his house to have a say even in routine matters like choosing servants or a cook, selecting curtains or sofa

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covers. Disappointed at Som's attempts to restrict her individuality and the humiliating treatment meted out to her, Simrit resolves to dissolve her seventeen-year-old marriage. Even as a divorcee, she asserts her individuality. In the sight against the outworn traditions, she chooses to start a new life with Raj, a liberal thinker.

Simrit finds herself shut out of Som's world. He never consults her in any matter. Unable to withstand his ambitious nature, she longs to isolate herself from his world of commerce. All her attempts to change him go awry. Som becomes furious at her protest and asks her either to be a docile wife or to break off their marital relationship. Simrit plumps, though reluctantly, for the second alternative.

Ready to Leave

She is prepared to forsake him and all the riches and comforts rather than lead the abject life of a sex-satisfying companion. To live with self-respect is her primary right and for that, she risks the unknown future with courage and confidence. She demonstrates that individual freedom is so precious that it should not be compromised or allowed to be suppressed. For her, emotional involvement is far more important than the sexual relationship and it is an individual that she seeks fulfillment and expression, not as possession.

Simrit, a sensitive being in her own right, longs for communication and understanding which she is unable to find in Som's world of ambition and money. Som expects her to conform to his ideal of subdued womanhood and considers the inequality of their relations to be the right order of things. Simrit finds this denial of freedom a suffocating experience. Her life with Som lacks continuity and warmth. She feels isolated within her skin and even the physical relationship is not involving or kind enough. It is an act with beginning and an end with nothing in-between or even afterwards. Simrit feels completely alienated from Som that the physical act can no longer transport her unresisting to a comfortable place.

Women as Servile Creatures

Women are still regarded as servile creatures by people like Som. They are regarded as belonging to the sphere of sex and procreation. Men like Som expect them to live under

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their control. Simrit is an educated woman who yearns for a free communication of ideas with her husband but feels detached and ignored like a piece of furniture used only for physical comfort whenever needed by Som. She wants freedom, love, warmth, affection and understanding but Som never bothers about her feelings. Som never understands that money can't give her what she wants. Simrit is fed up with this life and takes divorce form her husband.

It is a very common factor that an Indian woman has to struggle a lot to walk out of her husband's life because they are bond to the traditional social set-up. So they need extra courage to break the traditional bondage i.e. marriage. It is with such indomitable courage and strength of conviction Simrit comes out of Som's life.

Role as a Divorcee

After discarding her former role as an intellectual and a prolific writer, Simrit thinks she has a different and responsible role to play as a divorcee; feeling uprooted and abandoned in the society. Her problems encompassing physical, emotional and economic spheres are many and varied. A woman used to the luxuries of life, suddenly find herself to have to go without telephone, even milk or ration card. She has taken "all the living wealth [children] --- and had left behind the crockery and furniture and linen and jewels and silver --- Som got all the things, the cars, the bank accounts."(Sahgal, *The Day in Shadow*: 58) While Som live in luxury, Simrit lives in penury. She is not even sure how long her flat would be affordable, its rent being too expensive for her. In spite of all these problems, the courage with which she tires to adjust herself to the aftermath of the divorce is admirable.

Simrit possess extraordinary will-power. As a single parent of her children, even in the most trying situations, she does not lose courage. She continues to be assertive and if the situation demands, even becomes aggressive. Her husband, too, is aware of her strength: "Som could have forgiven her if she had been a weaker being, unsure, dependent, and even deceiving. But beneath her docility she was none of these things unpardonable."(Sahgal, *The Day in Shadow*: 53)

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Consent Terms

Moolchand, Som's company lawyer, at a meeting to clarify the Consent Terms to Simrit, finds it rather unbelievable for a woman to have absolute control over herself. The novelist writes:"Moolchand might have reacted better if she had broken down and wept, pleaded her plight, not displayed this control and competence. She was something outside his experience, a woman who exercised her mind."(Sahgal, *The Day in Shadow*: 59) The most glorious instance of her self-confidence and crisis management is seen when she rejects to with contempt Som's offer to receive the income that accrues of the shares on the condition of remaining unmarried.

No Freedom, But Confrontation

For Simrit, divorce does not bring freedom but confrontation with all that is orthodox in this male-centered society. It is easy to get, easier than a car or a telephone or a license for an industry but it is painful and dislocating in its effect on Simrit. Though the law had changed, attitudes hadn't and Simrit feels uprooted and abandoned in a husband-centered world. It is difficult to begin anew for the past lives on in the present, in the memories of the shared years and the lives of the children. Simrit feels that "a part of her would always be married to Som" (Sahgal, *The Day in Shadow*: 220)

Simrit finds her life disrupted and herself in the midst of a peculiar financial problem. The heavy tax payments are an attempt to enslave her in every way, and divorce instead of being a new beginning is a confrontation with the age old orthodox views regarding the status of women. All her attempts to make others see the divorce settlement from her point of view fail because people do not see her as a person seeking freedom and fulfillment. As long as it provides for the future of their son, it seems to others to be a fair settlement. Simrit likens her position to that of a donkey whose burden attracts no notice and draws forth no pity for 'loads for donkeys' (Sahgal, *The Day in Shadow*: 56).The divorce settlement is a continuation of their marriage, it pins her down to the role of a victim and attempts to crush her desire to be free in a positive way. The first step she has to take is to face the situation squarely and it is the courage of this stand which frees her from the bonds of the marriage as well as the divorce settlement. Out of this struggle to be free is born a new Simrit-a person who makes

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choices, takes decisions and becomes aware of herself as a person. First the mind, then the body open up to new responses and life affirms itself in a new sense of fulfillment in her relationship with Raj which is an involving and an equal one.

Divorce and Marriage as Social Institutions

Simrit's divorce does not imply that marriage has failed as a social institution or that it has outlived its utility. On the other hand it clearly demonstrates the need for reciprocal relationships in marriage. Man-woman relationship whether within or outside marriage, needs to be liberated from conventional approaches to it in order to become a satisfying and fulfilling one. Marriage is neither a system of slavery nor an escape route. It is not even a contract-for it is wrong to approach it in that spirit. It is partnership based on respect and consideration and requiring involvement from both. This relationship has been subjected to an unusual strain in a number of ways. Partly the break-up of the joint family system itself is responsible for the increase in friction between husband and wife.

A New Life

Raj and Simrit plan to get married, they have enough confidence in their own selves and the future to want to take that step. Marriage has a permanence and stability about it and does not become a superfluity even when divorce has become a social reality. What concerns the novelist most is the need for a mature approach to marriage, the need to nurture it with love and care and candor. She wants communication not perfection, for men and women have their own limitations. Though she is fully aware that men can be as unhappy as women when the relationship is not satisfactory one, she stresses the point that ordinarily it is women who suffer more and are denied right to self-expression.

After a long struggle Simrit also turns out to be a woman who can make choices, take decisions and makes up her mind to start life anew with Raj from whom she can get what she longs for and expects from her husband-love, warmth, affection and understanding. Her acceptance of Raj is based on his endearing qualities of tenderness, honesty and equality which she has vainly searched for in Som. Raj's 'rich warm concern' appeals to her. He helps her regain her emotional and intellectual equilibrium.

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Raj is a mature person, takes personal interests in her and loves her. The fact that she is a middle-aged woman with several children does not deter him. He has great respect for her and intends foolery, "No handholding games with her. No games of any sort. With her it had to be on a long, strong basis."(Sahgal, *The Day in Shadow*: 157) His interest mainly springs from his passion for crusading against oppressions of any kind.

Mind Over Body

Raj-Simrit relationship begins with the mind and not the body. They seek fulfillment not as possessions but as individuals. Listening to Raj, Simrit feels that she is lifted out and soothed. She thinks: "After all attraction had to start somewhere and what better starting point than the mind?"(Sahgal, *The Day in Shadow*: 160) Simrit is aware that in marrying Raj, there is every possibility that her physical as well as psychological needs are met without losing her dignity and sense of equality and that she can live a truer life without any pretence. Simrit's futile cry for equality in her relationship with Som materializes now in the relationship with Raj. Not legislation but understanding, love and respect can bring equality in a relationship and both of them have these qualities in abundance. Along with Raj, she builds up a world on the foundations of justice, equality and humanity. Thus Simrit emerge out as a new woman who can present her own terms on which harmonious and dignified family life is possible now and in future.

Forces That Made Simrit to Rebel

What forces Simrit to rebel against the conventional security of marriage is her yearning for a free communication of ideas with her husband beyond the glandular sensations of sex. Simrit realizes that talk is the missing link in her relationship with Som and tries in vain to engage him in any meaningful dialogue. She suffers marriage with Som as a solitary confinement of the human spirit instead of enjoying it as a communication and a union of two human mind and spirits. Having chosen her husband, Simrit finds she does not have the freedom to choose anything else, not even such trifling domestic matter as chair covers and curtains. Her tastes, her ideas, her values are quite different from her husband's but it is

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Som's wishes and his desires which prevail smothering her initiative and her interest in living, till in the end she feels she is just a log in the machine.

Simrit and Som's relationship is marked by lack of tenderness and warmth, communication and compatibility. Hurt and humiliated at his condescending attitude, she suffers in silence for seventeen long years mainly because of her upbringing in a patriarchal society where male superiority is taken for granted. Her anxiety and restlessness are evident right from the beginning. Her seeking divorce from Som is an indication of her protest against being victimized by him. It is Simrit's longing for freedom and individuality that urges her to take divorce from her husband. Simrit does not want to be known as her husband's wife but as her own self. When someone asked her about the profession of her husband, she thinks:

> "Wasn't it odd, when you were standing yourself, fully a person, not to be asked what you did? There was such an enormous separating gulf between herself and these women, most women-most people. May be the question would be different in the twenty-first century. Simrit herself had never accepted a world where men did things and women waited for them. (Sahgal, *The Day in Shadow*: 6)

The Process of Emancipation

In the process of emancipation, it has become necessary for Simrit to get rid of her fears and inhibitions. She has to overcome social opinion and orthodoxy on one hand and personal hesitation and reluctance on the other. She continues to think, despite divorce, that her connection with Som is continued through her children and hence is besieged by feelings of guilt at her association with Raj. When Simrit meets Som to discuss the Consent Terms, Som's meanness comes before her in full proportions and perhaps this is the reason of her sudden feeling of being liberated from guilty feeling. She announces to Raj:"I'd got rid of my guilt. It was gone without a trace and in its place there was a strong, positive feeling." (Sahgal, *The Day in Shadow*: 208) Simrit considers the new possibility that life has held before her:

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… she felt free at last to choose what her life would be. She was filled with the sheer rightness of being alive and healthy at this particular time. Part of it was physical well-being….The rest was balanced in a deeper calmer rejoining.
(Sahgal, *The Day in Shadow*: 236)

Raj and Simrit bask in the sunshine of freedom in the day-break and exchange with each other "the good tidings of great joy" of life, rooted in faith.

Still a Victim in Male-Dominated Society?

By accepting Raj, it should not be considered that Simrit continues to be a victim in the male-dominated society. Raj is total contrast to Som-sensitive, warm and tender. He treats her as an equal and she is perfectly at ease in Raj's company. Their relationship is not one where Raj is domineering and dictating. There are several instances to show that there is perfect equality and, as a matter of fact, very often it is Simrit who takes decisions and imposes them on him. Though Simrit love Raj, she is not prepared to marry him, at least her problems are solved. But Raj is particular that they should marry immediately so that he can share her problems and make her happy. Simrit is a middle-aged divorcee without money but several children and a tax problem, the size of a python. Hence no motive can be attributed to Raj's eagerness other than love for her and when she too loves him, he doesn't find any reason to prolong the relationship without the sacredness of marriage.

Feminism Well Illustrated

Feminism is no doubt pro-woman but it need not be anti-man. The novelist does not advocate 'female enclaves' and is not anti-male. She believes that a woman can fulfill herself wholly in the loving and harmonious relationship with a man. With no doubt, her heroine, Simrit, the female protagonist of *The Day in Shadow* is an embodiment of womanhood freedom in all respects.

If the ultimate goal of feminism is to make woman have freedom of choice and to live a life of her own, Simrit precisely exercises this freedom of choice in choosing Som earlier

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and Raj later. Raj appears to be superior to Simrit in intellect and therefore domineering in nature. But Simrit with independent spirit will never bow down before male authority. Perhaps, Nayantara Sahgal wants to bring home the essential truth that no man-woman relationship can exist on the principle of perfect equality. It is for a woman to have freedom and independence to lead an honourable and dignified life. There cannot be any doubt of Simrit possessing this in abundance. Nayantara Sahgal proves her credentials as an impressive feminist writer by portraying Simrit as one who gives up her intolerably compliant role to defend her independence and self-respect and readjusts herself in her new role with dignity and responsibility.

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Bharati Mukherjee's *Jasmine*
A Paradigm of Psychic Disintegration and Regeneration

Mythili, M., M.A., M.Phil., Ph.D. Research Scholar

Bharati Mukherjee
Courtesy: http://en.wikipedia.org/wiki/Bharati_Mukherjee

Abstract

The term *Diaspora* refers to the dispersion of religious or ethnic groups from their established homeland either forced or voluntary. Initially this word was used for the dispersal of Jews when they were forced into exile to Babylonia. However, today it has come to mean any sizeable community of a particular nation or region living outside its own country and sharing some common bonds that give them an ethnic identity and consequent bonding.

The contribution of Indian Diaspora to the world literature cannot be denied. The diasporic writers belong to different category; they have Indian origins, but live in the west, mainly England, Canada and the U.S.A. A large number of these diasporic writers have given expression to their creative urge and have brought credit to the Indian English Fiction as a

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distinctive force. The phenomenon of migration of Indian people to U.S.A. and other countries, their status there, and their nostalgic feelings for the mother country as well as their alienation to the new one is the major subject dealt by the Diasporic writers.

The Indian-born American writer Bharati Mukherjee is one of the prominent novelists of Indian Diaspora. She has created a fair place for herself in the literary circle abroad, by her contribution to Indian English writing. Her commendable works place her in the class of great diasporic writers like Salman Rushdie, Vikram Seth, Jhumpa Lahiri, Bernard Malmud, Issac Babel, and Yashmine Gunratne. The traumas and the agonies that people of Indian Diaspora face, in fulfilling their dreams, constitute the prime concern of Mukherjee's literary oeuvre. She mainly focuses on her diasporic women characters, their struggle for identity, their bitter experiences, and their final emergence as self- assertive individuals, free from the bondages imposed on them. Hence, this paper is intended to explore the series of transformations that the protagonist of Bharati Mukherjee's novel *Jasmine* undergoes, as an illegal immigrant to America and her regeneration after many transformations with disintegration.

Key Words: Immigration, alienation, Transformation, disintegration, regeneration, and assimilation

Modern Indian Diaspora

The Modern Indian Diaspora began during the colonial period when the British Empire had spread its tentacles around the globe and the red stain of imperialism had leaked into diverse land masses. The Diaspora could be classified as colonial and post-colonial. In the colonial category there was first the labourer and then the entrepreneur Diaspora. In the post colonial the trajectory of migrants takes in education as well as employment opportunities. Most of the Diasporas have been well represented in creative writing. Diasporic writing, born out of the dialectic between displacement and relocation raises theoretical formulations which provide fresh perspective to creative works.

Bharati Mukherjee

Among the fascinating diasporic voices Bharati Mukherjee stands apart by the virtue of representing Immigrant issues. She is an Award winning Indian born American writer. Bharati Mukherjee, born in a period of transition was a sensitive observant of the then socio-political condition. She is a writer who is at her best when she draws on her experiences of the old world while writing with insight about the New World to which now she belongs. This versatile and renowned novelist describes herself as,

> A writer from the Third World I left India by choice to settle in the U.S. I have adopted this country as my home. I view myself as an American author in the tradition of other American authors whose ancestors arrived at Ellis Island (Carb, *The Massachusetts Review* 29.4: 650).

Her most remarkable works reflect not only her pride in her Indian heritage, but also her celebration of embracing America. Her writing has gained significant recognition because she depicts the immigrant experiences, particularly that of the South Asian Diaspora in North America. In her writings she voices her own experiences to show the changing shape of American society. She describes herself as unhyphenated American and not the hyphenated Indian- American title:

> I maintain that I am an American writer of Indian origin, not because I'm ashamed of my   past, not because I'm betraying or distorting my past, but because my whole adult life has been lived here, and I write about the people who are immigrants going through the process of making a home here..(Carb, *The Massachusetts Review* 29.4: 645)

On New Pioneers

Bharati Mukherjee has written about a small minority group 'the new pioneers' that tries to adapt itself to the patterns of 'dominant American Culture.' This group has to assimilate the two hundred old years of American history and get adjusted to the newly adopted society. Her main theme throughout her writing discusses the condition of Asian immigrants in North America, with particular awareness towards the changes taking place in

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South Asian women in a new world. Her protagonists are well-aware of the brutality and antagonism that surround them and are often made victims by various forms of social restraint; she characterizes them as survivors. The phenomenon of migration, the condition of new immigrants, and the sensitivity of estrangement and alienation often experienced by expatriates and the struggle of Indian women as immigrants are the major themes of her novels.

Jasmine
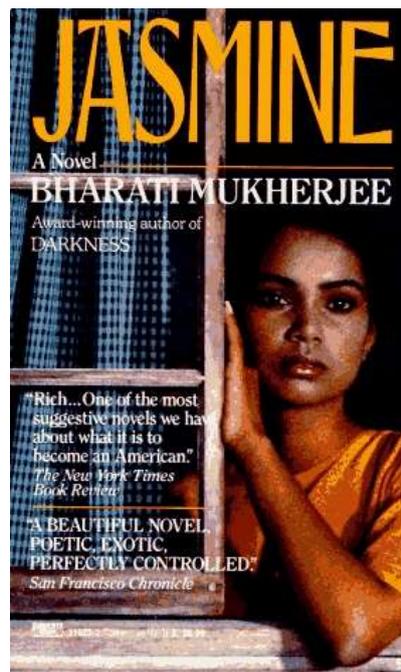
Bharati Mukherjee's popular novel *Jasmine* is basically the story of transformation with disintegration and regeneration. The protagonist of the novel is an Indian peasant woman whose journey takes her from the village Hasnapur, Punjab, to Florida, to New York, to Iowa and as the novel comes to a close she is about to set off to California. Jasmine metamorphoses herself constantly during this journey, which starts from Jyoti the village girl in Hasnapur, to Jasmine, the city woman, to Jazzy, the undocumented immigrant, to Jase, the Manhattan Nanny, to Jane, the Iowan woman who enters the story. It is a story of dislocation and relocation, as the protagonist continually sheds her existing role to move into other roles. In this novel, the author expresses the idea of assimilation and makes it clear that Jasmine, the central character needs to travel to America to achieve something significant of her life,

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because in the third world she encountered only desolation and loss. In the beginning, the central character is immersed in the prejudices, exploitation and violence of migration- but it allows her to overcome these difficulties by internalizing the very tactics used against her.

Journey Metaphor

In *Jasmine,* journey is a metaphor that advocates the ever-moving, regenerating process of life itself. In India, as Jyoti, Jasmine is seen against the backdrop of the rigid and patriarchal Indian society. In America, her self-awareness is reflected in the relationships with Bud, Taylor, and Du. However, her first husband Prakash initiates her transformation from traditional Jyoti to self assured emancipated American women, Jane.

Jasmine was born in a rural village, Hasnapur. She tells the story as a twenty-four-year-old pregnant widow, living in Iowa with her crippled lover, Bud Ripplemeyer. Jasmine juxtaposes in her memory each of her identities- as Jyoti, Jasmine, Kali, Jazzy, Jase and Jane, implying that she evokes and revises her past in articulating her identities. The author depicts this transformation and regeneration as a positive and optimistic journey. Jasmine creates a new world consisting of new ideas and values, constantly unmasking her past. She tries to establish a new cultural identity by integrating new desires, skills and habits. This regeneration is defined more significantly in the changes in her attitude.

The Protagonist

Jyoti, the protagonist of *Jasmine* being "the fifth daughter, seventh of nine children" (Mukherjee, *Jasmine:* 39) is literally strangled to death by her grandmother is a survivor and fighter from the beginning. Jasmine survives the infanticide only to become a rebellious child who stands apart from other traditional women in words and actions. From the very beginning Bharati Mukherjee has delineated Jyoti as a rebel against blind beliefs and superstitions. Early in the novel Jyoti tries to raise herself above such blind belief in Fate which is predicted by the astrologer thus:

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Fate is Fate. When Behula's bridegroom was fated to die of snakebite on their wedding night, did building a steel fortress prevent his death? A magic snake will penetrate solid walls when necessary (Mukherjee, *Jasmine*:2)

Break from the Tradition

Breaking from the usual tradition she chooses Prakash Vijh, an educated, intelligent young man, who renames and reshapes her Jasmine. The renaming is to continue every time she becomes a new woman. He supports her and nurtures her spirits instead of suppressing them. She confesses,

Pygmalion wasn't a play I'd seen or read then, but realize now how much of Professor Higgins there was in my husband. He wanted to break down the Jyoti I'd been in Hasnapur and made me a new kind of city woman (Mukherjee, *Jasmine*:77)

Jasmine appears to be jubilant sharing the ambition of her husband, intent to go to America, a land of her dreams and opportunities. But the fate snatches her husband from her when she had just started her life, leaving her shattered and heartbroken at the age of seventeen. Prakash is killed in a bomb blast on the eve of their departure to America. Grief stricken after his death, Jasmine hears his voice exhorting her from every corner of her room:

There is no dying, there is only an ascending or a descending, a moving on to other Planes. Don't crawl back to Hasnapur and feudalism. That Jyoti is dead (Mukherjee, *Jasmine:* 86)

Journey of Transformation

So, instead of succumbing to fate and leading a life of widowhood she decides to set off for America, of course with the help of her brothers. "Prakash had taken Jyoti and created Jasmine, and Jasmine would complete the mission of Prakash" (Mukherjee, *Jasmine*: 63). Mukherjee here sets her free from the claustrophobic and culturally absurd native place. She sets off for America with forged documents.

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Brutal Raping

Thus begins her journey of transformation with disintegration and regeneration in the alien land. As an attractive young girl, who arrives alone and unescorted on alien shores, Jasmine come across a series of shattering incidents during the adventurous journey. She meets Half-Face, the captain of the trawler in which she crosses over to Florida. Half-Face had "lost an eye and ear and most of his cheek in a paddy field in Vietnam."(Mukherjee, *Jasmine*: 104). She is brutally raped by Half-Face in a motel. She disintegrates and becomes heart-broken at this incident and decides to commit suicide but at another moment American outlook redeems her and is enlivened with the spirit to survive through eliminating the American evil and is mad to emerge like Indian goddess Kali to slit the throat of her rapist as a symbol of complete eradication of evil of consumerist culture. Jasmine's full transformation, from the victim into a vengeful Goddess, seems to be reinforced by imagining herself as the reincarnation of Kali.

Will and Desire to Survive

Jasmine is surprised at her own desire for survival; she wipes out the finger prints, burns the unwanted luggage and walks into the streets of the American dawn. Her progress is marked by supreme confidence:

> With the first streaks of dawn, my first full American day, I walked out the
> front drive of the motel to the highway and began my journey, travelling
> light (Mukherjee, *Jasmine*: 121)

Her Indian identity leaves her at this point; the desire to fulfil a mission which had seen her through the difficult passages to America is abandoned. The body becomes a mere shell, soon to be discarded and what she discards is her Indian psyche and is reborn in America as Jase and Jane. Shuttling between the past and the present, the first-person narrative reaches its turning point. She is reborn several times. Hence Jasmine's transformation of identity occurs not only through construction, but also by the destruction of her existing self.

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Transformation

It is strange to note that an incident of violence and disintegration is associated with each transformation in Jasmine. First, at her early age, as Jyoti at Hasnapur, her father is gored to death by a bull and her masterji is killed by terrorists. Next as Jasmine, she encounters an incident which shattered her into pieces, that is death of her beloved husband Prakash Vijh, who is killed in a terrorist bomb attack. Next during her immigration to America, as an illegal immigrant, she is exploited by Half-Face who rapes her repeatedly and whom she kills that very night itself. Fourth as Jase to Taylor, while leading a life as a 'caregiver', she meets Sukhwinder Singh who reminds her of the death of her beloved husband. Then as she is leading a happy life with Bud, unexpectedly bud is severely injured in shooting incident and his legs are paralysed. Darrel's suicide is another incident of disintegration associated with Jane Ripplemayer. Despite of these shattering incidents, Jasmine, through her undaunted spirit rises as a powerful figure capable of struggling for survival and proved her affability.

Many Rescuers

Lillian Gordan, the first among Jasmine's many rescuers, introduces Jasmine to the first concept of American life. Lillian bestows upon her the nick name 'Jazzy', a symbol of her entrance into and acceptance of American culture which she welcomes gladly. While staying with Lillian; she begins her process of assimilation by learning how to become American. Lillian exhorts her:

Now remember, if you walk and talk American, they'll think you were born

here. Most Americans can't imagine anything else (Mukherjee, *Jasmine:* 134-35)

Then, Jasmine lodges with Prakash's Professor, Mr. Vadhera. But she feels uncomfortable in Professorji's house which they have converted into a Punjabi ghetto. She wants to get away from the traditional 'Indianness' and Bharati Mukherjee brings out this contrast between tradition and modernity through the contrast between Professorji's wife Nirmala and the protagonist, Jasmine: Nirmala only takes, Jasmine not only takes and but also gives. Jasmine in a state of utmost frustration because of the Indian ghetto in Flushing,

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decides to run away from another claustrophobic atmosphere at Prof.Vadehra to join the lonely and empty people of American consumerist society and culture.

Undaunted Spirit

Jasmine is not feeble and timid to accept all whatever comes on her way, instead her undaunted spirit to survive and her valour helps her to adapt herself to the new situation. She confesses, "I survived the sniping. My grandmother may have named me Jyoti, Light, but in surviving I was already Jane, a fighter and adapter" (Mukherjee, *Jasmine*:40).As a fighter and adapter, she survives, regenerates even after so many transformations and disintegrations. But still she is in a dilemma that who she is.

Off to a City

Jasmine moves to Manhattan, New York to join a glamorous and emancipated couple, Taylor and Wylie Hayes and their adopted daughter Duff as a Caregiver. Jasmine is renamed as Jase by Taylor and strarts her transformations into a sophisticated American women. Jasmine transforms but this time the change is not from a reaction, but rather from her very own yearning for personal change. In becoming Jase, Jasmine gets increasingly comfortable with her sexuality which she always tried to repress earlier, more so, after her traumatic experience. Here Jasmine boldly asserts,

> I changed because I wanted to. To bunker oneself inside nostalgia, to sheathe the heart in a bulletproof vest, was to be a coward. On Claremont Avenue, in the Hayeses' big, clean, brightly lit apartment, I bloomed from a diffident alien with forged documents into adventurous Jase (Mukherjee, *Jasmine*:185-186).

A New Identity

Though Jasmine creates a new identity for every new situation, her former identities are never completely erased. They emerge in specific moments and aggravate the tension which results in disintegration, thereby causing Jasmine to create another more dominant identity, different from all those that came before.

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Taylor becomes Jase's American instructor; he teaches her about all the advantages of democracy. He helps her transform herself from a diffident alien with forged documents into adventurous Jase. Taylor feels desolate when Wylie moves out of the family to move in with the wealthy Stuart Eschelman. Here Bharati Mukherjee registers her comments on the uncertainties in America, where nothing lasts for a long time, not even a human relationship. She says,

> In America, nothing lasts. I can say that now and it doesn't shock me, but I think it was the hardest lesson of all for me to learn. We arrive so eager to learn, to adjust, to participate, only to find the monuments are plastic, agreements are annulled. Nothing is forever, nothing is so terrible, or so wonderful, that it won't disintegrate (Mukherjee, *Jasmine*: 181)

Taylor and Jasmine

Taylor gets romantically involved with Jasmine and embraces her different ethnicity without orientalising her into an exotic fantasy. At long last, Jasmine feels that she has landed and is rooted. But her fate never leaves and the romantic life between Taylor and Jasmine ends abruptly when the past creeps upon her once again manifested in the form of Sukhwinder, the murderer of her husband. When she saw Sukhwinder, she becomes restless for the security of Taylor and Duff and recedes to Jyoti culturally for the safety of her beloved and his child and instantly decides to run away from their life for their betterment and for herself.

Personal Continuum

Jasmine enters a personal continuum of time where events swing backwards and forwards from place to place and from childhood to adult, from despair to hope, compassion and love. The inescapability of memory, and the boundless nature of time is stressed here and Jasmine finds her life distorted by the different consciousness through which now she experiences the world. She loses even her sense of self expression. Unable to live with this plethora of conflicting identities she flees to Baden County, Iowa to give her life a new

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beginning. She prepared herself physically and psychologically for another transformation of identity. Bharati Mukherjee, through this affirmative novel, presents Jasmine as a Phoenix who rises from her ashes. Jasmine can face all challenges, whether it is killing a mad dog in Hasnapur, or travelling round the world as an illegal immigrant, being repeatedly raped, without suffering any bad consequences she calmly takes on a new name for each role. In this novel the womanhood has been depicted not as an incarnation of weakness but as a personification of strength.

Another opportunity after bidding impermanent farewell to Taylor knocks at in the form of Mother Ripplemeyer, whose kind offer of finding employment for Jasmine in the bank owned by her son, ends in Bud's falling in love with her. Here she becomes Jane and tries hard to settle down to a peaceful life in Bud's house but her inherited sense of reliability and dutifulness doesn't set her completely free. She is completely contented with her new life as a step mother to Du, a sixteen year old Vietnam War victim adopted by Bud, the estranged husband from his sons and wife, Karin. Here again it happens her to disintegrate, because Bud's legs are injured and paralysed in a shooting incident. Bud's miserable condition makes Jane to render wifely devotion in order to comfort him, which ought to have been done by his wife, Karin.

Assimilation of Immigrants

Bharati Mukherjee has carved out the assimilation of Third World immigrants into the American 'melting pot' which is enriched by those, she describes as pioneers. Jasmine is one of these pioneers, a survivor with courage. The protagonists of her first two novels Tara and Dimple are completely dislocated both in India and in America, whereas Jasmine survives and reinstates herself to a new life. Finally she makes an outcry like her author, who defiantly announces to her American readers, "I am one of you" and in this assertion she has declared herself as an American in the immigrant tradition. The exuberance of immigration, which comes with the acquisition of Americanness and the immigrant Indianness as a sort of fluid identities to be celebrated, does not come easily.

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Jane becomes pregnant and her inherited value compels her to be engrossed by the guilty consciousness. She feels that she is prompting the break-up of Bud and Karin relationship. Meanwhile, Jasmine receives a letter from Taylor that he would be calling her shortly; perhaps she is also waiting for, because she wants to get rid of her sense of guilt. But she feels for Bud's loneliness, as Du goes to California and stays with his sister. Jane also feels sorry for young Darrel, their next door neighbour in rejecting his love proposal and his unexpected suicide shatters the plan of Bud and Jane to legalize their relationship. Taylor's arrival at this juncture makes the situation more complex as she is caught between the old world dutifulness for the Bud and her affection for Taylor and Duff. Both of them are equally important as per her innate and native values which could not have been eliminated in her professed transformation. With half hearted, she accepts to go with Taylor and Duff but it has been very difficult for her to leave Bud lonely. Her bidding farewell to Bud's life is not a wanton act of utter selfishness rather it presents her in a state of confusion as she is dangling between the morality of India and the practicality of America. The following excerpt focuses her pathetic condition: "I am not choosing between two men. I am caught between the promise of America and old world dutifulness" (Mukherjee, *Jasmine*: 240).

Restless Search of a Rootless Person

In *Jasmine*, the protagonist's struggle symbolizes the restless search of a rootless person irked by a depressing sense of isolation all around. Her journey through life leads Jasmine through many transformations in various locations. In her 'Land of Opportunity', Jasmine is thrown from one state of insecurity to another and she lets go all her hold on things which she would have held dear in India. She realizes that she has become a drifter moving in a world of uncertainties:

I feel at times like a stone hurtling through diaphanous mist, unable to grab

hold, unable to slow myself, yet unwilling to abandon the ride I'm on. Down

and down I go, where I'll stop, God only knows (Mukherjee, *Jasmine* :139)

Bharati Mukherjee ends the book on a novel note, and re-emphasizes the complex and alternating nature of identity of a woman in exile,

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Then there nothing I can do. Time will tell if I am tornado, rubble maker,

arising from nowhere and disappearing into a cloud. I am out the door and in

the potholed and rutted driveway, scrambling ahead of Taylor, greedy with

wants and reckless hope. (Mukherjee, *Jasmine*: 241)

Disruption, Change and Survival

It is explicit that Jasmine cannot remain in a stable life because disruption and change are the means of her survival. Jasmine is always disrupted, for destruction is the manner in which she ultimately transforms and recreates herself. Thus, in this text, agency is not equated with the individual's total power to transform herself, but rather it is the ability to develop an identity that is based upon the perceptions and desires of others as well as the destruction of the existing aspects of one's identity. The surrounding environments influence her formation of her identities and she navigates through various locations, her perception of herself changes, thereby resulting in a multiplicity of consciousness. These create a tension within her and she feels the need to reconcile these conflicting perceptions, so that they do not wage a psychological war within her. Thus she reinvents her identity completely.

Jasmine has achieved a proper identity and balance between and modernity in the concluding part of the novel. The transformation of the heroine from tradition to modernity satisfied her inner self rather than the society. This change in her is a proof to picturize courageous nature of the heroine who acts according to the self consciousness. In *Jasmine,* the life of Jyoti is glorified by herself and her inner consciousness which made her act according to her own wish. Mukherjee's novel finally attains the theme of fulfilment within the inner self.

Thus, Bharati Mukherjee's masterpiece *Jasmine* reveals that the protagonist, Jasmine is a survivor, fighter and a trend setter. The protagonist Jasmine is a 'wily participant' in the dominant culture. The potential of fluidity which Bharati Mukherjee attributes to American culture is epitomized with the main character's metamorphosis from Jyoti to Jasmine, Jasmine to Jazzy, Jazzy to Jase and finally to Jane. Each of these character transformations is marked

by changes in behaviour and personality. Through her various transformations, Jasmine sets herself to be a best example for the girls in rustic areas in overcoming various stumbling blocks despite difficulties. The transformation of Jasmine is full of violence with disintegration which brings tremendous changes in her in all respects such as psychologically, emotionally and physically. In this process she emerges victoriously self- assertive. Thus Jasmine succeeds in her attempt to regenerate herself through various transformations with disintegration.

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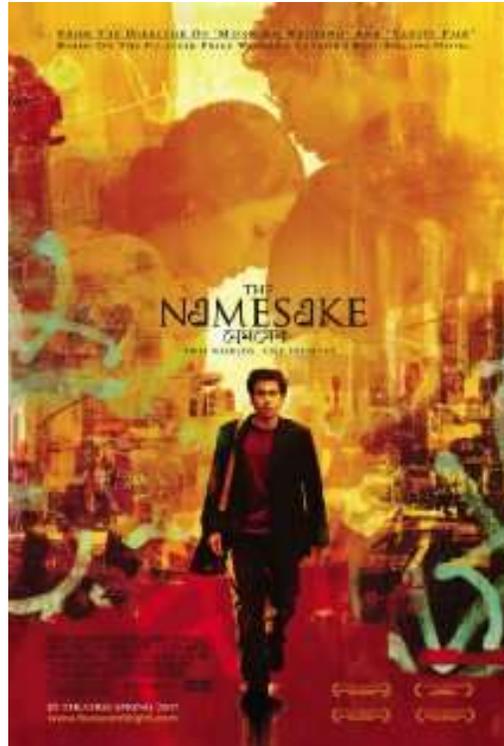
Abstract

Literary ventures are ongoing journeys towards boundless horizon with creative experiments and discussions. The film makers are exploring creative experiments by adapting the literary works on celluloid due to their high-minded respect for literary works, blended with ambitious mood of crass commercialism. Fiction and motion pictures are two different art forms, two distinct vehicles of storytelling. They are different in terms of the structures, perception and narrative. Films adapted from novels are diluted versions of novels, with remarkable mutations to the source material. Adaptations are now being analysed as "avatars of artistic creativity".

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Film is an art for audience's sake. Jhumpa Lahiri's *The Namesake* presents sociologically realistic and ethnographically detailed portrayal of Bengali Americans in memoir style with their quest for identities. Mira Nair transposed Lahiri's novel into visual poetics on celluloid in 2007, which foregrounds the generation difference between American born Gogol Ganguli, and his immigrant parents of Bengali origin.

The two art forms of *The Namesake* through the perception of two women illustrate the thematic convergence as well as narrative dissonances. Though the book does not have a clear-cut narrative arc, Nair has successfully transcoded Lahiri's elusive style on celluloid. She probes into the boundary of Lahiri's emotional citadel and snaps Lahiri's poignant feelings of immigrant experience through her visual venture. Both the creators, being cultural transplants themselves, have crafted the immigrant experience, with fine combination of ethnographic and autobiographical touches. This paper is an attempt to scrutinize how the two art forms of *The Namesake* promote a symbiotic relationship between scientific and artistic activities.

Introduction
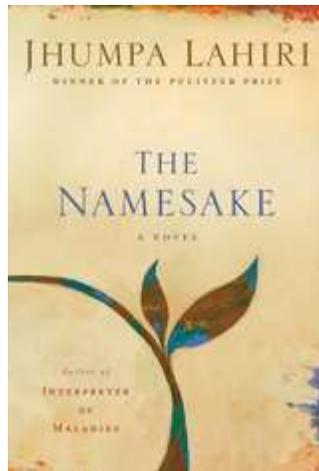
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Literary ventures are ongoing journeys towards boundless horizon with creative experiments and discussions. Henry James claims the same in his *Art of Fiction*, "Art lives upon discussion, and upon experiment … upon variety of attempt, upon exchange of views and the comparison of standpoints…" The film makers are exploring creative experiments by adapting the literary works on celluloid due to their high-minded respect for literary works, blended with ambitious mood of crass commercialism. Dudley Andrew observes, "well over half of all commercial films have come from literary original… (10)" (qtd. in Cora). Morris Beja reports that more than three fourths of the awards for 'best pictures' "since 1935, the largest proportion have been film adaptations of novels (78)" (qtd. in Cora).

Film and Fiction are two different art forms, two distinct vehicles of storytelling. They are different in terms of the structure, perception and the narrative. Brimming with creative inspirations, adapting necessary literature of hundreds of pages onto a three hours movie is not an easy task. Cinematic considerations must be made where novel is to be successfully adapted to the filmic media. This paper is an attempt to explore the chords of intertextual relationship between literary and cinematic versions of *The Namesake* foregrounding adaptation theories and the creators' ethnography and autobiographical touches.

Adaptations: Avatars of Artistic Creativity

Majority case studies on adaptations appear to dwell on the question of fidelity. Geoffrey Wagner suggests three possible routes for the assessment of effectiveness of adaptation as

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Transposition, Commentary, and Analogy. Transposition is the least satisfactory method, in which "a novel is directly given on the screen with the minimum of apparent interference" (Wagner 222). Film where an original source is either purposely or inadvertently altered in some respect is categorized as Commentary. Such films are regarded as "creative restoration" (223). The final mode is an analogy where the film becomes "another work of art" (227) as the creativity of   the   director   is   privileged   over   the   author.

Most studies that compare literature and film adaptation fail to move away from the fidelity issue. But in the last decade of research, there has been a significant shift towards this attitude. The discussions have "moved from a moralistic discourse of fidelity and betrayal to less judgemental discourse of intertextuality" (Robert Stam 209). The success of adaptation lies in the issue of their fertility not their fidelity. Stam reinforces that an adaptation should be faithful not so much to the source text but rather to the "essence of medium of expression". (58).

Panorama of Ethnography and Autobiographical Touches

Jhumpa Lahiri's *The Namesake* (2003) presents sociologically realistic and ethnographically detailed portrayal of Bengali Americans with their quest for identities in memoir style. Mira Nair transposed Lahiri's novel into visual poetics on celluloid in 2007, which foregrounds the generation difference between American born Gogol Ganguli and his immigrant parents of Bengali origin. It is imperative to probe into the creators' life and culture to disentangle the mysteries embedded in their work of art.

Both the creators have come from multiethnic backgrounds. Viewed through the prism of the authors' origins, it is apparent that their lives have been affected by cross roads. Lahiri and Nair have experienced diverse (geo)-cultural and ethnic milieu. Being an Indian by ancestry, British by birth and American by immigration, Lahiri enjoys a sense of authority and freedom while mining immigrant experience in her novel *The Namesake*. It is the novel of dichotomy between Indianism and Americanism, which raises the cultural conflicts. It is the story of the protagonist Gogol Ganguli's rebel against his odd nomenclature and his peregrination for identity.

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The conflict arises because of his double identity – as Gogol Ganguli, the Bengali boy and Nikhil, the American avatar.

As a Bengali by heritage, Lahiri grew up with the tradition of good name and pet names. Formally named Nilanjana Sudehna Lahiri, she was encouraged by kindergarten teacher to go by pet name, Jhumpa. This is of course of Gogol's experience. Lahiri accepts "I'm like Gogol in that my pet name inadvertently becomes my good name". She avails the space of her novel to explore pet name/good name distinction. The original spark of the book is the fact that one of Lahiri's kinsmen in India has the pet name Gogol. Lahiri overlaps with her characters. She is about the same age as Gogol and whose parents are from West Bengal like the writer. Like Moushumi she feels closest to being British since Britain is her country of birth. She ruminates in her interview released by Houghton Mifflin: "… it bothered me growing up, the feeling that there was no single place, I was fully belonged".

Born in a small town, educated at Harvard, Nair somewhere identifies more with the writer Lahiri and the protagonist Ashima. In her interview by Aseem Chhabra Nair reminisces, "Then there is … this image of Ashima in her sari, hauling her laundry cart in snow… reminds me when I came to the U.S.". The film *The Namesake* is personal for her at many levels. She found Lahiri's novel as a "bolt of lightning" when she mourned for the sudden death of a close relative as that of Ashoke in Lahiri's novel and the book was like a solace to her. It is an emotional return to her creative roots in a city where she acquires her cinematic sensibilities. She herself claims in her interview by Paul Fischer, "I was here from 1968 till 1976… I can capture so many things in Kolkata in my film". *Times of India* has rightly acclaimed, "*The Namesake* is Nair's tribute to her Janmabhoomi". (Nikhat Kazmi).

Ethnography is an account of exploring cultural phenomena of a particular society or community. Both the semiotic and filmic version of *The Namesake* unfolds the conflicts of ethno-cultural dislocation of the Bengali-Americans. The first generation immigrants strive to weave Indian nests on non-native domain with the twigs of cuisines, pet names, good names, ceremonies and rituals of Bengali heritage. Their children struggle to identify themselves as thoroughbred

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Americans. They stumbled in their cross-cultural roads, as it is strewn with their cultural conflicts and hybrid identity and beget the scar of identity crisis. The film is beautifully shot as well, taking the audience from skyscrapers of New York to the streets of Calcutta tying culture and geography together seamlessly with carefully wrought visual imagery. The film shuttles between Calcutta and New York teeming with people with their cultural differences and conflicts. Both forms of *The Namesake* are subtle depiction of flipsides of the coin of autobiography and ethnography.

Thematic Convergence

Nair transposes Lahiri's elusive style in her photographic medium successfully. She probes into the boundary of Lahiri's emotional citadel and snaps Lahiri's poignant feelings of immigrant experience. *The Namesake* through the perception of two women illustrates the thematic convergence and narrative dissonances. Lahiri's novel suspires themes of generational difference, clash of cultures and conflicts between East and West, Naming and renaming etc. The main protagonist Gogol's odd nomenclature is the metaphorical backbone of the novel. He was named after his father's favourite Russian author Nikolai Gogol on the spur- of- the moment. Gogol toggles to throw off the shackles of name and nationality, which increase his identity crisis. He struggles to find himself through star-crossed relationship. Even his marriage with Moushumi does not last long. His inclination to rebel and declination to come home reveals his identity crisis. His rebellion becomes evident when he starts to live with his white girl friend Maxine who lives with her parents. Intoxicated with western way of living, he made an expedition to wipe away the granules of Indianess, embedded in his birth and psyche. The shock of his father's death brings him back to his roots.

Nair can capture the thematic threads interwoven across Lahiri's novel. She has not introduced any new character except the cinematic liberty of transforming Ashima into a fledging singer. The prime plot of the novel is successfully transposed into film. But at times she leaped over some brilliant nuggets of character and plot development as she shoe-horns the novel's narrative into a two hour film. The movie could not stick to the book for some pivotal dramatic sequences like Ashima missed her bag of shopping on the metro but felt bonded to the city in a strange way, when she got it back from MBTA lost and found. "…the following day the bags are

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returned, not a teaspoon missing. Somehow this small miracle causes Ashima to feel connected to Cambridge in a way she has not previously thought possible" (*The Namesake* 42). The very next day of hearing about her father's demise she purposely boards the metro and left the bag of shopping she did for her father. Lahiri discloses Ashima's anguish and distress in her semiotic version "As the train slows to halt she stands ready to disembark. She does not turn back to look at the shopping bag, left   purposely beneath her seat. "Hey, the Indian lady forgets her stuff", she hears as the doors shut, and as the train pulls away she hears a first pounding on glass, but she keeps walking, pushing Gogol along the plat-form" (46).

Obviously Gogol's break up with Maxine seems sudden and inexplicable. Again Nair visualizes Moushumi's infidelity to be the main cause of their breaking of marriage bond. But Lahiri develops the plot of the same with the psychological insight. Nair has to pour ten gallons of voluminous novel into one gallon jug of film. So she adopts some remarkable mutations with incision and interpolation to fit the demands of time and to cater the taste of her audience. Though at times, the film fails to bring out the complexity of the novel with its truncations, it captures the heart beat of the novel. Nair summed up in her interview by Paul Fischer: "the book is our mantra and though there are condensations, the characters are pretty much from the book".

Narrative Dissonances

Fiction and Film tell us stories via narratives. But these two genres are different in their techniques, methods, and presentation of narrative, with different code systems. The writer is God-like whose creations are with innate beauty and integrity. But the film maker like sculptor has to chisel his artistic creation with cinematic devices and strategies to enthrall his audience. As stated by Monaco "the structure of the cinema is defined by cinematic codes" (175), as the film lacks language codes. These codes enable us to read film narratives and learn to ascribe its meaning. Lahiri's *The Namesake* in semiotic version and Nair's *The Namesake* in photographic medium have operated on two language systems- one worked wholly on a symbolic platform, while the other worked through the interaction of cinematic codes.

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The point of view of Lahiri's novel, an icy third- person partial omniscience is well suited to capture the confluence of conflicts that churn through the book. The third person narration shifts different perspectives, usually it enters the perspective of Gogol/Nikhil, occasionally sharing the perspective of Ashima, at least once entering the perspective of Ashoke and in one chapter the perspective shifts to Gogol's wife Moushumi. Lahiri persistently spotlights the identity crisis of Gogol's namesake by focusing the narrative choice to consistently call him Gogol not as Nikhil except for one chapter which is in Moushumi's perspective. Moushumi's relationship to Gogol is tied up in confused relationship to her own past. Lahiri unfolds it here: "She'd genuinely liked Nikhil. She'd liked thathe was neither a doctor nor an engineer. She'd liked that he'd changed his name from Gogol to Nikhil… it was a thing that made him somehow new, not the person her mother mentioned" (NS 248). However in the final two paragraphs of the novel the third person narrator describes Gogol Ganguli only in pronoun form and the writer shifts from present to future tense narrative and leave his future identity open. "He will apologize. … He will walk downstairs with his mother, join the crowded party … anxious to return to his room, to be alone, to read the book he had once forsaken" (290).

Lahiri herself claims that her style is plain, restrained and an integral part of the story. She knows how to strike a chord with her readers. Evoked meanings are sweeter than the explicit ones. Symbolism and allusiveness with evoked meanings adds literary beauty than the visual representation of conveyed meanings. Allusions to Nikolai V.Gogol's short story *The Overcoat* permeates throughout the fabrication of Lahiri's novel. Judith Caesar opines: "… as in Nikolai Gogol's short story, the meaning of Lahiri's novel seems to lie not so much in the plot line, as in the style". She adopted the restrained, elusive style and infused the trend of modernists that the "style is the meaning, not merely the means of conveying it".

Lahiri layers on detail after detail, but always left out something essential deliberately. When Ashoke quotes to him, "we all came out of Gogol's Overcoat", Gogol Ganguli asks, "What's that supposed to mean?" His father does not answer, but merely tells him it will make sense to him someday (NS 78). Here the writer does not tell the reader how it makes sense to Ashoke, or how it will later make sense to his son. Lahiri often gives a catalog of the details of the

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surroundings but never depicts what the character feel, who they are to themselves. It is the same technique Lahiri used to convey Gogol's desolation at the loss of his father. She describes all of Ashoke's possessions in intricate detail catalog after catalog to announce Gogol's grief. She describes objects instead of grief, as grief is beyond words. "He sees a pair of his father's sneakers, and a pair of flip-flops …four plates, two mugs, four glasses. In a drawer he finds one knife and two forks… In another cupboard are a box of tea bags, Peek Freans short bread biscuits, a five-pound bag of sugar that has not been poured into a bowl, a tin of evaporated milk" (NS 175). Judith Caesar rightly points out, Lahiri "intends to evoke meanings rather than to convey them" (106). Nair managed to pack such intricate layers of the novel's narrative into grand shows with her cinematic codes and strategies to enthrall her audience.

The film lacks language codes, and "the structure of the cinema is defined by cinematic codes" (Monaco 175). The absence of a narrative subject is to be compensated for by the construction of a "visual narrative instance" which includes *mise-en-scéne* and montage all put together configures the syntax of the film. (Deleyto 219) (quoted in Schmidt). It bequeaths the film some verisimilitude. In adaptation of novels, the director has to invent all *mise-en-scéne* by himself/herself unlike plays. *Mise-en-scéne* refers to almost everything that goes into the composition itself: settings, props, lighting, movement of camera and actors, costumes and soundtrack all put together emulate the composition. Lahiri's novel is not a classic-scene- and dialogue based novel. It is fascinating that many scenes in the film are dilated from little things in the book. Unaccustomed to the western style, Ashima shrivels Gogol's sweaters in the wash tub. He is furious at her, she locks herself in the bathroom then he convinces her with his words of love. This is how Nair an artist of integrity, visualized their bonded relationship. But Lahiri as a writer who breathes words, never thought of visualizing it and in the book it is one throw away sentence "…their first argument had been over a sweater she'd shrunk in the washing machine"(NS 10). Lahiri herself appreciated Nair in her interview by Vibhuti Patel for the "scenes that came out of (small details, throw away lines)".

Lahiri tells the story from a great narrative distance and in present tense that flattens the temporal context of events. The Gangulis are not emoters or talkers with extended conversation in

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her novel. As a result the feel of the character remains a little out of reach. In its cinematic elucidation this distance is bridged through human voice. Human voice has the power to move people's feelings and adds new force to the literary text. Lahiri's characters are just "blurry images" loomed in the mind of the writer in an abstract way in words. But Nair makes them 'real' by making her characters to speak in Bengali, in the film's early scenes. Lahiri accepts that her characters are "not real as the actors made them on screen I have forced my characters to speak English… when I'm writing I hear the words in Bengali on my head … I loved (it)".

The casting seemed all round perfect and Nair used it as vehicles of expression to bring out the literary essence unfurling the themes, character and conflicts. The emotional power of this film rests on the shoulders of Tabu and Irfan khan than on Kal Penn. Many critics commented on their screen chemistry and their endearing performance which gives the film much of its passion.

The sensual force of the spoken word is intensified by the Music in the film. Music reinforces the symbolic richness of the literary work by shedding new light on its "meaning, mood, and textuality" (Fulton108). Nair begins and ends her film *The Namesake* with songs. The sound track of this film is the confluence of Western and Indian classical music, and it parallels the struggles of the family straddling between two cultures. Nair enchants the audience with vibrant Baul songs (folk music by roving minstrels of rural Bengali), Rabindra sangeet (Tagore songs) and Western rap music.

Costume always serves to enhance the narration by implying psychological disposition and social position of characters. In the film Maxine in her black dress signals a cultural conflict when all the Bengalis at Gogol's home garbed in traditional white to mourn the death of Gogol's father Ashoke. Elmes' camera communicates it with visual eloquence. Nair is ebullient and likes dramatic flourishes. Gogol does not shave his head in the book after the death of his father. But Nair used it as a powerful *mise-en-scéne* to show his grief in a dramatic manner. In an interview she exposes this; "We invented that for the story… because it shows me in short hand his (Gogol's) regret … his atonement".

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Montage is an art of creative editing in which series of short shots are edited into a sequence, to condense space, time and information. The montage effect is accomplished by fading one shot into another. The literary narrative of *The Namesake* is premised on the spatial distance between India and America but the adaptation emphasizes the continuity between these sites. By substituting New York for Boston, Nair establishes a visual continuity that bound together Calcutta with New York. Nair's ambition is to "shoot these two cities as if they were one". By this technique Nair perplexed the audience viscerally where they are and thereby highlights the in-between world of immigrants. Nair uses several cinematic techniques to link New York with Calcutta throughout the film. Medium shots and still camera images are consistently used as transitions between countries as well as across time. Nair uses bleached bypass on select scenes throughout the film to link together Ashoke and Ashima's memories of home in India with their present experience in the United States.

Summing up

Jhumps Lahiri and Mira Nair being cultural transplants themselves have crafted the immigrant experience with lucid perception and authority. The literary works are natural expression of emotive feelings from inner heart and soul. So the writer Lahiri neither cared for her own intention nor for that of her audience while conceiving thematic structure and narrative of the novel. Indeed literature is an art for art sake with veiled meanings which adds to its literary beauty, while the film is an art for audience sake. Nair has managed to unveil the intricate layers of the novel into visual vibrant shows with authentic locales, breathing characters and excellent cinematic codes. She probes into the boundary of Lahiri's emotional citadel and snaps Lahiri's poignant feelings of immigrant experience through her visual venture.

In Nair's presentation of Lahiri's text, she has almost achieved the matting of fidelity discourse and preservation of the medium of expression. Nair's end product is not a reduced "book illustration" but a "creative restoration" (Wagner 223). Lahiri acclaims, "It's Mira Nair's stamp" on Lahiri's story. As Bluestone claims, the film maker is not a translator but a new author. Many critics have lauded Nair not only a translator but also a new author as she has magnificently transcoded the source text on celluloid. Nair can also be acclaimed as an aesthetic chemist, who

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came out with an embellished end product using her cinematic codes as catalysts. Thus Jumpha Lahiri's novel *The Namesake* makes a successful journey from verbal art to visual art and promotes a symbiotic relationship between scientific and artistic activities.

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Death, Disillusionment and Despair in Maya Angelou's
I Know Why The Caged Bird Sings

Nidhiya Annie Jacob

Courtesy: http://speechdudes.wordpress.com/tag/maya-angelou/

If growing up is painful for the Southern Black girl,
being aware of her displacement is the rust on
the razor that threatens the throat.
It is an unnecessary insult. (*Caged Bird 9*)

Death, A Major Theme

Death forms a major theme in Angelou's *Caged Bird*. Here, she conceives herself to be a cursed instrument of violent death. Death is viewed at various levels in the text. Angelou deals with a story of girl's growing up and surviving as a young girl in the South of the 1930s and early 1940s. This survival is a painful experience, for a young girl whose world is colored by disillusion and despair; aloneness, self-doubt and a diminished sense of self. Indeed Angelou underscores her diminished sense of self and ruthlessness of her early childhood years when she proclaims in the prologue: "What are you looking at me for? I didn't come to stay..." (*Caged*

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Bird 7). In, "Initiation and Self Discovery" Dolly A. Mcpherson observes, "The words are painfully appropriate, for, the young Angelou, then Marguerite Johnson, is a shy, tensely self-conscious child who believes that her true beauty is obscured" (Order out of Chaos 34). As she struggles to remember her lines, she is conscious of her dual self, which is the constant subject of her fantasies. Beneath the ugly disguise-a lavender taffeta dress re-made from a white woman's discard, broad feet and gap teeth-is the real Marguerite. Such fantasies are ephemeral and the time comes when the young girl must face the painful reality of her being.

An Anecdote

Angelou introduces *Caged Bird* with an anecdote. It is Easter Sunday at the colored Methodist Episcopal Church in Stamps. In celebration of the event, Momma had prepared a lavender taffeta dress for Angelou. Believing it to be the most beautiful dress she has ever seen, she attributes magical properties to it: when worn, the dress will transform Angelou into the lovely, blond and blue eyed sweet little white girl, she actually believes herself to be. But on Easter morning the dress reveals its depressing actuality: It is "a plain, ugly cut-down from a woman's once-was-purple thrown away" (*Caged Bird* 8). Unlike Christ, whose resurrection from death the church is celebrating, Angelou cannot be reborn into another life.

White Fantasy
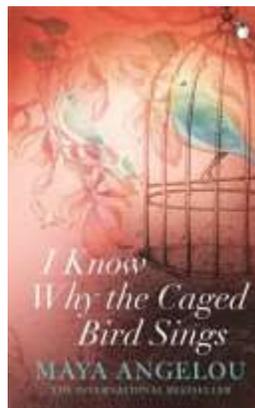
Overcome with the impossibility of her White fantasy, she escapes the church "peeing and crying" (*Caged Bird* 9) her way home. Angelou lives in a hostile world that defines beauty interms of Whiteness and rejects her simply because she is a Black girl. At first Angelou wishes that she could become White, because the White people were considered as beautiful in the world, since growing up Black in White A merica is dangerous, later she sheds her self-loathing and embraces a strong racial identity. Angelou must, indeed, lose control of her body and feelings. "It would probably run right back to my head," (*Caged Bird* 9) she believes, "and my poor head would burst like a dropped water melon, and all the brains and spit and tongue and eyes would roll over the place" (*Caged Bird* 9). By letting go of her bladder – Angelou will not

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die from a busted head. The scene recreates graphically the dynamics of how many young Black girls' disillusionment and imprisonment in American society thereby making her own autobiography a representative of her society.

Although she acknowledges the unnecessary insult of her White fantasy, Angelou neverthless puts the rust on the razor by her awareness of its insidious presence. Immediately striking in the anecdote is Angelou's fantastic belief that "I was really White," (*Caged Bird* 8) that "a cruel fairy step mother, who was understandably jealous of my beauty" (*Caged Bird* 8) had tricked Angelou of her Caucasian birthright.

The fairy tale imagery employed to depict her creation is characteristic of the imaginative and impressionable girl, but the meaning of her tale cannot be overlooked. For, according to her schema, Angelou's identity hinges on the whims of this fairy step mother. If benevolent, she will transform Angelou back into a pretty White girl; if she remains cruel, her spell over Angelou will rest unbroken. When her dress does not produce the longed for results, Angelou is forced to contend with her Blackness. But if she acknowledges this Blackness, Angelou must also acknowledge the existence of an arbitrary and malevolent force beyond her control which dictates her personal and racial identity. As if mourning the death of the lovely White body beyond her possession, Angelou describes her dress as sounding, "like crepe paper on the back of hearses" (Caged Bird 7).

A Symbolic Hearse

In "Death as Metaphor of Self in *I Know Why the Caged Bird Sings*" Lilliane K. Arensberg observes, "Angelou's body indeed becomes a symbolic hearse, containing not only her dead dream, but also a life whose very existence is threatened by the whims of a murderous white culture" (107). Thus death image frequents throughout the early periods of her life.

Angelou and Bailey

In *Caged Bird* the reader meets two children, aged three and four, who are wearing wrist tags that identify them as Marguerite and Bailey Johnson, Jr. A note addressed 'To Whom it may Concern' states that they are travelling alone from Long beach, California to Stamps, Arkansas, to the care of Mrs. Annie Henderson. Angelou explains that he and her brother Bailey were shipped to the home of their paternal grandmother when their parents decided to end their calamitous marriage. Early on, when the young Angelou fantasizes that she is White, blond and beautiful; she does so because, in reality she sees herself as a child whom no one could possibly love certainly not her mother or father who has so totally rejected her. Angelou and Bailey reach their destination safely and gradually adjust to their new life in Stamps becoming integral parts of Grandmother's store religion, of Uncle Willie's life, and of the community itself, a community that closes around the children "as a real mother embraces a stranger's child.

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Warmly but not too familiarly" (*Caged Bird* 10). Angelou was all alone during her early life in Stamps. Here, Angelou shows the deep bonding inherent within the African American social set up that protects its own people from the hostile environment.

Image of the Death Mother

Angelou's mother's character deepens her sorrow in her life. Angelou's image of her dead mother is deeply comforting to the child. The protecting and nurturing maternal love Angelou yearns for is symbolically created through her own tears they, "would fall down my cheeks like warm milk" (*Caged Bird* 430). Consider then, the shock, the affront to her tottering self image as well as to the image of her mother, when Angelou receives her mother's first Christmas presents. Not only is her mother alive, but Angelou herself and her brother had been as good as dead during those early years of separation. Adding insult to injury are the "awful parents" sending them presents – "a tea set, four cups and saucers and tiny spoons- and a doll with blue eyes and rosy cheeks and yellow hair painted on her head" (*Caged Bird* 44).

Exotic and Alien Life of Mother

Symbols of a White world beyond Angelou's reach or everyday experience, these toys not only evidence her mother's exotic and alien life, but also intimate questions of guilt and banishment no five-year-old can answer. The doll, becomes especially, intolerable and Angelou and Bailey, "tore the stuffing out of the doll the day after Christmas" (*Caged Bird* 45).

Abandonment by a dead mother is forgivable, but abandonment by a living one evokes rage, which is so threatening that it must undergo massive repression. Thus, Angelou becomes passive, inhibiting her deep anger and hostility. The fear of abandonment even when living with her mother in St Louis never abates.

Daily Fear of Murder – Celebration of Death

In "Death as Metaphor of Self in *I Know Why the Caged Bird Sings*" Lilliane K. Arensberg observes, "The daily fear of murder at the hands of Whites leads the Southern Black community into the haven of religion and the belief of a blessed reward in the far off bye and bye" (95).

Thus, Sothern Black religion celebrates death, since life itself is too precarious to pin one's hopes on. Even at the revival meeting attended by members from a variety of Southern churches, death continually asserts its presence: the cardboard fans flourished by the worshippers advertise Texarkana's largest Negro funeral parlor. "People whose history and future were threatened each day by extinction," comments Angelou, "Considered that it was only by divine intervention that they were able to live at all" (*Caged Bird* 94). Balancing this image of a White world threatening her own and her people's lives, is Angelou's revenge fantasy of murdering the

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offending Whites. When Dentist Lincoln refuses to treat her toothache, Angelou creates an elaborate revery wherein a Herculean Momma has the cowering dentist pleading for this life: "Yes, ma'am. Thank you for not killing me. Thank you, Mrs. Henderson" (*Caged Bird* 148). For and away the most dramatic instance of this revenge theme occurs the day of Angelou's graduation from Lafayette County Training School.Unable to stand the invited White Speaker's "dead words" which systematically destroy the dreams and aspirations of the Black children and their elders. Angelou wills them all dead.

Violence within the Family

Operating on a more personal level is the violence Angelou witnesses within the members of her own family. Angelou introduces her Uncle Willie by describing his method of pushing her and Bailey into the Store's red heater if they neglect their lessons. Momma, too, does not spare the rod when she believes her grandchildren remiss in hygiene, schooling, manners or piety. But this corporal punishment-executed more in love than in rage- is small matter, indeed, when compared to the fundamental brutality of Angelou's maternal relations in St. Louis. Her maternal grandfather and uncles revel in their own "meanness": "They beat up Whites and Blacks with the same abandon" (*Caged Bird* 55). Even her mother is not immune from her family's violent streak. Once, in retaliation for being cursed, Vivian Baxter, with the aid of her brothers, "Crashed the man's head with a policemen's billy enough to leave him just this side of death" (*Caged Bird* 55). Later Vivian Baxter, again in response to an insult, shoots the partner of her gambling casino.

Rape under the Threat of Death

As the climax of this familial violence, Mr. Freeman's rape is performed under the threat of death: "If you scream, I'm gonna kill Bailey" (*Caged Bird* 63). But her family's response to Angelou's subsequent withdrawal into silent passivity is itself another form of violence: "For a while I was punished for being so uppity that I wouldn't speak; and then came the thrashings, given by any relative who felt himself offended" (*Caged Bird* 70). The rape itself is the most flagrant example of her maternal family's characteristic combination of aggression and neglect. Not only is Mr. Freeman her mother's lover, but mother and children all live under his roof. Ruthless in her quest for material comfort, Vivian Baxter is not above taking full advantage of Freeman's obvious adoration. Already at eight a sagacious observer, Angelou responds with mixed emotions to her mother's relationship with Freeman.

Pitiable Flight of Young Angelou

Angelou's sympathy for Freeman has another cause: She feels as neglected by Vivian Baxter as he does. And while Freeman's motives in the earlier masturbatory episodes and even the rape itself probably stem as much from revenge against the mother as easy access to the

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daughter, Angelou's own need for attention and physical closeness cannot be overlooked. Angelou writes, "Then came the nice part. He held me so softly that I wished he wouldn't ever let me go. I felt at home. This was probably my real father and we had found each other at last" (*Caged Bird* 60). These words underline the pitiable plight of young Angelou who is unable to distinguish lust from paternal love, Angelou projects into Freeman this physical warmth missing from all her relationships with adults. "I began to feel lonely for Mr. Freeman and the encasement of his big arms," Angelou recalls, "Before, my world had been Bailey, food, Momma, the Store, reading books and Uncle Willie. Now, for the first time, it included physical contact" (*Caged Bird* 61).

In "Learning to Live: When the Bird Breaks from the Cage," Opal Moore observes, "Angelou also reveals the manner by which an adult manipulates a child's desire for love as thin camouflage for his own crude motives"(75). Freeman's subsequent murder, after he is kicked to death by her uncles, evokes overwhelming guilt in Angelou. At Freeman's trial Angelou gives false testimony about their encounters, and now, "A man was dead because I lied" (*Caged Bird* 69). Associating her spoken word with death, Angelou stops talking. In "The Daughter's Seduction: Sexual Violence and Literary History," Christine Froula observes, "Taking his death as proof that her words have power to kill she descends into a silence that lasts for a year" (98).

A Bearer of Death and Violence

Angelou looks at herself as a bearer of death and violence, this is noticed when she claims that, "I had sold myself to the Devil and there could be no escape" (*Caged Bird* 70). Angelou conceives herself to be the cursed instrument of violent death. This conviction is part of the pattern of self-rejection and inferiority, well-established within Angelou's psyche. It lies but one small step beyond a personal sense of inherent gross repulsiveness. Introjecting this repulsiveness- which she believes everyone except Bailey feels towards her- Angelou generalizes on her role in Freeman's death and perceive herself as death's tool.

As a vessel containing a death-inducing fluid, Angelou must control the physical force within her with all the strength and will she can muster. Thus, her resolve not to speak, and her consequent impassivity become outward manifestations of an inner struggle. This same struggle is the one which opens Angelou's autobiography. While trying to come to terms with death at a metaphoric level, she is terribly shocked to realize death- at the physical level. Angelou's fears come true; after her rape. She is again banished to Stamps. Upon her return to Stamps, after her violent physical abuse, Angelou projects her own death-like inertness on the whole town. It is described as, "Exactly what I wanted, without will or consciousness...Entering Stamps, I had the feeling that I was stepping over the border lines of the map and would fall, without fear, right off the end of the world. Nothing more could happen, for in Stamps nothing happened" (*Caged Bird* 71).

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Focus on Self-Extinction, More Humour than Pathos

Angelou's second residence in Stamps includes episodes wherein Angelou considers her own death, but these are generally handled more with humor than pathos. At any rate, the very abundance of references to her own extinction, regardless of Angelou's tone, is evidence of this theme's powerful hold over both the actor's and the author's unconscious mind. Three examples out of many will suffice. When cautioned by Mrs. Flowers to handle her books well, Angelou can only imagine the most extreme punishment if she proves negligent: "Death would be too kind and brief" (*Caged Bird* 78). Later, having survived to see the day of her graduation,

Winning Reprieve and Recognition of Own Mortality

Angelou relates that "Somewhere in my fatalism I had expected to die, accidentally, and never have the chance to walk up the stairs in the auditorium and gracefully receive my hard-earned diploma. Out of God's merciful bosom I had won reprieve" (*Caged Bird* 136). Again, referring to the overwhelming sway books had over both her and Bailey's imaginations, Angelou writes that, "Ever since we read 'The Fall of the House of Usher,' we had made a pact that neither of us would allow the other to be buried without making 'absolutely, positively sure' that the person was dead" (*Caged Bird* 152). Included in this part of her experience is Angelou's first conscious cognizance of her own mortality. Angelou devotes an entire chapter to this crucial aspect of her identity.

Beneath the mock-Gothic melodrama of Mrs. Taylor's funeral and her posthumous nocturnal returns to visit her husband, exists Angelou's real and growing apprehension of her own mortal state: " I had never considered before that dying, death, dead, passed away, were words and phrases that might be even faintly connected with me" (*Caged Bird* 124). This drift towards death is arrested when Angelou moves to California. Just as Stamps reflects Angelou's impassivity, so does San Francisco evoke her resiliency; while Stamps projects the worst side of Angelou, so San Francisco affirms the best. In San Francisco, Angelou's own identity happily merges with her environs.

Death - Pivotal to Maya Angelou's Sense of Self

Death in its many manifestations is, indeed, pivotal to Maya Angelou's sense of self. The tension between Angelou's quest for a positive, life- affirming identity and her obsession with annihilation provide the unconscious dynamism affecting all aspects of her narrative, and endowing it with power and conviction. Thus, the ultimate challenge to death is Angelou's own active assertion of self and her willingness to her annihilation and overcome it. Angelou concludes her autobiography with the birth of her son which is the final evidence of the substantive power of death as metaphor of self in *Caged Bird*. Her body, which she had earlier described as not only ugly and awkward but also contaminated with a death – inducing power,

brings forth a living child. Through the rape incident Angelou throws light on the level of vulnerability of the African American female, irrespective of their age. Through the incident at the Easter day and her High school graduation she showcases the horrible plight of every African American and their dream to die and end their agony in being an outcast in their own country.

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Manu Joseph's *Serious Men* –
An Indian Postmodern Bizarre of Juxtapositions and Playfulness

M. Subha, Ph.D. Research Scholar
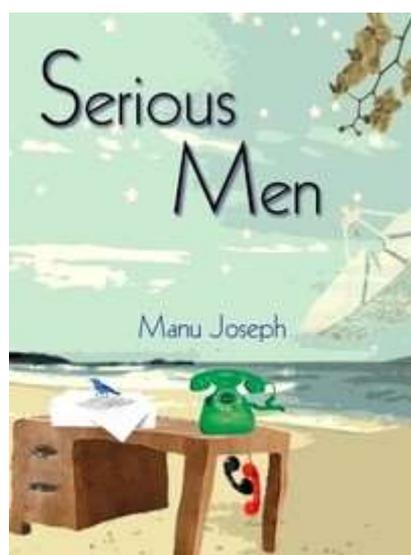
Abstract

21st Century Indian Postmodern era consists of fast life, fast food, dead-end-job, obesity, vulgarity, etc. Manu Joseph's debut novel *The Serious Men* (2010) presents caste conflict with politically incorrect statements. It is a deprived man's angst and vengeance. It is the story of vindictiveness of a Dalit (supposedly lower caste within the Hindu caste hierarchy) over Brahmins (supposedly upper caste within the Hindu caste hierarchy). Undeniably this is one part of the multifaceted Indian reality. This novel is an original byproduct of a land of controversies, and it registers the contemporary crisis in the universal language.

Ayyan Mani, the antagonist, perceives that "The Brahmins had nowhere to go now but to suffer in silence or to flee to non-vegetarian lands" (SM 82). Throughout the novel Manu Joseph has juxtaposed the extremities of characters, their thoughts and attitudes. For instance, when Ayyan Mani thinks of his wife, when she first walked into his house with a newly married bridal fear, she was so beautiful "on the first night, when he sat beside her on the conjugal mattress that was filled with funeral roses left by neighbours and friends" (SM

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16). And frequently he gets in to the mind – voice (stream of conscious technique) to escape from the humdrum of reality. Then he builds small plots around his ten year old son Adi to create a myth, which finally overtakes him.

The novel is a satire on "class, love, relationships and our veneration of science" (SM) that is aimed at the reformation of contemporary absurdity of human life. This paper is an attempt to explain the features of a postmodern Indian novel which is a "metafiction" that carries Indian reality up to the horizon.

Beginnings of Indian Postmodern Fiction

Indian Postmodern novels started evolving after the publication of Salman Rushdie's *Midnight's Children* (1980)*,* which is an amalgam of fantasy and reality. *Longman's Dictionary of Contemporary English* defines it: "a style of Building, painting, writing, etc., developed in the late 20th century that uses a mixture of old and new styles as a reaction against MODERNISM". It is mainly a reflection of contemporary life in art, literature etc. with all its naivety. It is neither the acceptance nor the denial of modernism. Fragmentation, Paradox, Questionable narrators, Playfulness, Juxtapositions, Black-Humour, Irony, Non-linear presentations of time as well as characters, and Promotion of ethics are some qualities that are attributed to a postmodern novel. In India the backdrop is complicated with multi-lingual and multi-religious features.

Some Focus of Indian Postmodern Writers

Indian Postmodern writers like Aravind Adiga and Manu Joseph depict Corruption as a main theme in their novels. It is noticeable that reality and fiction are the same in postmodern writing. Colonial oppression followed by post-colonial impact of foreign Governments as well as Private Investors on Indian Economy has led to a drastic change on all classes of people in India. These are the darker sides of the Indian life presented in a comic way.

Manu Joseph, Author of *Serious Men*

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Courtesy: http://en.wikipedia.org/wiki/Manu_Joseph

Manu Joseph is the editor of the Indian newsweekly, OPEN, and a columnist with the *International Herald Tribune*, the global edition of *The New York Times*. *Serious Men* (2010) is his debut novel that won *The Hindu Literary Prize* and *The American PEN/OPEN Book Award*. It is also shortlisted for *The Man Asian Literary Prize* and *The PG Wodehouse Literary Prize* for the best comic novel. *Serious Men* is an acute representation of India in 2008. It is notable that   Twan Eng, a contemporary Chinese writer who is shortlisted for 2012 *Man Booker* Prize considers,

> Moments in time when the world is changing bring out the best and worst in people. A character who doesn't have hard choices to make doesn't appeal to me as a writer and a reader….I am interested in exploring realistic and flawed characters. I don't set out to judge or preach morality but to convey what all of us have to confront daily-our own flaws, weaknesses and strengths. (Hindu 2)

Manu Joseph also holds a similar position. Joseph explains, while

> Indian writers in English usually take a very sympathetic and compassionate view of the poor, and I find that fake and condescending. (Joseph)

The Antagonist

In the contemporary Indian novels in English including Arvind Adiga's *The White Tiger,* an Antagonist presents the story to the reader. There is a shift from protagonist's point of view to that of Antagonist. Ayyan Mani is the Antagonist of this novel. He is a highly

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cynical and deprived man of the Dalit Community in 21st Century India. Manu Joseph's scrutinizing eyes points out that in India everywhere there is caste system including the roads,

> The cars their faces frowning in a superior way through the bonnet grilles, were the Brahmins. They were the higher than the motorcycles who were higher than the pedestrians. The cycles were lowest of the low. Even the pedestrians pretended that they didn't see them. The bus has to be something in this structure, and Ayyan decided it was him. Lowly, but formidable and beyond torment. (SM 82)

Ayyan Mani's cynicism and filthy mind can be best understood by his mind voice while observing the women and girls in Worli Seashore in Mumbai,

> Solitary young women in good shoes walked hastily, as if they were fleeing from the fate of looking like their mothers….He imagined they were all in the ecstasy of being seduced by him….there were girls who had never exercised before. They had arrived after a sudden engagement to a suitable boy, and they walked with very long strides as though they were measuring the coastline. They had to shed fat quickly before the bridal night when they might yield on the pollen of a floral bed to a stranger. (SM 3)

Ayyan Mani is a practical philosopher, who doesn't know how to show a cultured indifference. He says to Oja, his wife, "If you stare long enough at serious people they will begin to appear comical" (SM 4). He is a womanizer as beautiful women always depressed him. He knew well that he is like stray dogs that look at good stock.

Manu Joseph satirizes all the human relationships; among the lovers that were found in the seashore some of them were even married to each other and it is the acute reality. Ayyan is 39 years old and he is living in BDD Chawl, a slum built by the colonial rulers as housing for textile workers in which each family is consigned a room of fifteen feet in length and ten feet in width. The buildings were converted into prison to shove in the freedom-fighters. Now over eighty thousand people live in the Chawl.

An ordinary middle class man's craving is very clear in the following lines,

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Because what a man really wanted was to be bigger than his friends… Ayyan saw a young couple come down the steps. 'All well?' he asked. The boy smiled shyly. He was holding a travel bag. Ayyan knew that the bag was empty. It was a sign of love. In some rooms here, over a dozen lived. So the newly-weds slept on the illegal wooden lofts with the unspoken assurance that the rest of the family down below would not look up. Every now and then, in continent couples went to cheap lodges in Parel or Worli….some carried their wedding albums too, in case the cops raided. They spent a day in a whole bed that was entirely their own and returned with fond memories of room-service and love. (SM 8)

Ayyan's three brothers died of bleeding livers and his father died of tuberculosis, the most common disease in lower strata of Indian life. Ayyan's wife Oja is a typical Indian house wife who sacrifices everything for the sake of her son Adi's future. She delves into Tamil soap operas. She is like the other women of BDD Chawl who yield to their men without any protest. They never had any quest, and they never knew what fulfillment is.

Ayyan's most dangerous mannerism is that he always watches others. He is fascinated by the rich people and their mannerism. He has observed well that rich people have a name for everything including the time that they spend with their family. They call it 'Quality Time'. He is the one who always compares himself with the rich and educated men. This quality induces him to create all the evil.

When Ayyan received the intimation from Adi's school that he must meet his teachers the next day, Ayyan gauged it well that it should be because of his son's mischief. Ayyan used to train his son Adi to pose extraordinary questions like, 'what is gravity made of miss?', 'why are leaves green?'Adi puts his teachers in happy delirium, by asking these at the age of ten. He weaves a plot around his son that he is extraordinary. Ayyan is partly a psycho who finds relaxation in dreaming about seducing the weaker sex. He is quite convinced that he can't accomplish anything more than the ordinary survival, so he achieves his autocracy in his imagination. His impotency makes him to escape from reality. He wants to become a 'Free Man'. His life's purpose is very trivial that he married to have sex anytime of the day or night.

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Ayyan met Adi's Principal Sister Chastity. As Ayyan expected she complained about his extraordinary questions. Sister Chastity always insists on him to get converted to Christianity as there are more monetary benefits. But he is a Hindu-turned, Buddhist-turned avenger of Dalits. Somehow at one stage he gathered courage to answer her back that it is against the Indian Constitution to say "Christ is the true Lord" (SM 95).

All through his past thirty-nine years either he has travelled into his escapist dream world or and he never ever failed to cause the even the minimum inconvenience to the Brahmins. He is working as a personal assistant to Arvind Acharya, astronomer in the Institute of Theory and Research.

Acharya's character is juxtaposed with Ayyan's. If somebody asks how your nose looks like, according to his wife Lavanya he didn't know even that. He is the head of the Institute. Ayyan's observation didn't let the professors free, because, even after spending crores of puplic money, 'man knows nothing yet. Nothing' (SM 24).

Acharya is the head of the Institute. He is trying to prove his own theory that the microscopic aliens are falling from the sky. He is going to send a hot air balloon at the height of forty-one kilometers with four sterilized metal containers to capture the falling microbes. At such altitude no living thing can survive. So if there is any microbe found, it is undeniably from the sky.

The Protagonist

For the first part of the novel the author highlights Ayyan Mani, and for the second Part, Acharya is the protagonist, who is sincere, genuine, who cannot stop himself from falling in love with Oparna Goushmoulik, the head of Astrobiology department, and the head of the Balloon Mission project. The only solace to the reader is that after all he is linear in his character. He is highly intelligent but less tactful, the one who couldn't identify that one of his phones is slightly askew and he is overheard by his assistant constantly.

Ayyan and Acharya are entirely contrastive characters. Acharya's over-indulgence in his research made him not to notice Ayyan's own writings in the notice board as quotes. Ayyan elucidates the research process thus:

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'What is this Mani?' the peon asked with sudden curiosity. 'Do you ever understand these things that land on your table?'

'I do, my friend, I do, Ayyan said, and tried to think of a way to explain, 'The chap who has written this is trying to say that an object far, far away in space is a type of star'.

'That's it?' the peon said almost angrily.

Yes, that's it. 'And this type of star has a name', Ayyan said. 'White Dwarf'

That made the peon giggle.

'One year later, Ayyan whispered, another man will say, "No.no, it is not a White Dwarf, it is a Brown Dwarf". A year later, someone else will say, "No, no it is not a Brown Dwarf, It is not a star at all, it is a planet". Then they will argue over whether it is a rocky planet or a gaseous planet and whether there is water out there. That's the game, my friend, that's exactly the game'. (SM 26)

The Convivial Deputy Director

Jana Nambodri is the convivial deputy Director of the Institute. He wants to scan the skies with Radio Telescopes and search for alien signals. There is only minimal difference between theory of aliens in the form of small microbes and searching for alien signals, but these two highly learned men keep on quarrelling to carry out their own projects. This trivializes the importance of a research work. And it is an attack on our veneration of science. Manu Joseph narrates the relationship between a student and professor (Jana) in a more sardonic way thus,

His (Jana) only recourse was the parties thrown by his unscientific friends where young girls gathered around him when they heard he was a radio astronomer. He loved it when their delicate bodies, so slight stood close to him, their legs so naked, their vodka eyes asking him what exactly he did, and their intelligent nods of incomprehension. He began with astronomy and told them what jazz was and in a naughty way made fun of Bryan Adams. He would search their pretty faces for one-minute crushes. He loved the young and spoke to them in their language. (SM 76)

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Oparna, the Balloon Mission Project Head

On the other hand Oparna Goshmoulik, the head of the Balloon Mission project, is always a feast for these men. Apart from being highly learned there is no other symptom of stature. She was a 'commotion', 'Aged scientists always veered towards her, 'in the overtures of mentoring; they tried to smell her breath'(SM 29). Manu Joseph raises his queries against feminism through Ayyan Mani,

> But what great subjugations did these women suffer, what were they denied by their fathers, what opportunities didn't they get, what weren't they fed, why were they so obsessed with their own womanhood?

Juxtapositions of Indian Womanhood

These educated and posh women are more dangerous kind than the uneducated typical Indian house wives like Oja. They (Oparna and Oja) are the juxtapositions of Indian womanhood. Ten years back Ayyan worked as a sales person in Eureka Forbes. He loved typists, secretaries, and shop attendants, and dragged them by his general knowledge and his jokes about Brahmins.

> They would let him squeeze their breasts on the Worli Seaface. Then misled by decency they would ask for marriage….infatuation fondled and love cried…. He left them in the knowledge that they could cash their virginity somewhere else (SM 30)

And he has also met the

> Hungry house wives, whose saris sometimes slipped off their blouses as they innocently enquired in how many colours the vacuum cleaners came, whose nightgowns rose in the tempest of a table fan, or who answered the door in a wet towel that they flung away upon the incandescent sight of the Eureka Forbes salesman. (SM 83)

They are the insatiable housewives of the postmodern India. There are evidences through the eyes of Ayyan Mani that in India the women are liberated at least in half rate. Because,

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He also saw men scoop the shit of their babies, and once he even saw a man in an apron take the dishes from the dining table to the kitchen sink. They were the new men. In time their numbers increased and he saw them anywhere now, standing defeated next to their women. (SM 83)

As a well exposed man to women, Ayyan rightly assessed Oparna's cunningness and always disliked her. Still Ayyan is a typical bourgeois womanizer, who didn't leave even Oparna to be seduced in his daydreaming. It is his world of escapism where he could attain the pleasure that he couldn't accomplish in his reality.

Men and Women Weeping Together

Manu Joseph empathizes with the saddest sights of the world. It strikes noticeable contrast with his punching satire,

A couple weeping together. At their failed love, or at the ruins of their home demolished by the municipality or at the funeral of their child. There is something about a man and a woman weeping together. Nothing is more heart-breaking. (SM 31)

The author can take everything to its extremity. Though the author empathizes the novel doesn't raise emotions. It makes the reader stunned. Positive as well as the negative sides of life and its contents are presented throughout the novel, it forebodes futility. Manu Joseph writes:

Especially the widowhood of her (Lavanya) friends and cousins. These women began to grow healthier after the departure of their men. Their lugubrious eyes filled with life and their skin began to glow. (SM 67)

These postmodern characters, in one way or the other, were afflicted by some mental disease. They create their own world of escapism. Topolov's *Superman* is where Arvind Acharya escapes frequently, as far as he has understood that it is the superman who puts the people in misery, and it is the KGB agents who save the world. Ayyan Mani's fulfillment is in creating plots around his ten year old son Aditya Mani. By bribing *Yug* daily's reporter he got the snippet in the newspaper titled 'A Special Boy' telling that Adi is selected by the Department for Scientific Education and Excellence of Switzerland to go to Geneva on

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scholarship. He will spend one month with top scientists in Geneva. By showing the newspaper to the other residents of BDD Chawl, Ayyan felt so haughty. This is what he wanted to accomplish in reality, but he couldn't.

Second Plot of Ayyan Mani for His Son

Ayyan Mani's second plot on his son is that he got an opportunity through Sister Chastity to be a participant of honour in inter-school quiz competition. As usual in the headmistress room the phone was on the table. Sister Charity went out leaving Ayyan and his son in the room. Ayyan Mani made a call to his mobile. After coming out of the room he overheard a few quiz questions that were discussed, and he wrote down everything. He made Adi to master the answers. On the day of quiz finals, even better than what he expected, Adi cracked all the answers even before the question was raised. This made Ayyan to feel proud that he is the father of the 'Genius'.

Contrasts

Ayyan Mani's tactful character is juxtaposed along with Acharya's innocence. One is self-educated and another is highly educated. According to his wife, Acharya doesn't know anything except his studies and research. But Ayyan is an exhaustive elucidator of everything. His innocence is proved when he couldn't hide his intercourse with Oparna. As he expected, he lost his wife. But Ayyan is not linear like Arvind to disclose all his ex-affairs to his wife. He knew how to put the receiver askew in his professor's room and eaves drop everything. And he knew well how to read all the letters that come to Acharya without his knowledge, and repair an opened envelope. He knew how to keep everything as a secret and to look like sincere, genuine, dutiful, and loveable. Acharya regrets his flaws, but Ayyan doesn't know what it is.

India's rich and poverty are juxtaposed. And it is the story of how the poor overtake the rich.

> Some made faces in front of a camera. This is more or less what big people did, the beneficiaries of the millenniums, at the end of the tunnel of time…. They could have lived in a building that had a lift, and when they entered the kind of restaurants where emaciated man parked the cars of the fat men they would not be so frightened by the calm of the cold air inside and the smell of

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mild spices and the difficult names of fish. It was so easy to be the big people. All you had to be born in the homes where they were born. (SM 81)

While this is the condition of rich people in India, its impoverishment could be understood by another incident. Soon after his studies Acharya joined the Indian Space program that had been done secretly in a small town in Kerala.

But he soon realized how impoverished the Indian Government was, and how the whole space ambition was just a pathetic attempt of a miserable nation to find respect in a world that had moved ahead. (SM 153)

Living in Delusion

This juxtaposed world is full of people who want to live in delusion. Acharya and Lavanya live in the delusion of their daughter Shruthi's presence in the form of 7.45 am alarm. They don't want to disable it. She married an engineer, and lives in California now. Indians prefer everything American except being left alone in their old age. Ayyan and Oja live in the delusion of myth that their son is a genius. Temporarily Oparna and Acharya lived in love paranoia that their affair may be revealed at any time. In fact, Oparna was only as old as Shruthi. Second World War and the Post-Colonial pressures have filled the human minds with despair. It seems that there is no such thing called innate goodness.

The pinnacle of irony happens in the narration when Lavanya leaves Acharya with tears in her eyes (mourning the death of her cousin Anju's death) in the airport terminal. A young couple took it as she is crying due to the romantic distress of separation. "They gave the seniors an exaggerated look of approval. 'So cute, the girl said' (SM 157)"

A Third Plot of Ayyan Mani

The next plot Ayyan weaved around his son is the recitation of First Thousand Prime Numbers. By birth Adi is deaf by his left ear. He used to wear a hearing aid. But he used it in the right ear during his recitation (It was a *walkman* earpiece), Ayyan also requested the reporter not to photograph him when he is wearing hearing aid since they don't want their son to be known a physically challenged person. Though the photographer magnanimously accepted it, unfortunately it is the photo with the hearing aid that came out in print. Again there came a story of genius in print.

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Oparna avenged Acharya as a return to her failed conjugal love. She contaminated one of the four samplers sent above. Acharya was unaware of this. When finally the project failed she wrote a resignation letter to the Ministry informing that she was compelled by Acharya to do so. There came an enquiry committee, Acharya was demeaned. Jana was raised to the level of Director. But Jana committed a major blunder that he slighted the Dalits Now Ayyan was the only solace to Acharya. Ayyan arranged the basement lab for Acharya without the permission of the management. Somehow he got two hundred questions that would be asked in the entrance exam. Adi passed the exam.

Ayyan keeps on adding plots because he wants to give the impression to his wife that they are heading towards a spectacular future. This craze makes him steal the entrance exam question paper from the institute. Only graduates are eligible to sit for this exam. Ayyan revealed the recorded conversation between Acharya and Oparna. It was Oparna's confession. And Jana's assault too. So Acharya regained his position in the institute. But now "Ayyan felt the impoverishment of serving a lesser regime" (SM 287).

To Conclude

Jana's assault created a communal riot in the Institute. All the peons went on strike. The Institute was completely damaged by the rioters. Though Ayyan has said that there is no more play, he couldn't cease. His plots are his unfulfilled aspirations in reality. At least temporarily he wants to achieve fake success to create the myth that he is bigger than his neighbours. The stress of the contemporary life makes the individuals to accomplish their aspiration by going beyond the ethical means. It is not that they are unaware of the danger, but it becomes inevitable.

The title *Serious Men* clearly states that the men who are supposed to be serious in their aspiration are very trivially running after their mortal pleasures. It denotes the opposite of what it is. Unless men resolve themselves to strictly adhere to the social practice with ethical codes, peacefulness will sway somewhere in the clouds, not reachable. A Postmodern escapist fails to survive mentally. Despair, Paranoia and Delusion fill their world. All these juxtapositions show the upcoming change in the Indian Human attitude. And there is a radical shift in the handling of theme from personal to social in Indian novel in English. And Manu Joseph has daringly fictionalized the Indian Communal clash, which is threatening as far as the social life is concerned.

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Association between Bandwidths of Vowel Formants and Age, Gender and Consonant Context in Telugu

Krishna Y., Ph.D. (Sp. & Hg.), CCC-A
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Introduction

Communication in general can be considered as the process involved in generation, transmission, or reception of messages to oneself or another which is usually mutually understood set of signs. To understand human speech communication, one needs to have knowledge of the speech code and its' characteristics. The speech code differs based on linguistic rules of the language and organs involved in speech production. The speech code also differs based on the anatomical variation that exists between gender and age groups.

Human speech sounds are produced with the vocal cords vibration in the glottis and then transmitted into the vocal tract. The vibrations determine the fundamental frequency of the sound and the resonances in the vocal tract are known as formants (Pickett, 1996). Each format frequency thus produced has a varying bandwidth depending upon the spread of energy which is dependent on the oral structures, dampening of energy and place of articulation.

Vowels

Acoustically, vowels are characterized by formant pattern, spectrum, duration, bandwidth, amplitude and fundamental frequency. Among these, it is believed that, formant pattern, duration and fundamental frequency play a major role in the vowel perception (Pickett, 1980). Formant bandwidth is the difference in frequency between the points on either side of the peak which have amplitude that corresponds to 3 dB down from the peak.

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Damping of the formants was first reported by Fletcher in 1929 and gave a bandwidth of 500 nepers per second, corresponding to 159 cps, for the first formant of natural vowel /a/. Dunn (1961) in his review reported that, there were considerable variations in the band widths obtained by various authors, and this could be due to the method they obtained and the context they used.

Resonant Frequency Bandwidth

Resonant Frequency Bandwidth estimation is very essential in understanding the quality of spoken vowels and vocal tract acoustics (Yasojima, Takahashi & Tohyama, 2006). Bandwidth can be calculated using different methods. Initially with the help of Fourier analysis using Oscillograms (Dunn, 1961) was calculated which questioned on its reliability and the accuracy. Later, Bogert (Dunn, 1961) introduced Bandwidth analysis using the sound spectrograph with sectioner. Another method used was curve fitting method, where true resonance curves of different widths were calculated and plotted in amplitude and frequency scales of spectrogram. However, its accuracy was questioned based on the calculations used for obtained curves (Dunn, 1961).

Bandwidth of the resonant frequency can also be estimated using Clustered Line-Spectrum Modeling (CLSM) (Yosida, Kazama & Toyama, 2001). In this model, the formant frequencies are subjected to analysis where in the bandwidth is calculated by decaying the signal. According to Dunn (1961) the Bandwidths varied from 39 cps to 130 cps for the first formant, 50 to 190 cps for the second formant and 70 to 260 cps for the third formant based on the technique used.

Male and Female Speakers

The bandwidths increased for both male and female speakers as the formant frequencies increased. The bandwidths for females also had greater variation and were wider compared to

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males (Yasojima et al., 2006). Formant bandwidth has little effect on the quality or intelligibility of isolated vowels (Klatt, 1982; Rosner & Pickering, 1994); however, it has an effect on the identification of vowels in competition with other vowels (Cheveigne, 1999). The author inferred that at constant root mean square amplitude, identification of a vowel is enhanced by sharpening its formants, or widening those of its competitor.

Telugu

Telugu, one of the four major Dravidian languages (the others being Kannada, Tamil and Malayalam), is the second most widely spoken language in India. Telugu has ten basic vowels, among which, five are short and five long (Duggirala, 2005). In modern Telugu, two short and long vowels (/{/, /{:/) have been introduced (Krishnamurti, 1961). In the published literature in Telugu language, studies have not studied the association between the bandwidth of the vowels and age, gender and consonant context they appear.

The aim of the present study, which is part of larger study (Krishna, 2009) is to understand the association between the bandwidth of the formant frequencies and age, gender consonant context they appear in Telugu language.

Method

Material

A list of 60 meaningful words (Krishna, 2009) consisting of all ten short and long vowels present in Telugu, in all possible preceding consonant and semivowel (CVCCV/CVCV) context was used. The target word was embedded in the final position of a carrier sentence "/i: padamu (target word) /" (This word is _____), so as to obtain reasonable uniform stress and intonation patterns (Bennett, 1981; Most, Amir & Tobin, 2000). The words were grouped based on manner and place of articulation and voicing feature of the preceding consonant. The influence of the first consonant on the fundamental frequency of the first vowel in the CVCV/CVCCV context was studied.

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Participants

A total of 72 Telugu speaking normal individuals from three different regions (Coastal, Rayalaseema and Telengana) in three different age groups (Group I: 06 to 09 years; Group II: 13 – 15 years; Group III: 20 – 30 years) with equal gender ratio participated in the study. The mean age of Group I was 8 years, Group II - 13 years and Group III-23 years. All the participants were born in Andhra Pradesh and were native Telugu speakers. A qualified Audiologist and Speech-Language Pathologist evaluated and certified their speech, language, and hearing, as being normal at the time of data collection. The investigator has selected participants from three age groups, two gender (male and female) and three regions (Coastal, Rayalaseema and Telengana) so as to study the influence of age, gender and region.

Method

After an informed consent, the randomly selected participants from the respective groups were comfortably seated in a quiet room and speech sample was recorded using condenser microphone and Wave Surfer recording software. The participants were asked to read three times the sentence presented to them visually. Researcher selected perceptually best produced word, and was extracted using Adobe Audition 3 for the further analysis. The speech sample was recorded at a sampling rate of 22,050 kHz and bit rate of 256 kbps. A total of 4320 samples were analyzed using Computerized Speech Lab (CSL) 4500 for the analysis of fundamental frequency of the target vowel present in the target word. An anti-aliasing filter with a 10 kHz cutoff frequency was used before A/D conversion and a pre-emphasis factor of 0.8 was applied.

The target vowel was selected from its' onset to the offset. The onset and the offset of a vowel are determined by the presence and absence of clearly visible first two formants on the spectrogram respectively. (Krause, 1982; Gopal, 1987). Formant bandwidth was calculated from

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the spectrogram by identifying each format frequencies. Formant bandwidth values were recorded from the CSL.

The researcher re-measured 10% of the tokens (random selection) after 6 months of the first measure for intra-judge reliability. Results from the paired *t*-test suggest that the two measures are highly reliable ($t_{(431)} = 1.026$, $p = 0.309$). An experienced speech pathologist, unaware of the purpose of the study, measured temporal and spectral characteristics of 10% of the tokens (random selection) for inter-judge reliability. Results from the paired *t*-test suggest that the two measures are highly reliable ($t_{(431)} = 0.10$, $p = 0.920$).

Mean and standard deviation was used to summarize the variations in Bandwidths of the vowels. To evaluate the effect covariates and their association (age and gender) on bandwidth and to understand the influence of preceding consonant and individual variations on the fundamental frequency a multilevel approach (Quene & Bergh, 2004) was used. All analysis was carried out using SPSS 16 and MlWin 1.1.

Results and Discussion

The bandwidths of the formant frequencies F1, F2 and F3 (B1, B2 and B3 respectively) of all the short and long vowels are given in Table 1.

Table 1: Mean B1, B2 and B3 (Hz) and SD for all short and long vowels

N=4320

Vowel	B1		B2		B3	
	Mean	SD	Mean	SD	Mean	SD
/i/	58.55	18.59	133.97	17.53	229.9	18.54
/e/	56.39	17.04	137.73	16.04	230.26	17.62
/a/	57.71	20.19	137.11	15.04	228.3	17.84

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/o/	57.78	19.05	134.75	16.48	230.37	16.63
/u/	56.69	19.25	136.9	17.1	229.98	19.34
/i:/	58.07	19.44	134.07	17	229.93	14.58
/e:/	55.51	16.95	137.63	17	231.93	17.44
/a:/	58.07	23.69	137.57	16.04	228.91	17.95
/o:/	56.95	19.18	136.12	18.42	227.36	20.06
/u:/	56.16	21.47	134.67	15.27	229.81	17.9

Scrutiny of the collected data revealed the front high short and long vowels /i/ and /i:/ had larger mean bandwidth B1 compared to front mid vowel /e/. The front mid short and long vowels /e/ and /e:/ had larger mean bandwidth B2 as compared to front high vowels /i/ and /i:/. The front high short and long vowels /o/ and /i:/ had larger mean bandwidth B3 as compared to vowels /a/ and /o/. Central vowels had larger mean bandwidth for F1 and F2 while front vowels had larger mean bandwidth for F3. It was also observed that, mean B1 and B2 varied with increase in the phonetic length of the vowel.

Further to study on the association between age, gender and region and it's kind with B1, B2 and B3 of the vowels studied were addressed by Random intercept model. The results for B1, B2 and B3 are given in Tables 2, 3 and 4 respectively.

Table 2: Statistical analysis using random intercept model for B1

N=4320

Covariates	Estimate	Std. Error	Wald ratio	P value*
Constant (β_{0ij})	68.94	1.07	64.43	< 0.01
Age (β_{1ijk})	-4.89	1.01	-4.84	< 0.01
Gender (β_{2ijk})	0.52	0.13	4	< 0.01
Region (β_{3ijk})	-4.86	0.36	-13.5	< 0.01

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Variance components	
Random Error:	374.95
Consonant Level:	0.00
Individual level:	0.00
Total variation:	374.95
-2*log likelihood(IGLS) = 37416.36	

significant at 0.05 level

Table 3: Statistical analysis using random intercept model for B2

N=4320

Covariates	Estimate	Std. Error	Wald ratio	P value*
Constant (β_{0ij})	137.59	0.93	147.95	< 0.01
Age (β_{1ijk})	2.75	0.86	3.19	< 0.01
Gender (β_{2ijk})	-0.34	0.11	-3.09	< 0.01
Region (β_{3ijk})	-0.74	0.31	-2.39	0.01
Variance components				
Random Error:	269.19			
Consonant Level:	2.09			
Individual level:	0.13			
Total variation:	271.41			
-2*log likelihood(IGLS) = 35594.57				

significant at 0.05 level

Table 4: Statistical analysis using random intercept model for B3

N=4320

Covariates	Estimate	Std. Error	Wald ratio	P value*
Constant (β_{0ij})	226.00	1.08	209.26	< 0.01

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Age (β_{1ijk})	3.21	0.99	3.24	< 0.01
Gender (β_{2ijk})	-0.29	0.13	-2.23	0.01
Region (β_{3ijk})	0.78	0.36	2.17	0.02

Variance components	
Random Error:	316.91
Consonant Level:	0.39
Individual level:	0.02
Total variation:	317.32

-2*log likelihood(IGLS) = 31227.03

*significant at 0.05 level

From the results, it could be inferred that, there is a significant association between age, gender and region and bandwidths (B1, B2 and B3). Individual vowel variations within the region and gender groups are not significant; but tend to be significantly influenced with consonant and individual level variations.

Bandwidth increase with increase in formant frequency for all vowels in Telugu as noted in the current study has been reported (Dunn, 1961; Yosida, Kazama & Toyama, 2001; Yasojima, Takahashi & Tohyama, 2006). The changes noticed in bandwidths of the formant frequencies as the age progressed, could be attributed to the changes in vocal tract acoustics. Although bandwidth has a significant association with region, individual vowels did not show much significant differences. The significant association between bandwidth and region noted from multilevel analysis could be due to the preceding consonant and individual level influences and also measurement technique.

From the current study it can be concluded that minimal variations in bandwidths exist among the vowels. The front high short and long vowels /i/ and /i:/ had larger bandwidth for F1 compared to front mid vowel /e/. The front mid short and long vowels /e/ and /e:/ had larger

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bandwidth for F2 as compared to front high vowels /i/ and /i:/. The front high short and long vowels /o/ and /i:/ had larger bandwidth for F3 as compared to vowels /a/ and /o/. Central vowels had larger bandwidth for F1 and F2 while front vowels had larger bandwidth for F3. Bandwidths B1 and B2 varied with increase in the phonetic length of the vowel. There is significant association between age, gender and region and consonant has an influence on the bandwidth of the formants. This study emphasis the need for studying the bandwidth and establish normative values for each age, gender and region groups.

Conclusion

In the literature bandwidth of the vowel formant has always been studied not extensively. This could be due to varying in measurement techniques, and limited understanding of its association with individual factors and linguistic factors. This study was an attempt to study the association between the bandwidth and individual factors such as age, gender, region and consonant. A speech sample from 72 individuals was recorded and bandwidth of the formant frequencies F1, F2 and F3 were recorded using computerized speech lab 4500. To study the association and effect random intercept model was applied on the data. From the results it can be concluded that, bandwidth did vary between age, gender, region and consonant. It was also observed that, consonant has a significant effect on the bandwidth as compared to other individual factors.

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Post-Colonial Family in *Nectar in a Sieve*

R. Murugan, M.A., M.Phil., Ph.D. Research Scholar
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Kamala Markandaya

Kamala Markandaya (1924-2004) was a distinguished woman novelist on the Indian scene. Her work is noted for her Feminist orientation. Her novels tell the world the obstacles women face and disadvantages they suffer in the conventional Hindu world. In *Nectar in a Sieve*, Markandaya pictures a woman's struggle to find happiness in changing times in India.

Kamala Markandaya (1924-2004)

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Kamala Markandaya derives the title *Nectar in a Sieve* from Coleridge, whose lines form an epigraph to the novel: Work without hope draws nectar in a sieve, and hope without an object cannot live. (Qtd. in Iyengar, 438) Kamala Markandaya has used the couplet by Coleridge because these lines vividly state the theme of the novel. When work is done without any hope it becomes as useless as nectar in a sieve. If there is no objective in life, life becomes useless. M.K. Bhatnagar in his essay, "Kamala Markandaya: A Thematic Study" rightly observes that Markandaya's first novel *Nectar in a Sieve* illustrates all her basic preoccupations: the protagonist narrator Rukmani caught in a hard peasant life; the vagaries of nature, the depredations of modern civilization (in the shape of tannery), the forced migration to city and so on, enlightening how work without hope draws nectar in a sieve. (Bhatnagar 3)

The Indian peasant works without hope and leaves all in the hands of God and bears all sufferings with a sense of fatalism. Kamala Markandaya has subtitled the novel as *A Novel of Rural India* to reveal the very characteristics of rural India through the life of innumerable Indian villagers living in dire poverty, hunger and exploitation. She has not named the fictional locale to make a village microcosm of rural India.

Rukmani, the Protagonist

The novelist has made Rukmani, the protagonist, narrate the tale, in order to show the subtle intensities of the moving fabric. She has made a woman the central character because she knows that woman is at the centre of the socio-economic structure of the Indian peasant families. Rukmani is a symbol of an Indian rural woman.

Rukmani's views are reflections of typical socio-cultural ethos which is designed to make an Indian woman accommodative, obedient, inoffensive and easily happy with her lot. The story takes place in one of the small south Indian villages of India. Rukmani, the youngest of the four daughters of a once wealthy village headman is married to a tenant farmer, Nathan, who is poor in all respects. By the time Rukmani is married, the heydays of her father had come to an end

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resulting in her marriage to a poor peasant. Rukmani becomes the victim of the dowry system as her father is unable to pay her dowry. The fourteen year old Rukmani comes to her new home, the sight of which sends a chill down her spine. "This mud hut, nothing but mud and thatch was my home." (*Nectar in a Sieve*, 14) She could not adjust herself to such a poor family condition and surroundings. But when she comes to know that the hut has been built by her husband with his own hands, her fear and humiliation turn into pride. The Indian dowry system throws her in poverty and the Indian value system makes her to accept it as her fate.

The first six years of married life are spent without much complexity. However with the birth of every child they are thrown into deeper levels of poverty. Rukmani says, "'we no longer had milk in the house except for the youngest child; curds and butter were beyond our means apart from on rare occasions" (*Nectar in a Sieve*, 24). Till the birth of the sixth child their economic condition worsens to such an extent that they have to remain half fed, though not starving, till they started growing vegetables in their own field. The rise in prices of the essential commodities compels them to sell the cattle. When Irawaddy, her only daughter turns fourteen she is married to a landless labourer. The family spent all their savings on her marriage. Unfortunately the flood destroys their crops in the same year and they have no other way but to survive on roots, leaves and plantain till the next harvest. To make the matters worse, four years after her marriage, Ira returns to her parents as her husband abandons her for not giving him an heir.

Arjun and Thambi, Rukmani's two sons, start working in a tannery and improve their economic condition. But soon they lose their jobs and go to Ceylon in search of daily bread. The rains fail that year. As a tenant, Nathan, husband of Rukmani, is compelled to pay the tenant rental in order to continue to keep the tenant-farming land. For this they sell their household materials and bullocks. Rukmani's third son Raja dies of brutal beating by the tannery watchmen. The condition of the youngest child Kuti becomes more and more critical. Ira becomes a prostitute to save her brother; her sacrifice, however, fails to save Kuti. Old Granny, a well wisher of Rukmani's family, also dies of hunger in the street.

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The Structure of the Novel

The novel appears circular in structure as the story ends where it begins. Bhagwat Goyal in his book *Culture and Commitment* rightly says that it indicates the endless cycle of misery and deficiency in which India's rural and urban poor are eternally trapped (Goyal 98).

All the members of Nathan and Rukmani's family contribute to the realistic depiction of the poor and suffering in India. So the novel, rightly described as 'a novel of rural India' is an authentic picture of the Indian rural society, in which most people lived in continuous poverty and hunger and often died of hunger. However, M. K. Naik in *A History of Indian English Literature* says that "Rukmani's village exists only in the expatriate's imagination of her creator" (Naik 263). This position is not valid. Those who have been part of the period depicted in the novel (and there are thousands of people of that period still alive), do remember the horrid conditions of landless tenant farmers. Their suffering is well-recorded in realistic fiction in various Indian languages. Modern Tamil fiction in the hands of progressive writers such as Jayakanthan depicts the miserable lives of the landless workers, coolies and others.

The Themes

The novel deals with a number of themes such as beggary, prostitution, lack of family planning, zamindari system, dowry system, superstitions, low status of women and evils of marriage system. Parvati Misra in her *Class Consciousness in the Novels of Kamala Markandaya* observes: *Nectar in a Sieve* is a vivid record of the hungry rural peasantry whose life is afflicted by the existing social institutions and rituals such as child marriage, widowhood, and negligence of female child, slavery, landlessness, casteism and illiteracy." (Misra 2)

An old woman, Rukmani, who had lost her husband and five of her six sons, who live in her mud thatched hut, narrates her tremendously tender life's story which fills us with deep sorrow. Being a daughter of this soil, she knows what it means to be poor. She considers it as the 'sixth great sin'. Poverty breeds hunger. Anil Kumar Bhatnagar in his *Kamala Markandaya: A*

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Thematic Study says, "she makes her readers understand the true meaning of hunger and starvation. True one cannot judge the impact of hunger and starvation without passing through the terrible ordeal of being hungry. Markandaya lived in South-Indian villages and shared the sufferings of villagers as independent observer." (Bhatnagar 21) She shows her minute observation of the effects of hunger on the human body and the human mind. Rukmani says, for hunger is a inquisitive thing: at first it is with you all the time, walking and sleeping and in your dreams, and your belly cries out insistently and there is a gnawing and a pain as if your very vitals were being devour, and you must stop it at any cost, and you buy a moment's respite even while you know and fear the sequel. Then the pain is no longer sharp but dull and this too is with you always, so that you think of food many times a day and each time a terrible sickness assails you, and because you know this, you try to avoid the thought, but you cannot, it is with you. Then that too is gone, all pain all desire only a great emptiness is left, like the sky, like a well in draught and it is now that the strength drains from your limbs and you try to rise and find you cannot, or to swallow water and your throat is powerless and both the swallow and the effort of retaining the liquid, tax you to the uttermost (Nectar in a Sieve, 87-88).

Markandaya gives a thorough account of the efforts of farmers and landless labour to make their two ends meet till the next harvest.

The youngest Kuti could not digest the things brought by the elders to eat. Being a weak child he suffers. Rukmani says, at first he asked for rice-water and cried because there was none. But later he gave up asking and merely cried. Even in his sleep he whimpered, twisting and turning endlessly, permitting no one to rest (*Nectar in a Sieve*, 88) All of them become so weak that on the death of Raja, her son, Rukmani does not cry and does not allow her daughter to cry. She says, "What are you crying for? ... you have little enough strength, without dissolving it in tears" (*Nectar in a Sieve*, 89).

Morals and Immorals

It is hunger which provokes Kunthi to blackmail Rukmani. But through some characters like Irawaddy, Markandaya wants to project that not all choose the immoral path to overcome

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their poverty. Ira's choice of prostitution is not due to her hunger but to save her brother's life. Even in the direst poverty, Rukmani does not lose her morality. She shows her willingness to share her meals with her neighbour Kunthi. She even adopts a poor orphan child. Markandaya tries to show that lack of family planning is one of the reasons of poverty in rural India. When Rukmani gets married, they have enough to eat and store. But with the growing number of children poverty also grows.

Feudal Exploitation

Markandaya also succeeds to portray the feudal exploitation, an important characteristic of rural India. Nathan is compelled to pay the land taxes of the Zamindar, even after the failure of the harvest. After nature's wrath, human assault comes as a wild shock. The landlord orders Nathan to vacate the land within two weeks. The tenant who has been tilling the land for more than thirty years is asked to vacate it within two weeks, without any compensation or any provision for his future. The land is sold to the tannery owner without the consent of the tenant. Nathan mutely succumbs to the exploitation.

Nathan as a Symbol

Nathan symbolizes the plight of the Indian peasants when Rukmani says, "to those who live by the land there must always come time of hardship of fear and of hunger, even as there are years of plenty. This is one of the truths of our existence as those who live by the land know: that sometimes we eat and sometimes we starve. We live by our labours from one harvest to the next, there is no certain telling whether we shall be able to feed ourselves and our children and if bad times are prolonged we know we must see the weak surrender their lives and this fact, too, is within our experience. In our life there is no margin for misfortune" (*Nectar in a Sieve*, 134-135).

Tannery: Sign of Industry Overriding Farming

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Rukmani's son, the representative of the younger generation, expresses his anger over the exploitation but keeps mum when Nathan expresses his helplessness for not having any law against it. He says, "We may grieve, but there is no redress" (*Nectar in a Sieve*, 136). Rukmani blames the tannery for their exploitation. The tannery becomes the symbol of economic or industrial exploitation. Shiv K. Kumar in his essay "Tradition and Change in novels of Kamala Markandaya" compares it with the serpent in the Garden of Eden. He says, Rukmani, "the devoted wife of a tenant farmer, living in the soul of quietude of her little village, suddenly finds within this garden of Eden a serpent in the form of a tannery that begins to rear its ugly head, devouring green open spaces, pollute the clean, wholesome atmosphere and tempting simple gullible peasants into greed, ambitions and immorality" (Kumar 205).

Effects of Industrialization

Through the character of Nathan, Markandaya shows the picture of Indian peasant at the advent of Industrialization. Industrialization makes peasants landless. Peasants know no other skills but for tilling the land. Industrialization makes them rush to the towns and cities. But due to their illiteracy and lack of any other skill they either turn beggars or die. When Nathan becomes landless he goes to the town. He loves his land more than anything else. Knowing no other skills, he becomes helpless when he is compelled to live in the town. He dies on the very day they plan to return. His fight against poverty and hunger comes to an end only with his unfortunate death. Markandaya thus succeeds in proving through this novel that it is the socio-economic state that is answerable for various kinds of social evils.

Saga of Womanhood

The author's closeness to the central character makes *Nectar in a Sieve* 'a veritable saga of successful womanhood.' Most women in fiction and in real life have to struggle with conflicting situations. The Indian woman is caught in the flux of tradition and modernity - the burden of the past and the aspirations of the future. The novel shows that the Indian woman - passive or aggressive, traditional or modern – serves to reflect the author's quest for

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psychological insight and awareness. The figure of the Indian woman represented by Rukmani, with her inner power and honesty, paving her own resolute way through an exploiting, biased world, serves as an inspiring light of hope. Kamala Markandaya has a message for the new generation. Woman is not an island; she is the main land, the heart land of the human race.

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A Feminist Dilemma in Shashi Deshpande's
The Dark Holds No Terrors

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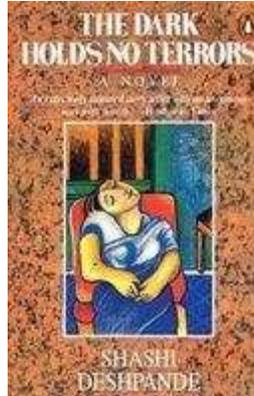
Introduction

Why Are You Still Alive … Why Didn't You Die?

Years on, Sarita still remembers her mother's bitter words uttered when she was a little girl. Now, her mother is dead and Sarita returns to the family home, ostensibly to take care of her father, but in reality to escape the nightmarish brutality her husband inflicts on her every night. In the quiet of her old father's company, Sarita reflects on the events of her life: her stultifying small town childhood, her domineering mother, her marriage to the charismatic young poet Manohar (who turns vicious when he realizes his career is going nowhere and that his wife has overtaken him professionally), her children … As she struggles with her emotions and anxieties, Sarita gradually realizes that there is more to life than dependency on marriage, parents and other such institutions – and she resolves to use her new found truths to make a better life for herself. *The Dark Holds No Terrors* is a tremendously powerful portrayal of one woman's fight to survive in a world that offers no easy outs.

Here below are some impressive statements about the novel:

'Leaves the reader gasping for breath…' - Sunday Standard

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'A compelling first novel' - The Book Review

'A very good beginning for this talented story-teller' - Decan Herald

"An extremely talented story teller with an uncommon way with words"- Hindustan Times

Beginning of the Novel
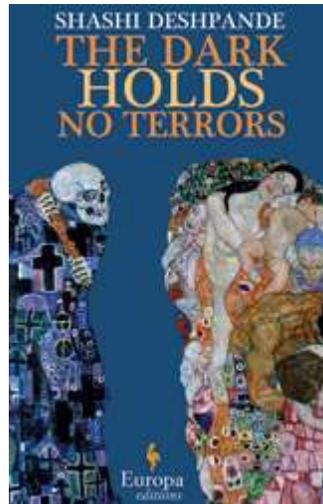
The novel begins with Saru visiting her father, after a gap of fifteen years. On hearing through a friend about her mother's death a month ago, Saru wants to visit her father's house from where she had left as a young woman. Defying her parents she married Manohar. She now returns to it as a well-established doctor and a mother of two children. She returns home more out of an urge to escape from the hell of life she is passing through. She appears to be confused, hopless, dull almost thought less and a recluse.

The traditional Hindu Woman in her rises up only to disappear for soon. Alienated form her husband, she comes to her parental house to see her sense of belonging to the world but the Saru eludes her. Initially, as Saru, comes to her father's house, she feels like a 'stranger' as Sudama standing at the gates of the palace of Krishna and Rukmani, she is conscious that she is no 'Sudama' in rags, bare feet and filled with humility.

Cold Reception

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But she gets a cold reception at her father's house. At times Saru even regrets her visit. "Why had it seemed so important to come here, at once? As Saru stays at her parental house, she gets a chance to review her relationship with her husband, her dead mother, her dead brother, with her own children. Her earliest memories are those which speaks about the gender discrimination shown by her mother in favour of her brother Dhruva. Saru has had an insecure childhood. As her sense of reasoning and questioning develops, she feels she is unable to tolerate the preference shown towards her brother. She feels jealous of her brother when he gets all the parental care and attention. She struggles to attract her father's attention and succeeds only to some extent. Saru's mother, who believes a girl to be liability and a boy an asset, instills a sense of insecurity in her daughter's mind. When, as a child, Saru rarely speaks to her father, Dhruva, her brother often has long conversation Her father used to take Dhruva out for a ride.

"I know all these 'love marriages'.

Its love for a few days, then

quarrels all the time. Don't come crying to us then.

To you? God, that's she one thing I'll never do. Never!"

(The Dark Holds No Terrors,69)

There is always a puja performed on Dhruva's birthday. His birthdays and other religious rituals related to him are given top priority and celebrated with much pomp while her birthdays are barely acknowledged and this disparity of treatment makes her to think that to think that her birthday is only a matter of displeasure for her mother.

Saru's Mother's Preference

Saru's mother's strong preference for her brother drives her to a sense of restlessness and alienation. The partisan attitude of her parents has a devastating effect on Saru. She becomes rebellious in nature. When her brother dies by drowning in the pond accidentally, she - mutely watches the whole scene without rushing to his help. Since then, she is haunted by the thought that she is responsible for his death. Even her mother finds her guilty.

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Life becomes more desperate to Saru after Dhruva's death. There are no celebrations at home, her own much awaited birthday passes off in silence both at school and at home. Saru's mind is filled with deep and indelible scars as her mother constantly pins for her dead son and rejects even the presence of her daughter.

Growing Hatred

Saru's hatred gets intensified and as she attains puberty, she resent the onset of her woman hood. She resents the traditional practice in her orthodox home when she is treated like a paraial during those three days. Thus rejection by her mother during the early impressionable years leads to psychological insecurity in Saru. Saru is prone to constant and recurring dreaming. She begins to express her feeling through the acts of defiance which spring from her resentment against her mother as a young girl, and then as a child. She hated her, she wanted to hurt her, wound her, and make her suffer. She hopes for a miracle to happen and that one day she would grow up and be beautiful. But when it actually happens, growing up becomes shameful for Saru. The Rigidity of do's and don't prescribed by the domineering mother makes her grow more wild and defiant later, she goes to Bombay to study medicine in spite of her mother's opposition. Luckily for her father encouraged her. Saru's mother doesn't understand the importance of girl's education.

"Perhaps there is something in the male, she now thought, that it whittled down and ultimately destroyed by female domination. It is not so with a female. She can be dominated, she can submit, and yet hold something of herself in reserve. As if there is something in her that prevents erosion and self-destruction. (If not, she would have been destroyed too easily. But they, have I not been destroyed?)"

(The Dark Holds No Terrors,85)

Saru's Confrontation with Her Mother

Saru's confrontation with her mother reaches its peak when she decides too many Manu. Her choice of a boy from a lower caste is a sign of her rejecting ways and values her orthodox mother.

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"What caste is he?

I don't know.

A Brahmin?

Of course not.

Then, cruelly…his father keeps a cycle shop.

Oh, so they are low-caste people, are they?"

<div align="right">

(The Dark Holds No Terrors,96)

</div>

After her marriage Saru is hurt to hear from a mutual acquaintance that her mother told that world, "let her know more sorrow that she has given me". She even thinks at one point that she is 'unhappy and destroyed' in her marital life because her mother has cursed her. But gradually her hostile attitude towards her mother changes to a positive one. She even begins to see her mother as the creative essence of the feminine. She makes efforts to understand her and even identify herself with her mother. Valli Rao finds this as a "search for her own feminine side for the reunification of her split self" and finally we see 'rebirthing' her own individual personality separate from her mother's Thus, she finally emerges from her ordeal a person more whole, more capable of accepting and forgiving herself that she has been at the start. Saru's entry into Medical College leads to romance with Manu. In the first flush of her infatuation with Manohar, however, Saru considers herself highly priviledged to have been chosen by him. In her dreams Saru longs for Manu's love. She is crazy about him and his love appears to her protective, condescending, all-encompassing and satisfying. This is no ego-problem and no assertion of identity.

Fantasizing about Manu

Saru starts fantasizing about Manu. The one dream that dominates her psyche is the age-old feminine dream of total submission to a conquering male. In her imagination Manu is tender imperious and passionate. Later it is Saru who revives the acquaintance with him. As they speak with each other, he also becomes interested in her. When Manu expresses his love for her,

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she feels flattered. She becomes exultant for having evoked feeling in someone who is emotionally hard to be touched.

> *"And that he, a man set apart from the others, above the others should*
>
> *love me seemed even more incredible. The fisherman's daughter couldn't*
>
> *have been more surprised when the king asked her to marry him, than I*
>
> *was by Manu's love for me."*

<div align="right">

(The Dark Holds No Terrors,66)

</div>

Marriage in the Offing

However, the very thought of marriage unnerves Saru. Perhaps it is the fear of sex, the unknown. Till they get married, Manu and Saru are quite innocent in their relationship. This may be because of their middle-class inhibitions. Marriage opens the sesame of all enjoyment for Saru. After the first moment of apprehensions, there is never anything with holding in her. Saru who has lacked love in her life finds a saviour in Manu.

Saru, by marrying Manu, has a permanent break in the relationship with her mother. At a point Manu fears that cutting Saru off from her parents will be painful for her. But Saru, on the other hand, feels quite detached from her parents.

"Have you seen a baby born? Do you know, Meanu, how easy it is to cut the umbilical cord and separate the baby from the mother? Ligate, cut and its done.   There's scarcely any bleeding either. It's as if nature knows the child must be detached from the parent.   No, Manu, for me there will be no trauma, no bleeding,"

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(The Dark Holds No Terrors.39)

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The mother in her turn successfully erases from her mind every trace of Saru and even predicts the fate of Saru's marriage. "It's love for a few days, then quarrels all the time". It is from this moment that Saru takes a vow never to see her parents. Saru is happy with Manu, thought they live in her dingy one room apartment. But soon this happiness turns out to be only an illusion.

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Change in Status and Change in Relations

As long as Saru is a student, Manu has been the breadwinner. They had peace at house despite its filth and stench. But problems begin to slowly creep in the moment Saru is recognized as a doctor. Her economic independence makes Manu feel thoroughly insecure and this casts a shadow on their married life. The seeds of jealously are shown in him when there is as explosion in the nearby factory. Burnt and mutilated bodies pour in where Saru has to attend on them. After this incident, Saru emerges as a successful and reputed doctor almost every morning there is a knock at the door and her visitors demand her medical attention. Saru, young and quite unused to her profession is thrilled with her new job but Manu's behaviour begins to change. He feels totally ignored as Saru gets all the attention.

In her new role as a career woman, Saru is no longer happy in their shabby apartment and she prefers to move into something more decent and beautiful. She feels that the flat in which she and Manu have been living all these years is narrow and also Manu's earning now make her feel that it barely covers her needs.

Her work keeps Saru away from Manu for longer hours and she reaches home late at night for which he sulks. His ego is hurt by her success, he feels inferior and this sense of inferiority makes him brutal in his behavior. Though he is normal by day, he turns a treacherous rapist at night and tries to assert his masculinity through sexual assaults upon Saru. Her dream of finding happiness in marriage is soon shattered. Now Saru does not share good and cordial relationship with her husband. She scorns the world 'love' and refuse to believe that such a thing can never exist between man and woman. Gradually, Saru changes her attitude towards Manu and her marital life. The world around her and her life place in her life becomes so insignificant that Manu's position and place in her becomes relatively unimportant. Saru views sex as a dirty word. With her responsibilities increasing outside of home, she recoils from Manu's love making and he takes her rejection of sex as rejection of himself. Saru, however, is unhappy over the situation. She is so desperate that to save her marriage, she is prepared to sacrifice her lucrative profession.

Visit with the Father

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On hearing through her childhood friend, Manda, about her mother's death Saru feels like seeing her father. This desire is aggravated by Manu's behaviour and hence she goes to him after a gap of 15 years. It is from this parental care and security she had walked out once with a vow never to return. Nevertheless, she returns to seek refuge, unable to bear the barbarism of her husband. Saru is aware of the woman's strength is going after arranged marriage. She remini-scenes about a friend's sister who, as a result of a disastrous marriage, was surrounded with care and sympathy, as if she was "an invalid, a convalescent". As Saru observes, the girls face carried neither despair nor shame, only a look of passive suffering. "For the failure had not been hers but her parents; and so the guilt had been theirs too, leaving only the suffering for the girl".

Yearning for Emotional Attachment

Saru yearns for security and emotional attachment. She wants her father to support her and her feeling raised against Manu's brutality. She even rehearse these thoughts and recites them as if she was reading out a clinical history of an unknown patient. But when the real moment comes she blurts loudly and crudely, "My husband is a sadist". Her father fails to understand her vocabulary like sadism, love and cruelty. Painstakingly Saru makes every possible effort to explain to him about her problems and when she speaks to him, is not as a daughter but as a woman to a man. Saru's father expects that they should talk like matured persons because he feels that this kind of relationship of intimacy or sharing has never occurred even between him and his wife. Manu says "Silence had become a habit for us". He enquires Saru about the events that have happened and gradually his unnatural composure and indifference have disappeared. Saru eagerly tells him everything about Manu's brutality and expresses her helplessness. She expects moral supports from her father and she becomes more frantic and requests him.

"Don't go out in the sun. You'll get even darker.

Who cares?

We have to care if you don't. We have to get you married.

I don't want to get married.

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Will you live with us all your life?

Why not?

You can't?

And Dhruva?

He's different. He's a boy".

(The Dark Holds No Terrors, 45)

Isolated and Lonely Life

On listening to Saru, her father simply leaves her and goes away. Saru lives an isolated and lonely life. She wants her father to listen to her but her father's unchanging attitude saddens her. She thinks that they are like people that "are fated to be strangers". Many times she wants to tell her father, "Baba, she was unhappy, help me, Baba, she is in trouble. Tell me what to do". But her feelings remain inside her. At times she regrets for having come to her parents' house, as she is reminded of her children, her practice and her patients. In all these memories her husband doesn't figure at all. Her visit to her father's house is a kind of escape from the sadist husband and her loveless marriage. It is a kind of solace from her hectic daily routine too. Staying with her father and Madhav who makes no demands on her and on her whereabouts is a relief to Saru.   The whole day in her parent's house is completely dedicated to her own desires and comforts. She also reminiscences the kind of life she had lived as a child.

Saru's World View

To Saru, the idea of men going to work, children going to school, and women staying at home to work, clean, scrup and sweep appealed as she finds a king of harmony in these tasks performed by women who stay at home. This kind of contentment as Saru discovers in her new routine life makes her feel that she has a totally new life, and now as Saru calls herself totally changed persons and nothing of the old Saru is left. At her father's place, slowly she loses the awareness of her feminine status. She stops thinking about herself as a women. The doctor in her is more often seen that the wife on mother in her. Neighborhood women visit her to talk

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about their aliments. Mostly these women keep everything as a secret. This makes Saru to think that… "Their very womanhood a source of deep shame to them… she calls them stupid, silly, martyrs, … idiotic heroines, Going on with their task and destroying themselves in the bargain, for nothing but a meaningless modesty".

Saru, like her neighbourhood women, can never voice her feelings until the real day had arrived. Her heart explodes and she becomes so restless. She objectively analyses her share in her marriage turning out to be a disaster. Her ruminations make her think. "My brother died because I heedlessly turned my back on him. My mother died alone because I she deserted her. I husband is a failure because, I destroyed his manhood".

After reliving memories of her brother's death when she was a child, Saru is now able to confront deeper problems. She at last receives comfort from her father who advises her to forget about her role in the death incidents her brother and her mother. He further advises her that she should learn to encounter adversities as they come along in one's life, and she must be prepared to meet the present problems of facing her husband Manu. Earlier the disillusionment in her marital life makes her look to other avenues. Even affairs with Boozie and Padmakar Rao were temporary substitutes for her unfulfilled marital life.

Affairs with Boozie and Padmakar Rao

To Saru, Boozie is a handsome and masterful man. Everything about him night from his language, his swift progress through the hospital wards etc., appears to Saru, as if he does everything in perfect co-ordination. Later Saru realizes that Boozies's interest in Saru is not that of master and student but that of a man and woman.   Though it looks strange to her, she responds fittingly to his flirtatious manner. Very soon their relationship reaches a stage where Boozie helps her with enough money to set up practice in a decent locality. She manages to fulfill her desire of attaining higher education and also better quality of life, which otherwise many not be possible for a common girl like her.

"I told myself my relationship with this man couldn't, wouldn't hurt Manu. It was just a teacher-student relationship. If he put his hand on my shoulder, slapped me on my back, held

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my hand or hugged me…that was just his mannerism and meant nothing. It had nothing to do with me and Manu."

<div align="right">

(The Dark Holds No Terrors,91)

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Growing Social and Financial Status

Although Saru's social and financial status grows, there's no peace for her at her home. Her feelings on being an economically independent individual are worse. In fact, her economic independence, though asserted by feminists, brings to fulfillment to her. Another extra marital relationship of Saru is with Padmakar, often called as Padma. He was her classmate in Medical College, whom she meets years later as a relationship with Saru, but after a few incidents, she dissuades him from doing so as she wants to bring an end to their relationship. This relationship is neither soothing nor comforting to her.

"And I? Now, I knew it was not just the consequences I feared and hated, but the thing itself. What had I imagined? Love? Romance? Both, I knew too well, were illusions, and not relevant to my life anyway. And the code word of our age is neither love nor romance, but sex. Fulfillment and happiness came, not through love alone, but sex. And for me sex was now a dirty word"   .

<div align="right">

(The Dark holds No Terrors,133)

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Childhood Friends

Saru happens to meet her two childhood friends, Smita and Nalu while Nalu is a spinster, who teaches at a college, Smita is a housewife. If Nalus moulds herself with an air of dignity and confidence Smita surrenders herself totally to her husband. Smita has given up her identity, her name is changed as Anju, short for Geetanjali, as her husband is fond of Tagore. Saru also despises Smita for her servile dependence on her husband. When she compares herself of Nalu, she doesn't seem to be happy on being labeled as a woman who is fulfilled just because of her marriage and two children. She says, "But that would be as stupid as calling her fulfilled because her got married and she have borne two children" contrasting the joys and sorrows by a wife, a mother and that of a spinster, Saru thinks it is difficult to estimate the value of happiness and fulfillment among them. Saru has contempt for the traditional concept according to which

the sole purpose of a woman's existence is to please her husband. "Everything in a girl's life … was shaped to that single purpose of pleasing a male".

Saru remembers Mai Kaki's advice to keep her hands soft and smooth, so that her, "husband will never let go of them". But Saru's husband has let go of her hands because Saru has failed to please him. When invited by two students to speak on the topic, 'Medicine as a profession for women', Saru starts to rehearse an imaginary speech on the relationship that exist between a husband and a wife, and also imagines an old fashioned couple where the wife walks a few steps behind her husband.

"That's important, very important, because it's symbolic of the truth. A wife must always be a few feet behind her husband. If he's an MA, you should be a BA. If he's 5' 4" tall, your shouldn't be more that 5' 3" tall. If he's earning five hundred rupees, you should never earn more than four hundred and ninety-nine rupees."

(The Dark Holds No Terrors,137)

Some Regret

Saru feels that she has done injustice to her mother, husband and children and everybody else. When Saru goes away to her father's house, she does remember the little needs of the children, like seeing Renu off to school every morning and converging Abhi with a blanket every night. However, these thoughts do not compel her to go back to her house as in the case of R.K. Narayan's Savithri in the "The Dark Room". She takes this opportunity to test, to establish, and to reinforce her indispensability. Saru, it seems, would subordinate all her emotional ties to please her ego.

No Glorification of Saru's Sufferings

Shashi Deshpande does not glorify Saru's sufferings. Though she tries to enlist a sufficient amount of sympathy for her protagonist, it is not merely on the grounds of her being a female sufferer. Saru being a realist perceives the ultimate human reality and its process of

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decay. She finds loneliness as a painful but inescapable human condition. She also understands that the suffering of multitudes does not mitigate one's suffering in any way and that one has to watch patiently the way happiness recedes from one's self. It is this realization that helps her understand her mother's words. "We are alone we have to be alone". Further, the feeling of homelessness drives Saru occasionally to the longing to be released from existen itself. She wonders, "Would it always be a failure, any attempt to reach out to another human being? Had she been chasing a chimera all her life hoping for someone? Perhaps the only truth is that man is born to be cold and lonely and alone".

Saru understands that despite loneliness, man seeks meaningful life in human inter-dependence too. The perfect partnership between her father and Madhav is a pattern where they make no demands on each other. "As all good partnerships should be" it is ironic that the father whom Saru has always considered a negative man, incapable of strong feelings and who always avoids things, the truths, facts, and life's confrontations is the one who ultimately urges Saru's to confront facts. Even the courage to admit to herself that her orbit comprises her children, her home, her practice her patients and that very definitely her husband Manu brings enormous relief to Saru. He advises her to face the situation.

"Give him a chance, Saru. Stay and meet him. Talk to him.Let him know from you what's wrong. Tell him all that you told me.'

'Don't turn your back on things again. Turn round and look at them. Meet him."

(The Dark Holds No Terrors,216)

Saru's father is worried about how Saru should behave. He appeals to her not to go away without meeting her husband. Though Saru thinks that Manu is responsible for shattering her dream of happiness in marriage and though she wants to be free from her terrifying loveless trap, she feels guilty of her share in the breaking off of their marriage. She puts off the moment of confrontation, not only with her parents but also with herself.

Internal Commotions

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Though Saru considers these words to be meaningless, soon she realizes that if a young boy like Madhav can think of himself and his life, why can't she who is successful doctor, think of herself and her life. Saru now feels that she has to face the situation courageously and it is she who has to decide about herself. Besides, one cannot get back to life, one has to continue on the path of one's own choice where even it leads;" all those ties we cherish as eternal and long-lasting are more ephemeral than a dewdrop". Saru says that the ultimate reality is one's self, one's own self. She is confused, gets nervous and finds no answer. Gradually, the need for quest arises. Saru laments "It's all a question of adjustment, really. If you want to make it work, you can always do it". Saru would only think "I wish… I had stayed what I was once……..a blindly adoring female". Now she is also able to identify that her being aloof started showing its impact on her children, specially the bewildered looks on Renu's face. However, all the events are capable of bringing reawakening slowly yet steadily.

Darkness makes one incapable to see things clearly and objectively. Darkness is also brings out constant fear when viewed from outside. It hampers the outlook of the inside, but it holds no terror in itself. The darkness of mind ceases to be terrible the moment one is prepared to face the situation. Saru has begun to understand things as she finds that the dark is not terrible. As realization draws upon her, becomes aware that neither secluded life nor the "wall of silence" shall be of any help to her. She decides to speak of her being, the individual fragment will not be taken away anyone, for now she hates to be touched. To Saru, therefore, there is realization the marriage is no guarantee for happiness. By gaining the identity as a woman, a new Saritha is identified to whom past was always receding and there was no future. Saru is in the process of gaining her identity as an individual. She is brave enough to realize that.

"Walking along a road, going on and on, knowing with a sinking feeling that something, somebody awful and frightening, was waiting for her at the end of it. But it was important to go on just the same, not to stop, even though there was doom waiting for her."

The Dark Holds No Terrors, 210)

Self-Realization of Her Own Character

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Saru understands that it is she, who is self-assertive and that she has been cruel to her people like her own brother Dhruva, to her mother and her husband, Manu. She feels that till her last breath, She will not be able to get rid of the thought that she was cruel to them.

You are your own refuge, there is no other refuge. Saru realizes, that one has to be sufficient within oneself because there is no other refuge elsewhere and Saru needs to apply to herself what she has cautioned Dhruva once. There is no need to escape from the darkness or curse the darkness.

Summing Up

What Deshpande really is talking about is what it means to be a woman writer.

In the novel *The Dark Holds No Terror*, the heroine Saru, is anti-matriarchal. Against her parent's wishes, Saru marries a boy from a lower caste. Her marriage to Manu is a sign of her turning away from the traditional ways and the values her orthodox mother adhered to. She marries beneath her status in order to get away from her mother, her home. She marries to attain autonomy of the self and to secure the lost love in her parental home. Manu is her saviour, the ideal romantic hero who rescues her from her insecure, wooden existence in the maternal home.

The conflict between Saru and her mother represents the clash between the old and the new; the traditional and the modern. Her mother is an obstruction in her path to self-realization. The feminine self as envisaged by Deshpande seems a fusion of the polarities of being acceptance and rejection; flexibility and rigidity; fantasy and reality; rebellion and reconciliation. All this is blended in Saru, a typical middle class woman. Saru's conflict is every woman's conflict between the desired and the imposed; the willed and the unwilled. Her education makes her recalcitrant and militant. It makes her reluctant to accept the unreasonable and the irrational. A new emergent woman of the modern industrial age, she declines to remain within the four walls of her house.

Arduous Journey

Saru's arduous journey in *The Dark Holds No Terrors* is an initiation into the mystery of human existence. She realizes that parental home is no refuge. Neither her father nor her mother

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can provide her selter. She is her own refuge. The parental home prefaces the protagonist's comprehension of the intricacies of human life. Saru's journey is a journey from self-alienation to self-identification, from negation from diffidence to confidence. She leans to trust her feminine self, "And oh yes, Baba, if Manu comes, tell him to wait. I'll be back as soon as I can"(202). This is the expression of the assertion of her individuality, her willingness to confront reality and not to run away from it.

The new emancipated women of Saru's generation are non-conformists who are discontented with the rhetoric of equality between man and woman. They want to liberate themselves from the shackles of tradition and exercise their rights for the manifestation of their individual capabilities and the realization of their feminine selves through identity assertion and self-affirmation. Saru epitomizes this struggle for the liberation of the self.

Psychological Problems

In the novel *The Dark Holds No Terror*, she deals with the psychological problems, of how an educated woman professionally qualified, earning not only the bread but also the butter for the family, has to face when she marries a person not so highly qualified professionally and having a lower financial, therefore social status. The message which the writer finally conveys is that the women's emancipation lies neither in suffering quietly like a fatalist nor in repudiating all claims of the family and society like a rebel. She must draw upon her inner strength, which her education and knowledge has given her and bring about reconciliation between tradition and modernity without losing her own identity.

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Quest of Augie in Saul Bellow's
The Adventures of Augie March

A. Rajeswari, M.A., M.Phil.

Courtesy: http://en.wikipedia.org/wiki/Saul_Bellow

Ethnic Diversity in America

The United States of America is uniquely a country of immigrants, a civilization made up of people whose cultural origins are in other societies with their own languages, religious customs and fundamental values. Although in the seventeenth century the new Americans were largely Northern Europeans, by 1900 people from every society on earth had come to the New World. It is this diversity that makes America what it is and at the same time, creates the challenges it faces. New York City had newspaper in over a hundred languages, reflecting the diverse influx of new citizens.

Melting Pot

The term 'melting pot' is a metaphor for a heterogeneous society becoming more homogeneous, the different elements melting together into a harmonious whole with a common culture. It is a metaphor for the idealized process of immigration and colonization by which different nationalities, cultures and race are blend into a new,

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virtuous community. America is called 'melting pot' because there are people from all over the world having different cultures, different customs come and assimilate into the American soil.

American Literature

American Literature is the literary work produced in the area of the United States and its preceding colonies. During its early history, America was a series of British colonies on the east of the present day United States. Therefore, its literary tradition begins as linked to the broader tradition of English Literature. American Literature begins with the orally transmitted myths, legends, tales and lyrics of Native American cultures.

American literature takes a new turn in the seventeenth century in a search for the ideal a search lighted and directed by hope and expectations. This search has been persistently a part of the entire history of the literature growing out of the impact of European civilization upon the developing American frontier. The American Literature has never been removed from involvement in the human situations. It has indicated concern and compassion, even in its analysis and its evaluation, Intolerable injustice, social blindness or brutalization conditions have been brought before the bar of public conscience by writers feeling a responsibility to brotherhood and the integrity of the self.

American literature is like a tree which has the branches like African-American Literature, Greek-American Literature and Jewish American Literature. Jewish American Literature often explores the experience of being a Jew in America. It also depicts the struggles of immigrant life. There are many works of literature that depict the life of the Jewish immigrants. The heroes of these works tend to be young men or boys who tried to establish financial viability in the New World.

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Jewish American Writing

According to Leslie Field, a Jewish American is:

> "Someone who has Jewish forefathers and whose
>
> writing seems to be immersed in something called
>
> the Jewish heritage or Judaism or the special
>
> burden of Juish history and who is living
>
> and writing in the United States."**(qtd.in Field 103)**

The major writers of the post-war era deal with themes like war, brutality, depression, unemployment, the implication of money, class and ideology. And the Jewish American writers writing in 1940's, share this common patrimony of disaster and loss. The American Jew is caught in the tension resulting from conflict between his society and his traditions, his status and his desires. Out of these contradictory conditions of militancy and depression was heard the distinctive voices of writers like Saul Bellow, Bernard Malamud, Tillie Olson, Grace Paley, Cynthia Ozic, Herbert Gold, Joseph Heller, E.L.Doctorow, Stanley Elkin, Hugh Nissensen and Philip Roth. Among these writers Saul Bellow, Philip Roth and Bernard Malamud are called as 'The Big Three'. These novelists mainly deal with the complex fate of being a Jew in the American Soil.

Saul Bellow and His *The Adventures of Augie March*
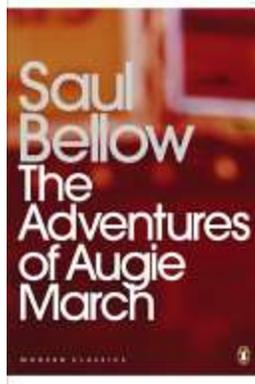
Saul Bellow (1915-2005) was born in Lachine, Quebec on June 10. His parents were Russian-Jewish immigrants. In 1953 Bellow received critical acclaim, as well as his first National Book Award with the publication of *The Adventures of Augie March*. Bellow's modern picaresque tale grandly illustrates twentieth-century man's restless pursuit of an elusive meaning. Augie March, a young man growing up in Chicago during the Great Depression, doesn't understand success on other people's terms. Fleeing to Maxico in search of something to fill his restless soul and soothe his hunger for adventure, Augie latches on to a wild succession of occupations until his journey brings him full circle. Yet beneath Augie's carefree nature lies a reflective person with a strong sense of responsibility to both himself and others, who in the achieves a success of his own making. A modern-day Columbus, Augie March is a man searching not for land but for self and soul and ultimately, for his place in the world.

Self-Exploration

The Adventures of Augie March deals with Augie's self-exploration. He comes from a poor family; he does not know the identity of his father; he refuses to be trapped by fine clothing, social position or wealth. Augie has plenty of heroic qualities such as his intelligence, compassion and clear observation. However, despite these advantages,

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Augie does not truly live out the life of a hero. He has no commitments of his own and merely goes along with plans and schemes developed by others. He never truly decides what he wants to do with himself. Everyone around Augie finds a greater measure of success than himself.

The American Dream

The American Dream is a national ethos of the United States in which freedom includes the opportunity for prosperity and success. In the definition of the American Dream by James Truslow Adams in 1931, "life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement regardless of social class or circumstances of birth". The United States has regarded and promoted itself as an Empire of Liberty and prosperity since 1776. The meaning of the 'American Dream' has changed over the course of history. Historically the dream originated in the New World mystique regarding especially the   availability of low- cost land farm ownership.

American Adam

The paradox of achieving the 'American Dream' was resolved with the creation of a new hero 'American Adam'. The term 'American Adam' refers to the image of an authentic American as a figure of heroic innocence and vast potentials.

Saul Bellow's ***The Adventures of Augie March*** is written in the tradition of the American Adamic Myth. Augie is similar to an early American Adam who seeks to make America an earthly paradise. However, as Augie matures and experiences heartbreak in love, the dissolution of family ties, the stock market crash, labor conflicts between the ALF and the CIO, and World War II, he loses much of his youthful Adamic resilience

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and optimism. In fact, he becomes pessimistic, defeated, and broken, traits anathema to early American Adamism. Augie is in search for a paradise, yet he is still Adamic. Rather than envisioning paradise as the fulfillment of the American dream, Augie envisions paradise as an escape from the modern American dilemmas. Thus, in *The Adventures of Augie March*, Bellow creates a distinctly new and different character – a modern American Adam whose personality has been shaped by twentieth- century horrors.

About the Formation of an Identity

The Adventures of Augie March is about the formation of an identity, of a soul- that of a fatherless and penniless boy growing up in and around Depression- era Chicago. Augie's mother is "simple- minded," and so is his younger brother, Georgie, who "Was born an idiot." Simon his older brother is hardheaded; and Simon is all Augie's got. The domestic configuration is established early on, with typical pathos and truthfulness. His mother sewed buttonholes at a coat factory in a Wells street loft, and his father was a laundry driver; and Augie is simply "the by- blow of a traveling man."

First Encounter with Reality

The first picture of Augie is expressed when he says, "I was and have always been ready to venture as far as possible." As an idealistic youth, Augie is optimistic about his future and approaches all prospective experiences with an unflagging adventurousness. Augie reveals his adventurousness, optimism, and cheerful immunity to traumas when he is constantly challenged by "Reality instructors" who seek to deflate his affability. Bellow calls the cynical characters as Reality instructors because they seek to teach and to punish the protagonist. Augie's first reality instructor is Grandma Lausch. She is a boarder in Augie's home. Even though he is not a relation to Augeis's family, she

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exercises a dominant authority over the entire family. Augie describes her as a Machiavelli who enjoys making Augie's family to take a long swig of her mixture of reality. She teaches Augie to tell lies to get a pair of eyeglasses. She decides where the boys to go for work during summer holidays. She sends Augie to pass out theatre handbills and Simon to work in a resort hotel as a bellhop. Grandma Lausch's cynical act is revealed when she wishes to send Augie's younger brother Georgie to boarding school and finally she succeeds. The partition of Georgie affects the whole family. Augie says,

> After that we had a diminished family life, as though it were care of Georgie that has been the main basis of household union and now everything was disturbed. (*AAM* 10)

The Second Encounter: Machiavellian Instructor

Next Augie encounters another Machiavellian instructor William Einhorn, for whom Augie works as a personal assistant. Einhorn is the first superior man he knows. He is an intelligent and capable individual with crippled arms and legs. In spite of his physical deformity, he has absolute confidence in his own strength and abilities. Augie states that if he had truly been Einhorn's disciple instead of an innocent optimist, he would have approached any important decision by asking himself:

> What would Ceaser suffer in this case?
>
> What would Machiavelli advice or Ulysses do?
>
> What would Einhorn think? (*AAM* 65)

Third Encounter – Mrs. Renling

Augie's third reality instructor is Mrs.Renling. She is wealthy and an influential womanwho seeks to coach and instruct and constantly pesters Augie. Mrs.Renling is

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Augie's boss wife who takes him under her wings. She dresses him, pays for horse-riding lessons and enrolls him in the evening classes at Northwestern. She tells him that she would make him perfect. When Augie begins dating with a waitress named Willa Steiner, Mrs.Renling asks Augie to take her to Benton Harbor, a resort for the wealthy people in Michingan. Augie agrees to keep her company, quietly enduring her incessant commentary on the guests. Like the previous reality instructors, she seeks to demean Augie's persistence. Augie however manages to ignore her pessimistic instructions and maintains his optimism.

Final Reality

Augie's final reality instructor is Mimi Villars. She too tries to teach him her cynical view point and tries him down into the mire of nihilism. But Augie rejects her cynical instructions. He maintains an optimistic view of life. Despite the instructions of Grandma Lauusch, Einhorn, Mrs.Renlings, and Mimi, all of whom attempts to destroy Augie's youthful and innocent views, Augie continues to illustrate the traits of the early American Adam. He is adventures, optimistic and unbeaten by his experiences. He is self-relient and chooses to approach life with his own attitude rather than be determined by the instructions of his associates. Augie resists being beaten or tormented or made cynical; he chooses to maintain a youthful optimism even in the face of tribulation.

Encounter with Thea

An interesting episode in the novel is Thea's encounter. His fall occurs when he first meets Thea Fenchel, an Eve like temptress. Augie has gone to a resort with Mrs. Renling where he sees and falls in love with Esther Fenchel, Thea's sister. Esther pays little attention to Augie but Thea is attracted to him. One Evening, Augie goes into an

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orchard to brood over Esther in the garden. In this Eden-like setting where Augie has gone to find solace from his defeated love for Esther, Thea intrudes and tries to seduce him. Beneath the orchard leaves, she kneels besides him, seductively touches his feet and ankles with her thighs and says she has fallen in love with him. Augie, an innocent fantasist, is astonished that she would challenge his love for Esther by professing her own love for him. He stands up to leave and tells her that he was in love with Esther. Thea, however, is adamant to pursue him. Recognizing her intentions, Augie had to escape from the swing and get away into the orchard. He retreats further into the garden rather than confront Thea's seduction. In doing so, he exemplifies the type of innocence characteristic of the early American Adam.

Loss of Innocence

Augie recognizes that his initial innocence has been destroyed and he finds that in true life one must go and be exposed outside the small circle of family and friends. However, he tries to stay innocent as long he can, but only in the inside. Bellow proceeds to depict Augie as a modern Adam, who is defeated by life and who seeks to escape the world by envisioning a new Eden in which he can hide. Before, he had retreated into the garden to avoid Thea's seduction so that he could maintain his youthful innocence. Now, Augie has to seek a new Eden in which he can retrieve the innocence he has lost. Ironically, Thea offers him his first vision of escape in Eden. Thea plans to go to Mexico to get a divorce, and she assumes that he would come to Mexico with her. Augie, having been wounded by reality, never seriously thought of refusing her because he thinks that Mexico will allow him to escape from his traumas.

Can One Escape to Reality

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Bellow asserts that it is impossible to escape reality by envisioning paradise and that one must adapt to the world rather than attempt to flee it. To accentuate this assertion, Bellow surrounds Augie's trip to Mexico as a pseudo-paradise which is actually hellish. For instance, even before Augie departs to Mexico, he is made uneasy by his friends' warning not to go. Augie says:

> Nobody, then, gave the happy bonvoyage I'd have liked.
>
> Everybody warned me… I argued back to myself that it was just the Rio Grande I had to cross, not the Acheron, but anyway it oppressed me from somewhere. (*AAM* 360)

This portentous atmosphere is furthered when we learn that Thea, the temptress earlier in Augie's life, plans to travel to Mexico with snake- catching equipment. The final portent surrounding Augie's supposedly paradisiacal venture into Mexico is that Thea takes with her an eagle which she plans to train to haunt iguanas. Though the eagle is Thea's idea, the chore of handling it is relegated to Augie. He names it as Caligula. Augie is forced to spend a great deal of time with the eagle and he becomes almost possessed by it. Just as Thea is a snake- like temptress, who corrupts Augie's paradise, Caligula, who glides like a Satan, is a demonic invasion into Eden. The eagle becomes almost a demon reminder to Augie of his mortality. Rather than finding Eden in Mexico, Augie resides with the satanic eagle whose deathly emanations enters and inhabits his thoughts.These incidents which cloud Augie's quest for paradise prove to be portentous when his stay in Mexico becomes disastrous.

Augie as a Day Dreamer

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A number of characters in the novel see Augie as a day dreamer who will not adapt to reality. They try to correct him of his excessive idealism. Unlike the reality instructors who try to force their cynicism on Augie, characters like Padilla and Clem Tambow simply try to teach Augie to be more realistic. Padilla recognizes that Augie is unable to adapt to the world. He does not necessarily want to drag Augie to down into the mire as did the reality instructors. He simply wants Augie to get in step with history and at least see the world clearly.Clem Tambow states that Augie's ambitions are too general and that Augie is not concrete enough. Tambow fears that Augie is going to ruin himself by ignoring the reality principle. Despite Augie's experiences, in Mexico, he is unable to overcome his naïve idealism and see the world clearly. Augie is not able to adapt to life. On the contrary, despite his traumatic experiences throughout the book, the novel ends with Augie's 'grin':

> I may well be a flop at this line of endeavor. Columbus too thought he was
>
> a flop, probably, when they sent him back in chain. Which didn't prove
>
> there was no America? (*AAM*.599)

The End

The novel offers no proper ending. Hassan states that at the end of the novel, Augie is still one of the uninitiated. Augie remains like Huck, uncommitted, suspended, as it were, between native innocence and hard-earned knowledge, poised for the next adventure which, though it may not actually repeat a former escapade, guarantees no final knowledge or response.

The implication of Bellow's ending is that for Augie there is always some unknown land, some distant horizon that is fertile ground for his imagination and for his

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desire for escape in a paradise. At the end of the novel, Augie is searching for peace and happiness. Though he might be a flop like Columbus and at end up in chains, as a modern American Adam he will not discount the possibility of a new Eden. He chooses to ignore reality and live in dreams; he fails to adapt in the world.

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The Use of Symbolic Language in Ibsen's *A Doll's House*: A Feministic Perspective

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Abstract

This paper is a feministic analysis of Henrik Ibsen's *A Doll's House* in Julia Kristeva's perspective of semiotic and symbolic language. The focus of the paper is to expose the patriarchy and its ruthless exploitation of women. In the light of Kristeva's semiotic / symbolic language modes appropriate sentences, clauses, phrases and lexemes have been specified and marked out to uncover the social status of woman, and to demonstrate that how a woman is reduced to mere a toy or / and a breathing object to a maximum extent, and a socially constructed phenomenon working for man. The paper concludes that patriarchy establishes the ideas of man's ascendancy and woman's relegation on the basis of symbolic concepts associated with male-dominated linguistic code, and not on the basis of semiotic use of language.

Key Words: Julia Kristeva, Henrik Ibsen, A Doll's House, Feminism, Symbolic Language, Semiotic Language, Patriarchy

Introduction

The paper is a feministic study of Henrik Ibsen's *A Doll's House* in the light of Kristeva's feministic theory of language. Feminism discusses the injustices against women which "extend into the structure of our society and the contents of our culture and permeates our consciousness" (Barkty, 1990: 63). Kristeva states her opinions through the concepts of semiotic and symbolic modes of language. The semiotic is natural meaning while symbolic, on the other hand, is related to power and dominance; the patriarchal functions in society or culture. Semiotic is pre-oedipal

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phase, inclined to maternal relation and the symbolic is "any social, historical sign system of meaning constitutive of a community of speakers" (Keltner, 2011:19). If a woman identifies with the mother [a female], she guarantees her elimination from the patriarchal order. And in case she identifies with the father [a male], then she ends up backing up the same male-controlled order which marginalizes and relegates her as a woman.

Literature Review

Literary history exposes women's long and untiring struggle to make them visible and to capsize the patriarchal social order. Kelly is of the view that "one of the most powerful things feminism has done … is to create new language and meanings which provide women with ways of naming and understanding their own experiences" (Kelly, 1994: 178). Language, the product of society, is an emblem of women's coercion. The most powerful gender, the man, always imposes his own definitions of the masculinity and femininity. Man considers woman 'the other' (Beauvoir, 1949) as the one who is not oneself. "If men are active, women must be passive, if men represent good, women must represent evil … all the negative characteristics of humanity, as men perceive them, are projected onto women" (Beauvoir, 1949: 23).

Regarding language and its symbolic meanings, Sree writes that "it is difficult for women to express their feelings in a language which is chiefly made by men" (Sree, 2008: 28). So, a language is needed which at best can facilitate the women to break their silence and to express their feelings and ideas. Butler writes: "she [Kristeva] argues that the semiotic potential of language is subversive, and describes the semiotic as a poetic-maternal linguistic practice that disrupts the symbolic, understood as culturally intelligible rule-governed speech" (Butler, 1989: 104).

A Doll's House

Much research has been done on *A Doll's House* since its publication. The feministic studies of the play have reputed its author as a feminist writer. In recent times, a feministic study of the play by Yuehua has exposed the conflicts between the male and female. Yuehua explored the

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ideological elements "to reveal male misconception of women and causes that entail men's power" (Yuehua, 2009:79). Present paper, however, is an application of Kristeva's feministic concepts of semiotic and symbolic language to *A Doll's House*.

Research Methodology

The paper explores the linguistic items of Ibsen's *A Doll's House* in the light of Julia Kristeva's feministic concept of symbolic and semiotic modes of language. For the analysis of the text, the guiding principles, regarding her concept of symbolic and semiotic modes of language, have been taken from Kristeva's *Desire in Language: A Semiotic Approach to Literature and Art* (1980) and *Revolution in Poetic Language* (1984). Kristeva relates semiotic concept with nature and symbolic with cultural or social. According to her, the symbolic notions of patriarchy teach woman to remain silent, to be submissive and subordinate, and to act on the desires of man. The lexemes, phrases, clauses and sentences of this Norwegian drama have been marked out to prove that the symbolic concepts are the main contributing factors in the dehumanization of women.

Application of Kristeva's Feministic Concept of Symbolic Language to *A Doll's House*

The history of humankind is a testimony to the scuffles women have had to suffer in the process of demanding their rights to freedom and equality in society. From the earliest times the women are kept under male suppression. Women's yearning to equal social status, access to equal opportunities, and right to expression have encountered stiff resistance over the ages. Regrettably, gender discrimination is rampant in several cultures and societies even today.

A Doll's House was first published in 1879. It deals with the painful lives of the middle-class women in a society ruled by patriarchal laws. The action takes place in the drawing room of Torvald Helmer. From the very first page, we are introduced to Helmer's wife, Nora. Nora's first two dialogues are exchanged with the porter who brings the Christmas tree inside the room. Her third dialogue is exchanged with her husband, Torvald Helmer, who calls her from his room: "Is that my little lark twittering out there?" (Ibsen, 2009 : 04). In this sentence three lexemes can be marked to show the symbolic concept of language. 'My', 'little' and 'lark' all connote to the

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patriarchal concepts associated with woman. 'My' refers to the sense of possession very much the part and parcel of male gender. Woman is considered a belonging, a possession, a property. Father, brother, husband and then son are her possessors and owners who have an ultimate control of her being. Her own feelings, desires, ideas, notions, opinions are of no value. She has to lead her life according to the framework framed for her by her possessors. A Doll's House is replete with hundreds of such lexemes and phrases where Nora is treated as possession by Torvald Helmer. In the following phrases, clauses and sentences Nora is addressed to as 'my'.

Is it **my little squirrel** bustling about? (04)

When did **my squirrel** come home? (04)

 Has **my little** spendthrift been wasting money again? (04)

My little skylark must not droop her wings. (05)

Is **my little squirrel** out of temper? (05)

My dear **little** Nora. (06)

You extravagant **little** person! (06)

A sweet **little** spendthrift (07)

My sweet **little skylark (07)**

My little songbird (30)

My little Nora (31)

My obstinate **little** woman (31)

My precious **little** singing-bird! (32-33)

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Significant Lexemes

In the above mentioned examples from Act I of *A Doll's House*, certain other lexemes are also worth discussion. The lexeme 'little' is used twelve times in these lines. 'Little' refers to something or someone very tiny, diminutive, miniature, and specially the one who can never be self-sufficient and always depends on others for existence. As Kristeva says that the symbolic language is the language of power, associated with patriarchy, such expressions 'My' and 'little' are the preferably adopted lexemes of the male gender. In the above mentioned examples the nouns like 'skylark', 'squirrel', 'songbird', and 'singing-bird' are also worth noticing. For Helmer Nora is not a human being with brain and personality. Rather she is a bird or squirrel, a beautiful and colourful creature meant for male enjoyment and pleasure. The society is a male-dominated society where language is a tool in the hands of the dominating gender, and is utilized fully to create an impression of ruler and be ruled; possessor and possessed, supervisor and subservient.

Patriarchy and Man's Power

Kristeva is of the view that patriarchy creates the concepts of man's power and woman's otherliness on the basis of symbolic or cultural concept and not the natural ones (Kristeva, 1980; 1984). The play is filled with many phrases and clauses which are the indicators of man's desire of control over woman, and his always- evident wish to be obeyed and submitted to. In the first act of the drama we are informed of Nora's liking for macaroons and Helmer's strict orders against this confectionary item. "Hasn't Miss Sweet Tooth been breaking rules in town today?" (Ibsen, 2010: 07). The sentence shows how there are rules in the Helmer-House, which are formulated by Torvald and must not be broken by Nora, neither at house nor outside of it. She never imagines going against his wishes. As she says, "I should not think of going against your [Torvald] wishes" (07). At another place she says, "as you please, Torvald" (05). Nora in the entire action of drama remains busy in pleasing Torvald. She believes firmly that a happy home is a place where husband is kept pleased. She states, "to be able to keep the house beautifully and have everything just as Torvald likes it" (17) is a height of success. According to the prevalent norms husband is the sole authority without whose consent, nothing is possible. The wife has no

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choice of her own; all must be that may please him. When Nora narrates her past to Mrs. Linde and makes the story of borrowing for Helmer clear, Mrs. Linde says, "a wife cannot borrow without her husband's consent" (14). Such socially constructed thought-patterns are deeply fixed in human conscience and deviation from them is never possible.

Object of Pleasure

Nora is an object of pleasure for Torvald. For him her only one quality is important, the quality of being beautiful and charming with "dear eyes" and "pretty little hands" (08). He does not want her to spoil herself or to damage her appearance. He forbids her to eat sweets because they can spoil her teeth. She tells Mrs. Linde and Dr. Rank that "Torvald had forbidden them [macaroons]. I must tell you that he is afraid they will spoil my teeth" (20). At twelve places the lexeme 'sweet' is used for Nora which refers to socially-constructed feature of woman. She must be 'sweet' in all senses; sweet in appearance and sweet in behavior.

Socially Constructed Language

Kristeva's social language is the socially-constructed language which associates wit only to man. The woman is fickle, duffer, half-wit, erratic and capricious. Torvald takes Nora casually in the entire drama and is sure, even prior to her any action, that she cannot use her brain like millions of her gender. He says to Nora, "The same little featherhead" (04). At another place he says, "You are an odd little soul" (06). In fact the social constructions entitle man with wit, intelligence and reason, and entitle woman with fickleness and capriciousness. Such constructions eventually lead the woman to think herself as "incapable of anything really serious" (13). She loses her confidence and surrenders to the prevalent image of herself. In Act I, Nora herself accepts that she is a 'skylark' and 'squirrel'. She says, "You [Torvald] haven't any idea how many expenses we skylarks and squirrels have" (06).

Males are self-sufficient, brave, confident, independent, witty, and egoistic according to the prevalent social structures. They can never tolerate owing anything to the female gender. On Mrs. Linde's question that why Nora did not arrange money with her husband's consent Nora

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replies: "how painful and humiliating it would be for Torvald, with his manly independence, to know that he owed me anything! It would upset our mutual relations altogether" (15-16). Here the phrase 'manly-independence' is very interesting. Man himself is always endowed with this 'manly independence' but does not permit it in woman. In the last act where Torvald suspects this 'manly independence' in Nora he immediately tries to charm her again with his words and says:

> Be at rest, and feel secure; I have broad wings to shelter you under … Here is shelter for you; here I will protect you like a hunted dove that I have saved from a hawk's claws; I will bring peace to your poor beating heart. It will come, little by little, Nora, believe me. … There is something so indescribably sweet and satisfying, to a man, in the knowledge that he has forgiven his wife--forgiven her freely, and with all his heart. It seems as if that had made her, as it were, doubly his own; he has given her a new life, so to speak; and she has in a way become both wife and child to him. So you shall be for me after this, my little scared, helpless darling. Have no anxiety about anything, Nora (72-73).

Man is the master, a shelter-provider and a forgiver. These are socially formulated boundaries where both genders are specified with their socially constructed rules. Change in these rules is a taboo.

Semiotic Mode of Language

Kristeva, however, makes it clear that semiotic mode of language is natural hence pleasure giving and satisfaction providing. The example which fortifies this argument is obvious in the scene where Nora feels satisfaction and pleasure in working like a man. "It was a tremendous pleasure to sit there working and earning money. It was like being a man" (16). Here she seems to break that taboo which is associated with socially constructed roles and duties. In the last when Nora leaves the Helmer-House, she once again rejects the society, its roles, its associated symbols and above all it can be termed a journey back to nature which takes both genders on equal terms, where semiotics and symbolic co-relate. She says:

> I set you free from all your obligations. You are not to feel yourself bound in the slightest way, any more than I shall. There must be perfect freedom on both sides. See, here is your ring back. Give me mine (79).

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Conclusion

The paper can be concluded in Kristeva's words:

> The time has come for each and every woman, in whatever way we can, to confront the controversial values once held to be universal truths by our culture, and to subject them to an interminable analysis (Kristeva, 1986: 115-116).

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The Arabic Origins of "Air and Fire" Terms in English, German, and French: A Lexical Root Theory Approach

Zaidan Ali Jassem

Abstract

This paper investigates the Arabic origins of *air* and *fire* terms in English, (German, French, Latin, and Greek), using a lexical root theory approach. The data consists of about 140 common English words for *air* (80) and *air* (60) terms. The results show that all such words in Arabic and English, for example, are true cognates with the same or similar forms and meanings. However, their different forms are shown to be due to natural and plausible causes of phonetic, morphological and semantic change. For example, Latin and Greek *aer*, French *air(e)*, English *air*, and Arabic *air (iar, uiar)* (also *raiya* in reverse) 'air' are identical cognates; Greek *pyr*, German *Feuer*, English *fire (inferno)* come from Arabic *naar/noor* 'fire, light' where /n/ became /f (p)/. This entails that Arabic and all these languages belong not only to the same family but also to the same language, contrary to traditional Comparative (Historical Linguistics) Method claims. This proves the adequacy of the lexical root theory for the present analysis according to which Arabic, English, German, French, Latin, and Greek are dialects of the same language with the first being the origin due to its lexical variety and multiplicity.

Keywords: air and fire words, Arabic, English, German, French, Greek, Latin, historical linguistics, lexical root theory

1. Introduction

The genetic relationship between Arabic, English, German, French, Latin, Greek and Sanskrit has been clearly and firmly established in several papers (Jassem 2012a-f, 2013a-d). In his seminal study of the numeral words from *one* to *trillion* in Arabic, English, German, French, Latin, Greek and Sanskrit, Jassem (2012a) showed that all exhibit the same or similar forms and meanings in general, forming true cognates with Arabic as their end origin. For example, *three (third, thirty, trio, tri, tertiary, trinity, Trinitarian)* derives from a 'reduced' Arabic *thalaath* (*talaat* in Damascus Arabic (Jassem 1993, 1994a-b)) 'three' through the change of /th & l/ to /t & r/ each. This led him to reject the claims of the Comparative 'Historical Linguistics' Method which classifies Arabic and English, German, French, and so on as members of different language families

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(Bergs and Brinton 2012; Algeo 2010; Crystal 2010: 302; Campbell 2006: 190-191; Crowley 1997: 22-25, 110-111; Pyles and Algeo 1993: 61-94). Therefore, he proposed the lexical root theory to account for the genetic relationships between Arabic and English, in particular, and all (Indo-)European languages in general for three main reasons: namely, (a) geographical continuity and/or proximity between their homelands, (b) persistent cultural interaction and similarity between their peoples over the ages, and, above all, (c) linguistic similarity between Arabic and such languages (see Jassem 2013b for further detail).

His subsequent research gave a decisive and clear-cut linguistic evidence. Jassem (2012b) traced the Arabic origins of common contextualized biblical or religious terms such as *Hallelujah, Anno Domini*, *Christianity, Judaism, worship, bead, welcome,* and so on. For instance, *hallelujah* resulted from a reversal and reduction of the Arabic phrase *la ilaha illa Allah* '(There's) no god but Allah (God)' as follows:

Halle	+	*lu*	+	*jah*
Allah		*la*		*ilaaha* & *illa*
'God'		'no'		'god' & 'except'.

That is, *Halle* is *Allah* in reverse, *lu* and *la* (pronounced *lo* also) are the same, *jah* is a shortening of both *ilaaha* 'god' and *illa* 'except' which sound almost the same. Jassem (2012c) found that personal pronouns in Arabic, English, German, French, Latin and Greek form true cognates, which descend from Arabic directly. For example, *you* (*ge* in Old English; *Sie* in German) all come from Arabic *iaka* 'you' where /k/ changed to /g (& s)/ and then to /y/; Old English *thine* derives from Arabic *anta* 'you' via reversal and the change of /t/ to /th/ whereas *thou* and *thee*, French *tu*, and German *du* come from the affixed form of the same Arabic pronoun *-ta* 'you'. Jassem (2012d) examined determiners such as *the, this, an, both, all* in English, German, French, and Latin which were all found to have identical Arabic cognates. For instance, *the/this* derive from Arabic *tha/thih* 'this' where /h/ became /s/. Jassem (2012e) established the Arabic origins of verb *to be* forms in all such languages. For example, *is/was* (Old English *wesan* 'be'; German *sein*; French *etre, es, suis*) descend from Arabic *kawana* (*kaana*) 'be' where /k/ became /s/. Jassem (2012f) showed that inflectional 'plural and gender' markers as in *ox<u>en</u>, girl<u>s</u>, Paul<u>a</u>, Charl<u>otte</u>* formed true cognates in all. Similarly, Jassem (2013a) demonstrated the Arabic origins of English, German, and French derivational morphemes as in *ac<u>tivity</u>, ac<u>tivate</u>, <u>determine</u>, <u>whiten</u>*, whose identical Arabic cognates are *ta* (e.g., *salaam<u>at(i)</u>* 'safety', *<u>takallam</u>* 'talk') and *an* (e.g., *ward<u>an</u>* 'bloom'). Jassem (2013b) dealt with the Arabic origins of negative particles and words like *in-/no*, *-less,* and *-mal* in English, French and so on. Jassem (2013c) outlined the English, German, and French cognates of Arabic back consonants such as /k/ in

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church, kirk, ecclesiastical, which all come from Arabic *kanees(at)* where /k & n/ became /ch & r (l)/ each. Finally, Jassem (2013d) described the Arabic cognates and origins of English, German, and French *water* and *sea* terms like *water, hydro, aqua, sea, ocean, ship, navy*, all of which derive from Arabic sources.

In all the above studies, the lexical root theory was used as a theoretical framework, which is so called because of employing the lexical (consonantal) root in examining genetic relationships between words like the derivation of *overwritten* from *write* (or simply *wrt*). The main reason for that is because the consonantal root carries and determines the basic meaning of the word regardless of its affixation such as <u>*overwrite, writing*</u>. Historically speaking, classical Arabic dictionaries (e.g., Ibn Manzoor 1974, 2013) used consonantal roots in listing lexical entries, a practice first founded by Alkhaleel bin Ahmad Alfaraheedi (Jassem 2012e).

Simple in structure, the lexical root theory comprises a theoretical construct, hypothesis or principle and five practical procedures of analysis. The principle states that Arabic and English as well as the so-called Indo-European languages are not only genetically related but also are directly descended from one language, which may be Arabic in the end. In fact, it claims in its strongest version that they are all dialects of the same language. The applied procedures of analysis are (i) methodological, (ii) lexicological, (iii) linguistic, (iv) relational, and (v) comparative/historical. As all have been reasonably described in the above studies (Jassem 2012a-f, 2013a-d), a brief summary will suffice here.

First, the methodological procedure concerns data collection, selection, and statistical analysis. Apart from loan words, all language words, affixes, and phonemes are investigable, and not only the core vocabulary as is the common practice in the field (Crystal 2010; Pyles and Algeo 1993: 76-77; Crowley 1997: 88-90, 175-178). However, data selection is practically inevitable for which the most appropriate way would be to use semantic fields such as the present and the above topics. The ever-increasing accumulation of evidence from such findings will aid in formulating rules and laws of language change at a later stage (cf. Jassem 2012f, 2013a-d). The statistical analysis employs the percentage formula (see 2.2 below).

Secondly, the lexicological procedure is the initial step in the analysis. Words are analyzed by (i) deleting affixes (e.g., *overwritten → write*), (ii) using primarily consonantal roots (e.g., *write → wrt*), and (iii) search for correspondence in meaning on the basis of word etymologies and origins as a guide (e.g., Harper 2012), to be used with discretion, though.

Thirdly, the linguistic procedure handles the analysis of the phonetic, morphological, grammatical and semantic structure and differences between

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words. The phonetic analysis examines sound changes within and across categories. In particular, consonants may change their place and manner of articulation as well as voicing. That is, changing place involves bilabial consonants ↔ labio-dental ↔ dental ↔ alveolar ↔ palatal ↔ velar ↔ uvular ↔ pharyngeal ↔ glottal (where ↔ signals change in both directions); manner relates to stops ↔ fricatives ↔ affricates ↔ nasals ↔ laterals ↔ approximants; and voice concerns voiced consonants ↔ voiceless. Similarly, vowels may change as well. The three basic long Arabic vowels /a: (aa), i: (ee), & u: (oo)/ (and their short versions besides the two diphthongs /ai (ay)/ and /au (aw)/ which are a kind of /i:/ and /u:/ respectively), may change according to (i) tongue part (e.g., front ↔ centre ↔ back), (ii) tongue height (e.g., high ↔ mid ↔ low), (iii) length (e.g., long ↔ short), and (iv) lip shape (e.g., round ↔ unround). These have additional allophones or variants which do not change meaning (see Jassem 2003: 98-113). Although English has a larger number of about 20 vowels, which vary from accent to accent (Roach 2009; Celce-Murcia et al 2010), they can still be treated within this framework. Furthermore, vowels are marginal in significance which may be totally ignored because the limited nature of the changes do not affect the final semantic result at all. In fact, the functions of vowels are phonetic like linking consonants to each other in speech and grammatical such as indicating tense, word class, and number (e.g., *sing, sang, sung, song*; *man/men*).

Sound changes results in processes like assimilation, dissimilation, deletion, merger, insertion, split, syllable loss, resyllabification, consonant cluster reduction or creation and so on. In addition, sound change may operate in a multi-directional, cyclic, and lexically-diffuse or irregular manner (see 4. below). The criterion in all the changes is naturalness and plausibility; for example, the change from /k/ (e.g., *kirk, ecclesiastic*), a voiceless velar stop, to /ch/ (e.g., *church*), a voiceless palatal affricate, is more natural than that to /s/, a voiceless alveolar fricative, as the first two are closer by place and manner (Jassem 2012b); the last is plausible, though (Jassem 2013c).

Some overlap exists between the morphological and grammatical analyses. The former examines the inflectional and derivational aspects of words in general (Jassem 2012f, 2013a-b); the latter handles grammatical classes, categories, and functions like pronouns, nouns, verbs, and case (Jassem 2012c-d). Since their influence on the basic meaning of the lexical root is marginal, they may be ignored altogether.

As for the semantic analysis, it looks at meaning relationships between words, including lexical stability, multiplicity, convergence, divergence, shift, split, change, and variability. Stability means that word meanings have remained constant. Multiplicity denotes that words might have two or more meanings. Convergence means two or more formally and semantically similar

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Arabic words might have yielded the same cognate in English. Divergence signals that words became opposites or antonyms of one another. Shift indicates that words switched their sense within the same field. Lexical split means a word led to two different cognates. Change means a new meaning developed. Variability signals the presence of two or more variants for the same word.

Fourthly, the relational procedure accounts for the relationship between form and meaning from three perspectives: formal and semantic similarity (e.g., *three, third, tertiary* and Arabic *thalath* 'three' (Damascus Arabic *talaat* (see Jassem 2012a)), formal similarity and semantic difference (e.g., *ship* and *sheep* (see Jassem 2012b), and formal difference and semantic similarity (e.g., *quarter, quadrant, cadre* and Arabic *qeeraaT* '1/4' (Jassem 2012a)).

Finally, the comparative historical analysis compares every word in English in particular and German, French, Greek, and Latin in general with its Arabic counterpart phonetically, morphologically, and semantically on the basis of its history and development in English (e.g., Harper 2012; Pyles and Algeo 1993) and Arabic (e.g., Ibn Manzour 2013; Altha3aalibi 2011; Ibn Seedah 1996) besides the author's knowledge of both Arabic as a first language and English as a second language.

In this paper, the lexical root theory will be used in the investigation of the Arabic genetic origins and descent of *air* words in English besides German, French, Latin, and Greek. It has five sections: an introduction, research methods, results, a discussion, and a conclusion.

2. Research Methods
2.1 The Data
The data consists of about 80 *air* and 60 *fire* words. The terms have been selected on the basis of English thesauri and the author's knowledge of their frequency and use. They have been arranged alphabetically for quick reference together with brief linguistic notes in (3.) below. All etymological references in the text below are to Harper (2012).

The data is transcribed by using normal spelling. For exotic Arabic sounds, however, certain symbols were used, including /2 & 3/ for the voiceless and voiced pharyngeal fricatives respectively, capital letters for the emphatic counterparts of plain consonants /t, d, th, & s/, /kh & gh/ for the voiceless and voiced velar fricatives each, and /'/, the glottal stop (Jassem 2013c).

2.2 Data Analysis
The data will be analyzed theoretically and statistically. The above-surveyed lexical root theory is used as the theoretical framework. The statistical analysis employs the percentage formula, obtained by dividing the number of

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cognates over the total number of investigated words multiplied by a 100. For example, suppose the total number of investigated words is 100, of which 95 are true cognates. Calculating the percentage of cognates is obtained thus: 95/100 = 0.95 X 100 = 95%. Finally, the results are checked against Cowley's (1997: 173, 182) formula to determine whether such words belong to the same language or to languages of the same family (for a survey, see Jassem 2012a-b).

3. Results
3.1 Air and Air-Related Terms

Air *(airy, aerobic, aeronaut)* via Latin and Greek *aer* and French *air(e)* from Arabic *air, iar,* or *uiar* 'air' (cf. a reversed Arabic *raiya* 'good wind', *haweer* '(sound of) air' in which /h, w, & a/ merged, *2arr* 'of air, heat, warmth', or a reversed *ree2* 'wind, air' where /2/ was deleted).

Amber from Arabic 'loan' *3anbar* 'good smell' via /3/-deletion and the change of /n/ to /m/.

Arid via Latin *arere, (aridus)* 'to be (dry)' from the same cognates for *air* above or from a reordered Arabic *jurd, ajrad* 'plantless' where /j & d/ merged into /d/ (see *dry* below).

Aroma *(aromatic)* 'sweet odour, spice, sweet herb' from Arabic *rai2aan* 'sweet scent, aromatic plant' where /2/ was deleted and /n/ turned into /m/, *rummaan* 'pomegranate' via llexical shift and /m & n/-merger, or a reversed *3abeer* 'good smell' in which /3/ was deleted while /b/ passed into /m/.

Ash from Arabic *3aj, 3ajaaj* 'dust' where /3/ was deleted and /j/ passed into /sh/.

Atmosphere (Greek *atmos* 'vapour, steam' and *spharia* 'ball, globe') from a reordered Arabic *sadeem* 'steam' where /d/ became /t/ and from *Sabboor* '(ball-shaped) heap' where /b/ became /f/, *kubba(t)* 'ball' where /k & t/ changed to /s & r/ each, or *safar, asfaar* (pl.) 'places'.

Avian *(aviation, avionics, aviary)* from Arabic *3aSfoor* 'bird' in which /3, S, & f/ merged into /v/ while /r/ turned into /n/ or from *hawaa'* 'air' where /h & w/ merged into /v/ with /n/ being an insertion.

Bask *'bathe'* from a reordered Arabic *saba2* 'bathe' where /2/ became /k/

Blast *(blaze, blizzard)* 'blow' from a reordered Arabic *lahab* where /h/ became /s/, *shalhoob* 'blaze' where /h & sh/ merged into /s/, or *balaj* 'light up, sound-break' where /j/ split into /s & t/.

Blaze *(blast)* from a reordered Arabic *lahab* 'blaze' where /h/ became /z/ or *shalhoob* 'blaze' where /h & sh/ merged into /s/.

Blizzard (*blaze*) from Arabic *bar(a)d* 'hail, cold' where /l/ split from /r/ while /z/ from /d/, *baleel* 'rain wind' where /l/ became /z/, or a reordered *hulaab* 'rain with strong wind' where /h/ changed to /z/ and /r/ split from /l/ (cf. *breeze* below and *blaze* above.)

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Blow (Old English *blowan* 'breathe, inflate, kindle') from a reordered Arabic *lahab* 'flame, burn' where /h/ changed to /w/, *habba* 'to blow, to burn' via /l/-insertion, or *lab, lablab* 'of air, move'.

Breath(e) from Arabic *bard(at), baraad(at)* 'cool, cold air' where /d/ became /th/, *baari2* 'hot air' where /2/ changed to /th/, a reversed *tharb* 'bad stomach or mouth (air), good/bad speech', or a reordered *bakhar* 'mouth air' where /kh/ became /th/.

Breeze 'north-eastern good wind, fresh sea wind' from Arabic *baari2* 'hot air' where /2/ became /z/, a reordered *ba2ree* 'sea (wind)' where /2/ changed to /z/, *bard, baraad* 'cool, cold air' in which /d/ changed to /z/, a reversed *jarbiaa'* 'wind type' where /j/ became /z/ (cf. *blizzard* above), or a reversed *Saba* 'eastern wind' via /r/-insertion.

Climate *(clime, acclimatize)* via Greek and Latin *klima/clima* 'region, slope' of *klinein* 'to slope' from a reordered Arabic *makaan* 'place' where /n/ split into /l & m/, *iqleem* 'area' in which /q/ turned into /k/, or *2ana* 'bend' where /2/ changed to /k/ while /l/ split from /n/, *samaa', samawaat* (pl.) 'sky, go up' via lexical shift and the change of /s/ to /k/ and /l/-insertion.

Cyclone *(cycle)* from a reordered Arabic *lakka(t), malkook* (adj.) 'cycle, rounded object' where /k/ became /s/, *2alaq(at)* 'cycle, circle' in which /2 & q/ changed to /s & k/ each, *sakan* 'dust (wind)' where /l/ split from /n/, or *3ajal* 'cycle' where /3 & j/ became /s & k/ each.

Dew from Arabic *Tal* 'dew' in which /T & l/ turned into /d & w/ each or *Dabaab* 'fog' where /b & b/ merged into /w/ (cf. *dye* from Arabic *Tala* 'dye' and *die, death* from Arabic *Tawa* 'fold, die' or *Tu3aas* 'quick death' in which /T/ turned into /d/ while /3 & s/ merged into /th/.)

Dirt(y) from a reordered Arabic *qadhar* 'dirt' where /q & dh/ passed into /d & t/ each.

Dry *(drought)* from Arabic *Tari* 'soft, wet' via lexical divergence and the change of /T/ to /d/, *taariz* 'dry' where /z/ became /g/ (cf. *arid* above), a reversed *jurd, jarda* 'plantless' where /j/ changed to /g/, or a reordered *qafra, qaafirat* 'plantless, dry' where /q & f/ changed to /g & t/ each.

Dust from Arabic *Tais* 'dust' in which /t/ split into /d/ and /t/.

Ecology from Arabic *jaw* 'sky, air' in which /j/ became /k/.

Excrete *(excretion, secrete)* from Arabic *khara, kharia(t)* (n) 'excrete, stool' wherein /kh/ became /k/.

Faeces from Arabic *fasa, fusaa'* (n) or *faSS, fuSooS* (pl.) 'body wind'.

Fan (Old English *fannian* 'winnow grain') from Arabic *fanna* 'of air, to move or turn', a reversed *naf(naf)*, or *dharra* 'to winnow grain' where /dh & r/ changed to /f & n/ each.

Fart from Arabic *DaraT, faraT* 'fart' in which /D/ passed into /f/.

Fly *(flight)* from Arabic *farra* 'fly' in which /r/ became /l/ or *falakh* 'split, leave' where /kh/ changed to /g/ (cf. *flee* and *leave* from a 'reversed' Arabic *falla* 'leave').

Fragrance *(fragrant; flair)* 'an odour' via Latin *fragrare* 'emit a sweet smell' from a reordered Arabic *qirfa(t)* 'cinnamon, sweet smell' and related derivatives *qarfaan, qaraf* 'disgusted, disgust, animal-emitted mating scent', *zahran* 'to flower' where /z & h/ became /f & g/ each, *farfa2(an)* 'flourish' where /2/ changed to /g/, *far3an* 'of plants, to bud' or *farna2* 'of plants, to bloom' via the change of /2 & 3/ to /g/ and /r/-insertion.

Foul from Arabic *bawl* 'urine' (or a reversed *rauth* 'fowl') where /b & (th)/ turned into /f/ (cf. *fowl* from Arabic *3aSfoor* 'bird' in which /3, S & f/ merged into /f/ while /r/ became /l/ and *fool* from Arabic *habeel, habool* or *bahlool* 'fool, mad' where /h & b/ merged into /f/).

Gale 'storm at sea' from Arabic *qaali3* 'of wind, uprooting' in which /q/ became /g/, *Sirr/SarSar* 'very strong wind' where /S & r/ changed to /g & l/ each, or *i3Saar* 'storm' where /3 & S/ merged into /g/ while /r/ change to /l/.

Garbage from a reordered Arabic *ghubaar, ghabrat* 'dust' via /gh/-split into /g & j/.

Gas from Arabic *ghaaz* 'gas' in which /gh/ turned into /g/.

Gust from Arabic *qaaSif* 'breaking, striking' where /q & f/ passed into /g & t/ each, or *3aaSif(at)* 'storm' where /3 & f/ became /g & t/ each.

Haze *(hazy)* '(nautical) mist, fog, cloud' from Arabic *haij, hawjaa'* 'strong wind' where /j/ became /z/.

Heave from Arabic *nafakh* 'blow/breath' in which /n & f/ merged into /h/ while /kh/ turned into /v/, *lahath* 'heave, pant' where /l & th/ merged into /v/, onomatopoeic *heh/hef/fff* 'sound of breath/air' where /h/ change to /v/, or *hawa* 'air' where /w/ became /v/ (cf. *upheaval* from Arabic *hawa* 'fall down').

Heaven 'star' from Arabic *kawn* 'world, universe' where /k & w/ became /h & v/ each, or a reordered *janna(t/h)* 'Heaven' where /j & h/ became /h & v/ each (cf. *haven* from Arabic *'amaan* 'safety' where /' & m/ changed to /h & v/ each.

Hiss *(hush)* from Arabic *2asees, hasees* 'sound of trees' where /2 & h/ merged or *Sah* 'shut up, silence' in reverse.

Hurricane from Arabic *2areeq(an)* 'fire, burning' in which /2 & q/ turned into /h & k/ each.

Inflate *(inflation, deflate)* from a reordered Arabic *lafa2, inlafa2, iltafa2, laf2(at)* 'very cold (wind)' via /2/-deletion, *nafas, tanaffas* 'breath(e), deflate' where /s/ changed to /l/, or *tafal, intafal* 'spit' via reversal and lexical shift.

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Inhalation *(exhalation)* from Arabic *3aleel* '(sound of) breathing' where /3/ passed into /h/, a reversed *lahath* 'pant' in which /th/ merged into /h/, or *hawa* 'air' where /w/ became /l/.

Inspiration *(expiration, respiration, perspiration)* from Arabic *zafeer* 'expiration' in which /f/ passed into /p/, a reordered *saraba* 'of water, penetrate', or *shirb* 'drink' in which /sh/ turned into /s/ (cf. *spirits* 'drinks' from Arabic *sharbat* 'drink' in which /sh/ became /s/).

Jet 'a stream of water, send, throw' from Arabic *shaTT* 'shore, coast' or *zatt* or *shaaT* 'throw' where /sh or z/ turned into /j/**.**

Meteor *(meteorite, meteoroid, meteorology)* 'rock falling to earth' from a reversed Arabic *rujm* 'stones' where /j/ became /t/ or *maTar* 'rain, object falling from above' (cf. Greek *meta* 'over, beyond, in the midst of, in common with, in quest of', German *mit* 'with', Old English *midh/mid* plus *aoros* 'lifted, hovering in air' from Arabic *ma3a* 'with' or *muntaSaf* 'middle' through the merger of /m & n/ and /S & f/ into /t/ and *air/iar* or *ree2* 'air' where /2/ became /s/).

Mist from a reordered Arabic *sadeem* 'steam' where /d/ turned into /t/, a reordered *qaatim* 'dark' where /q/ became /s/, or a reversed *3atm* 'darkness' where /3/ changed to /s/.

Musk from Arabic *misk* 'musk'.

Nature via Latin *natus* 'born', *nasci* 'to be born' from Arabic *nataja, naatij* 'of sheep, (to be) born' where /j/ became /s/, *faTara, fiTra(t)* 'create, creation, one's nature' where /f/ became /n/ or *nasha'a, nash'(at)* (n) 'stem from, grow (up), early rain' where /sh/ changed to /t/.

Nebula *(nebulous)* 'cloud' from a reordered Arabic *waabel* 'rain, cloud' via lexical shift and the change of /w/ to /n/ or *baleel (mablool)* 'dew-carrying wind' through /n/-split from /b/.

Odour *(deodorant)* from Arabic *3iTr, 3uToor* (pl.) 'perfume' via /3/-deletion and the change of /T/ to /d/.

Oscillate from Arabic *hazz(at)* 'oscillate' via /h/-deletion and /l/-insertion or *zalzal(at)* 'move, shake' where /z/ became /s/.

Perfume *(fume)* from Arabic *fa2am* 'of fire, black, smoke, char' via /2/-loss and lexical shift, *samoom* 'hot air' where /s/ became /f/, or a reversed *naf2a* 'sweet air' where /n & 2/ changed to /m & Ø/ each.

Plane from a reordered Arabic *nibaal* 'arrows' via reordering and lexical shift (cf. *plain, explain, plan* from Arabic *baiyen, baiyan* 'clear, clarify' and *bayaan* 'clarification, plan' via /l/-insertion).

Phenology via Latin and Greek *phaeno/phaino* of *phainein* 'to show' from Arabic *baana* 'appear' where /b/ became /f/.

Pneuma *(pneumonia, pneumatic)* 'a blowing wind, blast' via Greek *pnein* 'to blow, breathe' from Arabic *baleel* 'dew-carrying wind' where /l & l/ became

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/n & m/ each or a reordered *nasma(t), naseem* 'breeze' where /s/ changed to /p/.

Puff from onomatopoeic Arabic *pif, fff* 'sound of blowing off at fire'.

Reek from Arabic *ree2* 'wind' where /2/ turned into /k/ (cf. *The mermaid reeks of fish*: *the* from Arabic *tha* 'this' (Jassem 2012c), *mermaid* from Arabic *marr* 'much water', *of* from *fee* 'in', *maid* from *amat* 'girl' where /t/ became /d/, *fish* from Arabic *samak* where /s & k/ merged into /sh/ while /m/ became /f/.)

Rot(ten) from Arabic *3aTeen* 'rotten' in which /3/ became /r/, *natn* 'rotten' in which /n/ turned into /r/, or *rath* 'of clothes, dirty, torn' in which /th/ turned into /t/.

Rubbish from a reversed Arabic *zibl* 'litter, waste, rubbish' in which /z & l/ turned into /sh & r/ respectively.

Scent via Latin *sentir* 'to feel, smell, perceive' from Arabic *shamm(at)* 'smell' where /sh & m/ became /s & n/ each or *Sannat* 'good smell (Libyan Arabic), body odour' (cf. *scenery* from Arabic *zain(at)* 'beautiful, decoration' in which /z & t/ passed into /s & r/ each; *obscene* from Arabic *shain* 'bad, obscene' via the change of /sh/ to /z/ and /b/-insertion).

Sigh from Arabic *shahaq* 'sigh' where /sh & h/ merged into /s/ while /q/ became /g/.

Siren from Arabic *qarn* 'horn, siren' in which /q/ turned into /s/ or *Soor* 'siren' where /n/ split from /r/ (cf. *crown*, *coroner, coronation* from Arabic *qarn* above where /q/ became /k/ (Jassem 2012c)).

Smell from Arabic *shamm* 'smell' in which /sh/ turned into /s/ while /l/ split from /m/ (cf. *smile* from Arabic *Sammal* 'move lips' or *latham* 'kiss' via reordering, lexical shift, and changing /th/ to /s/).

Sparrow from Arabic *subbar* 'bird'.

Soar from Arabic *Taar* 'fly' where /T/ changed to /s/ (cf. *sore* from Arabic *Dur* 'hurt' where /D/ became /s/ or *jur2* 'wound' where /j & 2/ merged into /s/).

Squall 'sudden, violent gust of wind' from Arabic *Sar(Sar)* 'strong wind' where /S/ split into /s & k/ while /r/ became /l/ or a reordered *qaaSil* 'cutting, breaking'.

Stench *(stink)* from Arabic *zan(a)kh* 'stench, bad smell, dirty' in which /z/ split into /s & t/ while /kh/ turned into /k (ch)/ or a reordered *najaasat* 'dirt' where /j/ became /ch/.

Stiff from Arabic *jaaf, qaaf* 'dry' where /j & q/ split into /s & t/ or *qaasi* 'hard' where /q/ split into /s & t/ while /s/ became /f/.

Storm/Stream 'water course' from a reversed Arabic *majra* 'stream' where /j/ split into /s & t/, a reordered *jamr* 'pebbles, ember, spark' or *rajm* 'throwing stones' in both of which /j/ split into /s & t/, or from a reversed *maTar* 'rain' in which /T/ split into /s & t/.

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Temperate (*temper* 'due proportion of elements' via Old English *temperian* 'to bring to a proper state, modify, restrain') from Arabic *Tabba3* 'of animals, to domesticate, restrain' where /m/ split from /b/ while /3/ became /r/ (cf. *temper* from Arabic *Tab3* 'one's nature' in which /T/ became /t/ while /3/ became /r/ or *Dameer* 'conscience' via lexical shift and /b/-split from /m/).

Temperature from a reordered Arabic *ramDaa* 'heat, warmth' in which /D/ passed into /t/ while /m/ split into /m & p/ or from *jamr(at)* 'fire, spark' in which /j/ turned into /t/ while /m/ split into /m & p/

Tempest from Arabic *deemat* 'rain' via the change of /d/ to /t/ and split of /s & p/ from /t & m/ each, *Tabee3a(t)* 'very cold, rainy and windy' where /m/ split from /b/ and /3/ became /s/, *Tumaas(at)* 'literally subside; a weather condition of invisibility' where /p/ split from /m/.

Tornado 'turn in Spanish' from a reordered Arabic *dawaraan* 'turning around' in which /d/ split into /t & d/ or *Tayaraan* 'flying' where /T/ split into /t & d/ (cf. *torrent* from (a) a reordered Arabic *maTrat, maaTira(t)* 'rain, raining' via turning /m/ into /n/ or (b) *jaariat, jarayaan* 'stream, flowing' by changing /j/ to /t/).

Twister *(twist)* from Arabic *Ta3aj, Ta3waja(t)* 'twisting' in which /3 & j/ changed to /w & s/ each.

Ventilate via Latin *ventus* 'wind, toss grain in the air to blow away the chaff' from Arabic *dhaariat* 'winnowing wind' where /dh & r/ became /v & n/ each, a reordered *nafath* 'breath, air' where /th/ became /t/, or *fatal, infatal* 'turn around' (cf. *vent (off)* from a reordered Arabic *naafidha(t)* 'vent, window' or *nafath* 'breath, air' (cf. *wind* below.)

Vibrate from a reordered Arabic *Darab* 'beat' where /D/ became /v/.

Wave from Arabic *hawa* 'air' in which /h & w/ became /w & v/ each.

Weather *(ether)* from Arabic *'atheer* 'air, ether' where /'/ turned into /w/.

Whistle from a reordered Arabic *Safeer(at)* 'whistle' where /f & r/ became /w & l/ each.

Whiz from Arabic *'azz* 'whiz' where /'/ became /w/.

Wind from a reversed Arabic *nada, nadwa(t)* 'dew' via lexical shift, a reordered *naf2a(t)* 'sweet air' where /f & 2/ merged into /w/ and /t/ changed to /d/, or *nafath* 'breath, air' where /f & th/ became w & d/ each.

Winnow 'Old English *windian* 'air in motion' from Arabic *hawaa'* 'air' where /h/ became /w/ with /n/ being an insertion (cf. *wind* above) or a reordered *nafnaf* or *fanfan* 'of air, to blow' where /f/ became /w/.

Wuthering 'Old English *hwidha* 'air, breeze' from a reordered Arabic *hawia(t)* 'airy' where /h & w/ merged into /w/ while /t/ became /th/, or *raff(at), rafraaf(at)* 'moving air' where /f/ became /w/.

Zephyr 'Greek *zephyros*, Old English *zefferus* 'west wind' from Arabic *Sabeer* 'type of rain or wind' via changing /S & b/ to /s & f/ each and lexical shift,

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or *Safeer/shafeer* '(sound of) air, whistling', *safer, saafi* 'dust-carrying wind'.

To sum up, the total number of *air* words amounted to 80 or so, all of which have direct Arabic cognates. In other words, the percentage of cognates is 100%.

3.2 Fire Terms

Ablaze *(blaze)* from a reordered Arabic *lahab* 'flame, heat' where /h/ became /z/.

Battery 'beat, thrash' from a reordered Arabic *Darab* 'beat' in which /D/ changed to /t/.

Beam 'tree, shine' from Arabic *baan* 'appear, tree type' where /n/ became /m/ or *baheem* 'dark' via lexical shift and /h/-loss.

Blair from Arabic *bahar* 'dazzle' via /h/-loss and /l/-split from /r/.

Brilliant via Greek *beryl* 'precious stone' from a reordered Arabic *billawr(at)* 'glass, crystal' via lexical shift or *bahar, inbihaar* 'light, dazzle' via /h/-loss and /l/-split from /r/.

Bright *(brightness)* from Arabic *bareeq, baariqat* 'bright' where /q/ passed into /g/.

Burn from a reordered Arabic *naar/noor, neeraan* (pl.), *nawwar* (v.) 'fire, light' where /w/ passed into /b/ or a reversed *nabar* 'of fire, burn'.

Calorie 'heat' from Arabic *2arr(oor)* 'heat' where /2 & r/ became /k & l/.

Candle *(chandelier, kindle)* from Arabic *qandeel* 'light, lamp' via the change of /q/ to /k/ or /ch/.

Char from Arabic *sha22ar, shi2waar* 'char, smoke' where /2 & sh/ merged into /ch/.

Chimney via Latin *caminata* 'fireplace' and Greek *kaminos* 'furnace' from a reordered Arabic *dukhaan, dakhana(t)* 'smoke', *midkhana(t)* 'chimney' where /d & kh/ turned into /t & ch/, or *sakan, maskana(t)* 'fire ash, fire place' where /s & k/ merged into /ch/.

Coal from Arabic *ku2l* 'black (substance)' in which /2/ was dropped.

Combustion from Arabic *baSSat* 'spark'.

Cremation from a reordered Arabic *jamr(at), tajmeer* 'a piece of fire, burning red' in which /j/ turned into /k/.

Dazzle from a reordered Arabic *laTash* 'of light, to shine' in which /T & sh/ turned into /d & z/ each.

Electricity *(electronics)* via Latin and Greek *electrum/electron* 'substance attraction through rubbing' from Arabic *laqaT, luqTaan* 'catch', *3alaq, 3alqat* 'hang, catch fire' where /3 & q/ became /Ø & k/ each, or *2arqa(t)* 'burn, fire' via /2/-deletion and the change of /q/ to /k/.

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Energy *(energetic)* via Latin and Greek *(en)ergon* 'work' from Arabic *2arak* 'move' where /2 & k/ changed to /Ø & g/ each or *naar, naari* (adj.) 'fire' where /y/ split into /y & j/.

Engine *(engineer, ingenious)* via Latin *ingenium* 'talent, inborn skill' from a reordered Arabic *Sana3, maSnoo3* 'design, make, something designed' in which /S & 3/ merged into /g/ or *jaan, mijan* 'striker, stick' where /m/ turned into /n/.

Fire *(fiery, inferno, infernal, infernality)* from Arabic *naar/noor, neeraan* (pl.) 'fire, light' where /n/ passed into /f/, *sa3eer* 'soaring fire' in which /s & 3/ merged into /f/, or *saqar* 'fire, hell' where /s & q/ merged into /f/, or *Silaa'* 'fire' where /S & l/ turned into /f & r/ each.

Flame *(inflame, inflammation, inflammatory)* from Arabic *fa2am* 'fire leftovers' through /2/-deletion and /l/-insertion or from *Diraam* 'flame' via the passage of /D & r/ into /f & l/ each.

Flash from a reordered Arabic *laSf* 'flash' where /S/ changed to /sh/.

Fume from Arabic *fa2am* 'fire black' via /2/-deletion, *ghaim, ghuyoom* (pl.) 'cloud' through the change of /gh/ to /f/, or *samoom* 'hot air' via the change /s/ to /f/.

Furnace from Arabic *furn*, *afraan & afrina(t)* (pl.) 'oven' where /t/ became /s/.

Glare from Arabic *jahar, jawhar* 'shine' via /h/-loss and /l/=split from /r/.

Gleam/glean from a reordered Arabic *jamr* 'ember, spark' or *qamar* 'moon' via the change of /j & q/ to /g/ and /r/ to /l/.

Glimmer from Arabic *jamr* 'ember, spark' or *qamar* 'moon, light' via /l/-insertion or split from /r/ and the change of /j & q/ to /g/.

Glimpse from Arabic *qabas* 'light, fire' via /m/-split from /b/ and /l-insertion..

Glisten from a reordered Arabic *laqas(at)* 'shine'.

Glow from Arabic *ghala* 'burn, boil' or *Salee* 'burning hot' in which /gh & S/ changed to /g/, a reversed *wahaj* 'glow' via the merger of /h & w/ and /l/-insertion, or a reversed *lajj* or *wajj* 'glow' in which /j/ turned into /g/.

Grill from Arabic *ghalee* 'boil', *ghill, aghlaal* (pl.) 'chain' where /gh/ split into /g & r/ or *qalee* 'fry' where /q/ turned into /g/ while /r/ split from /l/.

Hearth from Arabic *2arrat* 'hot place, hearth' in which /2 & t/ turned into /h & th/ respectively.

Heat, Hot from Arabic *2aad* 'sharp, hot' where /2 & d/ became /h & t/ each, *2arrat* 'hot place, hearth' in which /r & t/ merged into /t/, a reversed *daafee* 'warm' in which /d & f/ turned into /h & t/ respectively.

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Hell 'low' from Arabic *saafil* 'low' where /s & f/ merged into /h/; *2arr* 'heat' in which /2 & r/ turned into /h & l/ each; *hala3* 'fear, fright' via /3/-loss; *hawl* 'fear, terror' (cf. *hill* from Arabic *3ula, 3aali* 'hill, high' in which /3/ passed into /h/); *hawiya(t)* 'hell, fall' where /w/ became /l/; *jahannam* 'hell' via the mergers of /j & h/ into /h/ and /n & m/ into /l/.

Ignite *(ignition)* via Latin *ignis, ignire* 'fire' from Arabic *sakan* 'fire' where /s & k/ merged into /g/, a reversed *sijjeen* 'fire' where /j/ became /g/, *zand* 'light a fire' where /z & d/ became /g & t/ each, *awqad, iqaad* (n) 'ignite' via /n/-insertion, or *qada2(aan), inqada2* 'to light a fire' where /q & 2/ became /g & s/ each.

Illuminate *(illumination, luminance, luminary)* from Arabic *lama3aan* 'illumination' via /3/-loss.

Incineration from Arabic *jamra(t), jammar, injamar* 'spark, burn red' where /m/ became /n/.

Lamp via Greek and Latin *lampas* from a reordered Arabic *miSbaa2* 'lamp' where /S & 2/ merged into /s/, which turned into /Ø/ later while /l/ split from /m/, a reversed Arabic *billawr* 'glass, lamp' where /l & r/ merged while /m/ split from /b/, or *lam3(at)* 'shine' where /3/ became /s (& then Ø)/ while /p/ split from /m/.

Lantern from Arabic *inaarat, noorat* 'lighting' in which /l/ split from /n/.

Lava from Arabic *laDha* 'molten heat' where /Dh/ became /v/.

Light *(alight, lightening) (German Licht)* from Arabic *3alaq, 3alqat* 'light a fire, burning' where /q & 3/ merged into /g/, a reordered *shu3lat* 'light, flame' in which /sh & 3/ merged into /g/, *lajj(at)* 'glow' in which /j/ turned into /g/, or a reordered *wadq* 'light, lightening' where /w & d/ became /l & t/.

Luminance from *illuminate* above.

Lustre *(lustrous, illustrate)* from Arabic *laSf(aan)* 'glow' via the change of /f/ to /t/ and /r/-insertion or *aSfar, Sufra(t)* 'yellow(ness)' via the change of /f/ to /t/, /l/-split from /r/, and lexical shift.

Negative from Arabic *naha* 'forbid' where /h/ became /g/ (Jassem 2013b) or *naqiSat* 'lacking, missing' where /q & S/ merged into /g/ .

Oil *(olive)* via French *huile* from Arabic *ihaala(t)* 'oil, fat' in which /h/ was lost or turned into /v/.

Oven from Arabic *furn* 'oven' in which /n/ split into /n & r/.

Petrol from Arabic *baSra(t)* 'soft rock' where /S/ became /t/, a reversed *turaab* 'dust', a reordered *balTa, balaaT* 'a stone' where /l/ changed to /r/, *barTeel* 'long rock' or *Dhirb* 'firm stone' where /Dh/ became /t/.

Paradise 'orchard in Greek' from a reordered Arabic *bustaan* 'orchard' where /t & n/ turned into /d & r/ each, *burood(at), barada* 'coolness' in which /s/ evolved from /t/ or *firdaus* 'paradise' in which /f/ became /p/.

Positive *(positron)* 'laid down' from Arabic *basaTa* 'lay down, stretch'.

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Power from Arabic *murr, mirra(t)* 'bitter, strong, strength' where /m/ turned into /p/ or *ba's* 'power' in which /' & s/ passed into /w & r/ each.

Radiate *(radiation, irradiation, radiant, ray, radius)* via Latin *radius* 'ray, spoke, staff, rod' and *radiare* 'to beam, shine' from Arabic *zand, zind* 'fire, rod' where /z & n/ merged into /r/, a reversed Arabic *naar(at), nawwar* (v), *tanweer* (n) 'fire, light' or *noor*, *inarat* 'light' in which /t/ turned into /d/, *qada2* 'give light' via /q/ turning into /r/ and /2/-loss, or *rahaj* 'glow' where /h & j/ merged into /d/.

Ray *(rayon)* from Arabic *naar* 'fire' or *noor* 'light' where /n & r/ merged.

Shine from Arabic *sana* 'light' where /s/ changed to /sh/, a reversed *naaSi3* 'shine' via /3/-deletion, or *sha33* 'shine' in which /3/ turned into /n/.

Show from Arabic *sha33* 'shine' via /3/-loss, *shaaf* 'see' in which /f/ turned into /w/, or *zaha, zahoo* (n) 'beam, glow, happiness' where /z & h/ merged into /sh/.

Spark from a reordered Arabic *qabSa(t)*, *qabas* 'spark' via the change of /q/ to /k/ and /r/-insertion or *barq* 'lightening' where /q/ split into /s & k/.

Smoke from a reordered Arabic *sa2am* 'blackness, smoke' or *sukhaam* 'smoke, black dirt' which /2 & kh/ developed into /k/ (cf. *scum*).

Scorch(ing) from Arabic *2aariq* 'burning' where /2/ became /s/ while /q/ split into /k/ and /ch/.

Soot from Arabic *sawaad, sood* 'blackness' where /d/ became /t/.

Stove *(staff)* 'heater' from Arabic *Soba(t)* 'stove' where /b/ became /v/ or *waqood* 'fuel, heat' via reversal and changing /q & d/ to /s & t/ each.

Sun *(solar)* from Arabic *shams* 'sun' via the merger of /s & sh/ into /s/ and the change of /m/ to /n/.

Theology *(deity, divine, divinity, day, deus, Zeus)* via Greek 'light' from Arabic *Daw'* 'light' via the passage of /D/ into /d or t/ and /w/ into /v/ (Jassem 2012b).

Thermo *(thermal)* 'heat' from Arabic *2aami* 'heat' where /2/ became /th/ and /r/ was inserted or *jamra* 'spark' via reversal and the change of /j/ to /th/ (cf. *warm* below).

Torch 'twisted thing' from Arabic *Ta3j* 'twist' where / 3 & j/ became /r & ch/ each, *Tarq* 'beat, beat' in which /q/ changed to /ch/, *siraaj* 'torch' in which /s/ became /t/, or a reordered *laTTaash* 'torch' where /l/ passed into /r/.

Warm *(warmth)* from Arabic *2aami, 2amaawat* 'hot, heat' via the change of /2/ to /w/ and /r/-insertion.

To sum up, the total number of *fire* words amounted to 55 or so, all of which have direct Arabic cognates. That is, the percentage of cognates is 100%.

4. Discussion

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In this discussion, the relationship of the present study to the previous ones and the relevance of the lexical root theory to the data at hand will be highlighted. The results show that *air* and *fire* terms in Arabic and English are true cognates, whose differences are due to natural and plausible causes of linguistic (phonetic, morphological and semantic) change. Thus, the above results agree with Jassem's (2012a) investigation of numeral words, common religious terms (Jassem 2012b)**,** pronouns (Jassem 2012c), determiners (Jassem 2012d), verb *to be* forms (Jassem 2012e), inflectional 'gender and plurality' markers (2012f), derivational morphemes (2013a), negative particles (2013b), back consonants (2013c), and *water* and *sea* words (2013d) in English, German, French, Latin, Greek, and Arabic which were found to be not only genetically related but also rather dialects of the same language. In all, the percentage of shared vocabulary or forms between Arabic and English, for instance, was 100%, which means, according to Cowley's (1997: 172-173) classification, that they belong to the same language (i.e., dialects).

As a consequence, the lexical root theory has been found adequate for the present analysis of as it has been for all the previous cases. Thus, the main principle that states that Arabic, English, and so on are not only genetically related but also are dialects of the same language is verifiably sound and empirically true. Tracing back all *air* and *fire* words to true Arabic cognates successfully is no clearer proof.

In relation to the applied procedures, they operated neatly and smoothly. The lexicological procedure showed that the lexical root is an adequate, analytic tool for relating *air* and *fire* words in Arabic and English to each other by focusing on consonants and overlooking vowels because the former carry word meaning while the latter perform phonetic and morphological functions like grammatical classes (e.g., noun, verb) as has already been stated in section (1.) above (see Jassem 2012a-f, 2013a-d).

The etymology or historical origin and meaning of lexical items cannot be underestimated. In fact, tracing the Latin, Greek, French, and German roots of English words helps a lot in reaching good results as to their Arabic origins. For example, *air* comes from Latin and Greek *aer*, French *air(e)* (Harper 2012) whose Arabic cognate is *air, iar* 'air' or *raiya* in reverse (see 3.1 above).

The linguistic analysis, which comprised a few steps, showed how words can be genetically related to and derived from each other. First, the phonetic analysis had a central role in this regard owing to the huge changes affecting Arabic consonants especially not only in English and other European languages but also in mainstream Arabic varieties themselves (e.g., Jassem 1993, 1994a, 1994b). These changes included deletion, reversal, reordering, merger, split, insertion, mutation, shift, assimilation, dissimilation, palatalization,

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spirantization (velar softening), duplication, syllable loss, resyllabification, consonant cluster reduction or creation and so on. Of all, the commonest are reversal, reordering, split, and merger, some of which may be due to Arabic script direction change from right to left at the hands of the Greeks. The results (3.) are replete with such examples. (For a detailed outline of the major sound changes in this area, see Jassem (2013c)).

It can also be clearly seen that sound change proceeds in three different courses (Jassem 2012a-f, 2013a-d). First, it may be multi-directional where a particular sound may change in different directions in different languages at the same time. For example, Arabic *ree2* 'wind' led to *reek* and *air* via reversal and the change of /2/ to /k/ in English, French, Latin, Greek, and so on (3.1 above). Secondly, it may be cyclic where more than one process may be involved in any given case. The changes from Arabic *hawaa'* 'air' to English *wave*, for example, included (i) turning /h/ into /w/ and (ii) /w/ into /v/, (iii) /'/-loss, and (iv) vowel shift. Finally, it may be lexical where words may be affected by the change in different ways- i.e., lexical diffusion (see Bergs and Brinton 2012; Jassem 1993, 1994a, 1994b for a survey). That is, a particular sound change may operate in some words, may vary in others, and may not operate at all in some others. For example, the different forms *wind, vent, ventilation* in English is a case in point (3.1 above). These three factors make Arabic, English, German, and French mutually unintelligible although the words have the same roots (Jassem 2012a-b).

All the sound changes above exhibit naturalness and plausibility; for example, the change of /2/, a voiceless pharyngeal fricative, in Arabic *ree2* 'wind, smell' to /k/, a voiceless velar stop in *reek*, is plausible which would be natural if it were for /h/ as both are closer by place and voice (cf. Jassem 2012b). Likewise, the change of /j/ in *hawj* 'wind' to /z/ in *haze* is plausible; the change of *nash'at* 'birth, early rain' or *nitaaj* 'birth, produce' to *nasci, nature* is natural and plausible . (For further detail, see Jassem (2012a-f, 2013a-b).)

Morphologically and grammatically, Jassem (2012f, 2013a) described the main inflectional and derivational affixes, most of which recur here to which the curious reader can be referred. In fact, all such differences do not alter the meaning of the root itself and so they can be ignored altogether outright.

Finally, the following lexical patterns recurred on the semantic plane, all of which were reported in Jassem (2012a-f, 2013a-d). Almost all the words exhibited lexical stability such as *air, wave, avian, breeze, fan, wind*, the cognates of all of which still retain the same or similar forms and meanings in both Arabic and English. Others showed lexical shift like *cyclone, cycle*, whose meaning shifted from Arabic *lakka(t)* or *3ajal* 'round-shaped object' to its

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current meaning in English as 'wind type, cycle'; *twister* has the same story which moved from *Ta3jat, Ta3wajat* 'twist, bend' to *wind type*. Lexical split took place in words like *breath, breeze,* which came from Arabic *bard(at)* 'cold (air)' through different phonetic processes; *blaze, blast, blizzard* derive from Arabic *lahab* 'blaze' via different routes of sound change (3.1 above). Lexical convergence was very common as in *air* which might derive from Arabic *air, iar, uiar* 'air', *raiya* 'gentle wind' in reverse, or *ree2* 'wind' via reversal and /2/-loss (see 3. above). There are many more such examples in which convergence is due to the existence of several formally and semantically similar words in Arabic such as the words for *air* above. Lexical multiplicity occurred often in words like *wave* 'air; point to; reveal' which derive from Arabic *hawaa'* 'air', *wa2ee* 'revelation' where /2/ became /v/, and *awma'a* 'point to' where /m/ changed to /v/; *wind, wound* (v & n) are other examples. Like convergence, multiplicity is due to formal and semantic similarity between words. Finally, lexical variability was apparent in the presence of variant or alternative words for *air* and *fire* in both Arabic and English, which are utilized in different ways. For example, English *air, wind, wave, ventilation, breeze, reek, perfume, fan* are a few such examples (see 3.1 above); Arabic *fire* has ten such variants (Altha3alibi 2011) whereas *air* has countless (Ibn Seedah 1996).

Concerning the relational procedure, many of the above lexical cognates are both formally and semantically similar, for example, *air* and Arabic *air, iar* 'air' or *raiya* 'air' in reverse; *dew* and Arabic *Tal* 'dew' where /T & l/ became /d & w/ each. Some, however, are formally different but semantically similar such as *air* and *reek*, both of which might derive from Arabic *ree2* 'wind' or *2arr* 'hot air' via different sound changes where /2/ turned into /k/ in one but /Ø/ in the other. Others still are formally similar but semantically different such as *blaze, blast,* and *blizzard* in English, all of which derive from similar Arabic cognates: i.e., *lahab* 'blaze', *shalhoob* 'spark', and *balaj* 'sound-break' via different sound changes (see 3.1 above). Thus it can be seen that Arabic cognates can account for the formal similarities and/or differences between English words themselves.

In summary, the foregoing *air* and *fire* words in Arabic, English, German, French, Latin, and Greek are true cognates because they have similar forms and meanings. So it can be safely said that Arabic is their origin all for which Jassem (2012a-f, 2013a-b) offered some equally valid reasons such as lexical multiplicity and variety. It is true that English, German, French, and Latin too have lexical variety and multiplicity but not to the same extent as Arabic does. One has just to compare the number of *air* and *fire* words in English dictionaries

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and thesauri and Arabic ones (e.g., Ibn Seedah 1975; Ibn Manzoor 2012; Altha3alibi 2011). In short, Arabic is comprehensive whereas English is selective.

6. Conclusion and Recommendations

The main findings of this paper can be summed up as follows.

i) The different 80 *air* and 55 *fire* words or so in English, German, French, Latin, Greek, and Arabic are true cognates due to their similarity in form and meaning.

ii) The different forms amongst such words within and across those languages resulted from natural and plausible phonological, morphological and/or lexical factors or conditions (cf. Jassem 2012f, 2013a-d). Reversal, reordering, split, and merger were very common sound changes.

iii) The main recurrent lexical patterns were stability, convergence, multiplicity, shift, and variability; convergence and multiplicity were rife due to formal and semantic similarity between Arabic words from which English words came.

iv) The multiplicity and variety in Arabic *air* and *fire* terms compared to those in English and European tongues point to their Arabic origin in essence.

To conclude, the lexical root theory has proven to be applicable to and adequate for the analysis of the close genetic relationships between Arabic, English, German, French, Latin, and Greek *air* and *fire* words. To support these findings, this work agrees with Jassem's (2012a-f, 2013a-d) calls for further research into all language levels, especially vocabulary. Moreover, the application of such findings to language teaching, lexicology and lexicography, translation, cultural (including anthropological and historical) awareness, understanding, and heritage is badly needed, which will be very useful, indeed, for the promotion of linguistic and cultural understanding, cooperation, acculturation, and peaceful coexistence amongst peoples of the world.

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A Study on Attitudes towards Varieties of Spoken English in Pakistani Context

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Abstract

Pakistan has a multilingual environment and thus has a rich setting for the exploration of language attitudes. Despite the intense interest in this issue in the media and at both the governmental and community levels, there have been little systematic attempts at documenting this phenomenon. Keeping in view the status of English and its importance in Pakistan, this study has been designed to investigate attitudes towards different varieties of English and the importance of PE as a non native variety of English. Specifically, the researcher is interested in understanding English from the perspective of a Second Language Listeners" (ESL) perceptions of two different varieties of English – Standard English (SE) and Pakistani English (PE) The present study deals with the concept of language attitude, speakers' perceptions in different contexts of language use with a special focus on the perceptions of Pakistani ESL students in Pakistan.

Keywords: Pakistani English, Standard English, Attitudes, Accent, ESL.

Introduction

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It is widely accepted that English is now the primary lingua franca, that is, 'the language used to communicate among speakers of different native languages throughout the world.'

The growing need and importance of English language at the present day has made the acquisition of this language as an important requirement for today's student. As English is perceived as an indispensable tool in order to survive in the global economy, the demands for English language have grown.

English is the most widely taught learnt and spoken language in the world. It is used by over 300 million people as a first language in Australia, Canada, New Zealand, the UK and the USA and by over 700 million people as a second or additional language in the countries of Africa, Asia, Europe, and Latin America, and of the island nations of the world (Crystal, 1985a; B. Kachru, 1999). Recent years have observed changes and rapid emergence of many new Englishes..Efforts have been made on various levels to prove that new varieties of English are getting importance in specific areas.

The varieties of English which are commonly accepted and considered 'legitimate' for educational purposes all over the world are American and British English. The other varieties, Australian, Canadian and New Zealand English, are still trying to achieve legitimacy (Bell and Kuiper, 1999; Collins and Blair, 1989; Turner, 1997; Hundt, 1998). Thus, English made up of many varieties, all of these varieties are internationally recognized.

Literature Review

English in Pakistan

Pakistani English (PE) is one of the widely used postcolonial varieties of World Englishes. Pakistani English is the variety of the language used in Pakistan which has its origins in Britain. This variety of English is heavily influenced by both Pakistani languages and indigenous cultures of Pakistan as well as American English brought in through media. It has developed its own grammatical and lexical features that are fairly different from those of Standard British English and Standard American English. The English which is spoken in Pakistan is different from that spoken in other regions of the world, and it is regarded as the unique variety which is called Pakistani English (PE). Rehman (1990) has categorized Pakistani variety of English into four sub-varieties i.e variety A (Anglicised English), variety B (acrolect), variety C (mesolect) and variety D (basilect).

Pakistan is one of those countries where English is fast spreading. According to Boltan (2008, as cited in Raza, 2008), 18million, constituting 11% of total population, speak it in Pakistan making it the third largest English using Asian country

English in Pakistan is used as an official and a second language. It is spoken and used by a relatively small but extremely influential portion of country's population in the domain of government administration, law, the military, the higher education, commerce and mass media (Baumgardner 1993:43).

According to Ghani (2003:105):

English in Pakistan serves as a gateway to success, to further education and to white collar jobs. It is the language of higher education and wider education and not the home language of the population except in the upper strata of society where it is spoken as a status symbol. English is

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the language of power in comparison with Urdu, the national language, and other regional languages of Pakistan (Rassool and Mansoor 2009). (Fauzia Shamim).

English is the passport, it is the prestige, it is the profession and parent's wants their children to get on the boat and to stay there. In addition, Phillipson (1992) claimed that English performed a crucial role in periphery-English countries. He argued that English bore a social stratification function. A good proficiency in English is a necessity for upward mobility and privileged position in a society. The emblematic status of English, due to its historical association with the elite and proto-elite (Haque 1983, Rahman 1998, 2002), has helped in making it a prestigious language.

Attitudes toward Varieties or Speakers of English

Attitudes toward varieties or speakers of English, among other languages, have been a concern of sociolinguists and social psychologists since the late 1950s and early 1960s. With the spread of English worldwide, the focus has shifted from attitudes held by native speakers first to the attitudes held by users of English in what Kachru (1988) has called the Outer Circle, and most recently to those in the Expanding Circle, including Continental Europe (Hyrkstedt & Kalaja 1998). Language attitudes are the feelings people have about their own language or the languages of others (Crystal 1992Attitudes are crucial in language growth or decay, restoration or destruction: the status and importance of a language in society and within an individual derives largely from adopted or learnt attitudes.

An attitude is individualized, but it has origins in collective behavior. Attitude is something an individual has which defines or promotes certain behaviors. Although an attitude is a

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hypothetical psychological construct, it touches the reality of language life. Baker (1988) stresses the importance of attitudes in the discussion of bilingualism. Attitudes are learned predispositions, not inherited, and are likely to be relatively stable; they have a tendency to persist. However, attitudes are affected by experience; thus, attitude change is an important notion in bilingualism. Attitudes vary from favorability to unfavorability. Attitudes are complex constructs; e.g. there may be both positive and negative feelings attached to it, e.g. a language situation (Baker ,1988, pp. 112- 115).

Three Groups of English Speakers

The speakers of English are commonly divided into three groups: English as a Native Language (ENL), English as a Second Language (ESL) and English as a Foreign Language (EFL). But these categorizations, as Jenkins (2003, 14) puts it, "have become fuzzy at the edges and…it is increasingly difficult to classify speakers of English as belonging purely to one of the three".

The traditional ENL countries alone host an impressive amount of different dialects and accents, but combined with all ESL and EFL accents, there is now a massive amount of accents of English all around the world which are not only growing in number but also spreading everywhere through education, media, popular culture and the Internet. Furthermore, the accents are changing in unpredictable ways as new groups of non-native speakers adapt them and add their own touch to them. Thus English can be said to no longer be the property of any nation or state, but a true lingua franca.

Although there is a common linguistic core to all the different accents, the spoken versions of that core are so different from one another that two speakers of dissimilar accents may have serious problems with intelligibility – when speaking the same language. However, there are

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differences of opinion among scholars as to where exactly the border between a distant accent and a new language lies. It is a complicated matter altogether

English is no longer a monolithic entity and has been modified according to need and purpose. The primary purpose of such a thing could be ascribed to the need of simplicity. There are not just dialects now in English but idiolects, slang, vernacular, jargon and many more. All these emerge out of purpose, if some dialects are for the layman some are for the professional community. A number of changes are constantly being made to English grammar, syntax, vocabulary, spelling and pronunciation, making the changes in the language a continuous and dynamic process.

Preference for British English in Pakistan

In Pakistan owing to history the natives speak more of British English than the American English. But the ushering in of the IT era and the concept of multinationals and immigration playing widely there is a lot of variety of English used in Pakistan now. Pakistani speakers precisely follow the Southern British dialect also called as the RP or the Received Pronunciation. Received suggests that the variety of English spoken is more social in context than regional.

The important point is that though at first the dialectical forms sound wrong if speakers are used to Standard English, they can be explained in linguistic terms in exactly the same way as Standard English forms. Different choices were made among the varied speech communities forming the speakers of English in the past. These choices are not conscious or deliberate, but pronunciation is always changing, and leads in time to changes in word forms. All the authenticated forms of English are accepted and acceptable.

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New Dialects and New Accents

Crystal (2003, 185-189) considers the future of English and predicts that as dialects and accents move further away from each other, people will adapt by extending their ability to speak more than one dialect to meet the new requirements – they would then speak their own dialect or accent at home, or in their home country, and use a new, global standard in international situations. Now, most accents are mutually intelligible, although it depends entirely on the speakers and their abilities. Some accents carry more prestige than others, although that prestige is not in the accent itself but in the mind of the listener.

Many studies have demonstrated that judgments of the quality and prestige of language varieties depend on the knowledge of the social connotations which they possess. Thus, for instance, the use of dialects and accents would be expressions of social preference, which reflect an awareness of the status and prestige accorded to the speakers of these varieties. A prestige standard form of a language has no inherent aesthetic or linguistic advantage over nonstandard varieties. The prestige is usually the product of culture-bound stereotypes passed on from one generation to the other (Edwards, 1982, p. 21).

Standard vs. Non-standard

The distinction of standard/nonstandard reflects the relative social status or power of the groups of speakers, and the forces held responsible for vitality of a language can be contributed to the solidarity value of it. Another dimension, called in group solidarity or language loyalty, reflects the social pressures to maintain languages/language varieties, even one without social prestige

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(Edwards, 1982, p. 20). This research aims to address the following research questions by conducting a quantitative investigation to measure and explain language attitudes in Pakistan towards the different varieties of English spoken

       1. What kind of attitudes do Pakistani speakers hold toward two different accents of spoken English i.e. SE and PE?

       2 Do Pakistani speakers consider SE as somehow better or more desirable than PE?

       3 What kind of attributes do the respondents associate the different accents with?

Methodology

The present research is a case study of University of Education Lahore (UE).Case study, defined as "the intensive study of a single case" (Gerring, 2007, p. 20) is highly recommended by Robert Stake (as cited by Brog & Gall, 1983) as a valid tool for conducting educational research. The reason for choosing University of Education Lahore is convenience and access.

The participants of the study were selected from among the students of M.A. (English) of University of Education Lahore. Among 25 participants, 14 were male and 11 were female, all having the conceptual background of Sociolinguistics and World Englishes and comprised the age group of 18 – 25.

A close-ended questionnaire was designed, with 20 items focusing on the attitudes towards SE and PE and issues encountered by Pakistani speakers, for the respondents in order to collect update and quick data. The answers were recorded on 5 point Likert scale. The researcher

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personally visited the classrooms and distributed the questionnaires and next day recollected it in person.

Results and Discussion

The test population consisted of 25 respondents of English learners. Their ages range between 18 and 25 years old. The male respondents outnumbered the female respondents.

In general, 80% of respondents reported that they enjoy speaking in English. Majority of respondents strongly agree and agree that Pakistani English is a new variety in addition half of the respondents considered it different from Standard English. However 90% of the respondents considered Standard English means Standard English accent. 70% are familiar with the concept of Standard English as they can distinguish between Standard English and Pakistani English However, 76% of respondents wanted to sound like native speakers. When they answered the following question, 'how would you feel if someone thought your accent was native speaker accent?', the respondents answered they felt (very) happy/excited, and half of the respondents deliberately try to copy native speakers in their speech and 50% also said it meant they were successful in English language learning if people thought their accent sounds like native speaker. 64% students strongly agree that they feel inferiority complex when they converse in a foreign environment. 60% students strongly agree that speaking Standard English is prestigious. The element of standard and non standard affects the concept of prestige and status.

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The responses to these items highlighted the fact that the issue of Standard is very much related to the issues of prestige, status, recognition and respect. It appeared that these students prefer to learn and use Standard English since they feel others will respect them less if they would use Pakistani English.

However 80% want to pay extra attention to learn standard accent. 70% students agree and 32% students disagree that there are societal pressure regarding accent.60% students agree that Standard English accent is required for International comprehensibility, they are clearly aware that there is a social component related to accent that affects their interaction with others. In addition, 100% percent of respondents reported that they disagree or strongly disagree that to learn accent is most important than comprehension of a subject. 80% students disagree that accurate accent is important than learning structures since language is mainly used for communication.

To establish whether the respondents perceived accent to be a problem or not, they were asked the following question: 'When you have problems communicating in English, it is more likely because of a grammar problem or a pronunciation problem 60% students disagree that accents are not problematic as long as they do not impede communication.

A shift in attitude is observed when respondents answered on a question whether they would like to have a Standard English Speaker as a teacher as compared to PE speaker.

60% respondents disagree that they like to have Standard English Speaker as a teacher as compared to PE speaker but 40% of them agree that they expect from their teachers to teach

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them with Standard English accent. The respondents in this study did not demonstrate an interest in retaining an accent as an indicator of identity 80 % Respondents disagree and strongly disagree that It is not essential to learn accents because it takes away one's identity and origin. Undoubtedly, accent and identity are related issues but as they have opportunities to communicate in their L1 to learn another one will not affect their identity

 Simply speaking, whether male or female, they do not think that their first language identity will have a negative influence on learning their second language especially for language pronunciation.

Conclusion

 This study explores this fact that in Pakistan there is considerable awareness among ESL learners of UE about the fact that English has forged its own linguistic and cultural identity in Pakistan and thus exists as a separate variety of English called Pakistani English. They accepted that Pakistani English exists but were determined to learn Standard English as they considered it a means of prestige and success in globalised world. They think that Standard English accent is important for foreign relation and success opportunities but it is possible that these students have never come in contact with foreigners and have therefore taken a safe side by preferring Standard English since they had no idea how effective Pakistani English would be in the international arena.

Furthermore, it seems important that linguistics should undertake systematic study of the features of Pakistani English. Such a study would help us define Pakistani English and consequently

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make Pakistanis more confident about their use of Pakistani English. The prestige value of

Standard English appears to outweigh the communicative value of Pakistani English here. This

study suggests that the Pakistani society is making them feel that they need to emulate Standard

English to gain respect and prestige in society. Therefore, what is needed is to make learners feel

confident in the use of Pakistani English which is only possible when the teachers and society

will show respect towards Pakistani variety of English.

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Appendix 1

Questionnaire for the students

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Name _____   **Level** _____

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Gender _____

SA= Strongly Agree   A= Agree   U= uncertain   SD= strongly disagree

D= Disagree

Sr#	Statements	SA	A	U	D	SD
01	Do you enjoy speaking English?					
02	Do you think Pakistani English is a different variety					
03	Do you think Pakistani English is near to standard English					
04	When you talk about English accent you talk about standard English accent					
05	You can accurately recognize the difference between native accent and non native accent					
06	Do you feel good when someone thought your accent is like standard speaker accent.					
07	Occasionally, I deliberately try to sound like a native speaker.					
08	To learn standard accent is a sign that you have learnt English language					
09	Do you feel inferiority complex when you converse in a foreign environment					
10	Do you like to pay extra attention to learn standard accent					
11	Do you think there are societal pressures regarding accent					
12	Do you think Standard English accent is required for international comprehensibility					
13	Do you think to learn accent is most important than comprehension of a subject					

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14	Accurate accent is important than learning structures since language is mainly used for communication.					
15	When you have problems in communicating English it is more likely because of grammatical problems than to accent.					
16	Accents are not problematic as long as they do not impede communication.					
17	Do you like to have Standard English Speaker as a teacher as compared to PE speaker					
18	You expect from your teachers to teach you with standard English accent					
19	Speaking Standard English is prestigious					
20	It is not essential to learn accents because it takes away one's identity and origin.					

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